



BOBBY GE

For symphony orchestra

Full score in C

2020

Instrumentation

Piccolo
2 Flutes
2 Oboes
2 Clarinets in A
Bass Clarinet in Bb
2 Bassoons
Contrabassoon

4 Horns in F
3 Trumpets in C (harmon, straight mutes)
2 Tenor Trombones (harmon, straight mutes)
Bass Trombone (harmon, straight mute)
Tuba

4 Timpani, all with pedals
Percussion (3 players):

Percussion 1:

Xylophone, triangle, crotales (D#6, G#6, A6, B6, C7),
bass drum, tam-tam

Percussion 2:

2 Flexatones, 4 temple blocks, crotales (G6, C7, Eb7,
F7) guiro, 2 congas, marimba, sandpaper blocks

Percussion 3:

Slapstick/whip, ratchet, vibraslap, drum set (with crash/
suspended cymbals, hi-hat, snare, and kick drum), 2
bongos, 3 cowbells/tin cans, egg shaker, glockenspiel

Harp

Piano

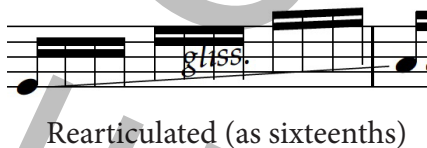
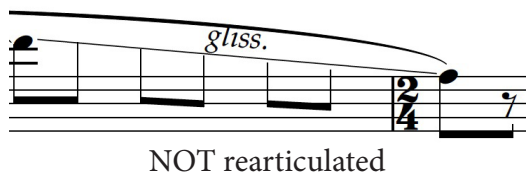
Strings

This is a C score.
Duration: c. 9'30"

Performance Notes

General:

- 'n.' indicates 'niente,' or beginning/ending a note in silence.
- Hairpins, arrows, and glissandi should be played smoothly and should last for the notated duration.
- Stems are occasionally written out. If there is a slur over the glissando, the glissando should NOT be rearticulated. If there is not a slur, then each stem should be rearticulated.



Symbols and Articulations



Staccati indicate short and detached yet still substantial notes.

Accents indicate that notes should be given special emphasis.

Staccatissimi indicate extremely brief, punchy, and emphatic notes.

Marcati indicate very loud, heavily emphasized notes.



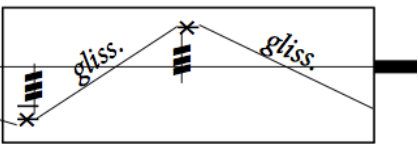
Feathered beams indicate an unmeasured increase/decrease in rhythmic value. Musicians should make an effort to play only the number of notes written.



- This symbol indicates damping for percussion and tongue stops for winds/brass.



All microtones are 1/4 tones sharp or flat; they are indicated with an arrow embellishing a regular accidental.

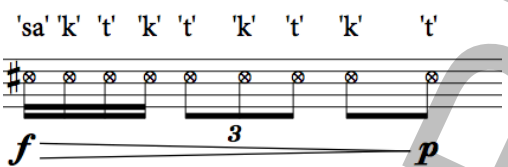


Boxes with thick beams drawn from them indicate that musicians should repeat an enclosed gesture in their own time, not attempting to coordinate with others. Sections should strive to stagger their playing to create a consistent cloud of sound.

Woodwinds:

Flute and Piccolo

- Fluttertongue is indicated with flz. and three lines of tremolo.



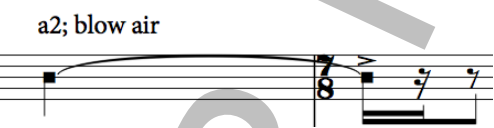
- Circled 'x' noteheads with syllables written above indicate that the notes are half-pitch, half syllable, with emphasis on percussive syllabizing.

Clarinet



- Multiphonics are notated as triple stops; performers should seek to create a raucous, screaming quality.

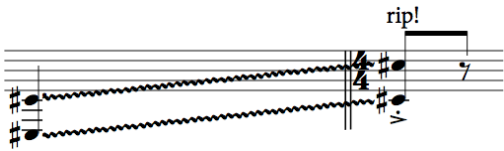
Brass:



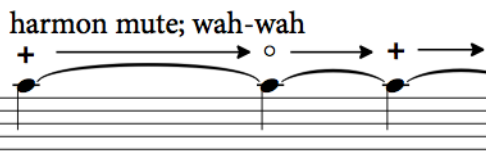
- Air noise is always notated with square noteheads. No pitches should sound at any point during these sections. It may be most effectively produced by turning mouthpieces around and placing the cup against the leadpipe. Blowing through the shank should then create a strong sound devoid of pitch. Note that the dynamics indicate the volume of the resulting sound.

- Ideally, mutes should not be in when playing air noise, but if there is not enough time to remove them, it is permissible.
- Notes culminating in tongue stops should always flair dramatically at the end.

Brass: (cont.)



- Overtone glisses are notated with wavy glissandi. These are contrasted with lines connecting notes, as these are true glisses.



- '+' means muted, contrasted with 'o' for open. This is primarily applicable for stopped horn writing and harmon mutes with stems in or out.



- For horns, stopping the horn naturally lowers the sounding pitch by a half step; thus, there are several passages in the piece that ask for a half step gliss up or down by stopping/unstopping the bell.

Percussion:

Timpani

At least 4 timpani (with pedals) should be used.

Percussion 1:

Required instruments: Xylophone, triangle, crotales (D#6, G#6, A6, B6, C7), bass drum, tam-tam

Percussion 2:

Required instruments: 2 Flexatones, 4 temple blocks, crotales (G6, C7, Eb7, F7) guiro, 2 congas, marimba, sandpaper blocks

- Note that the congas are always struck with the palms.
- The four temple blocks should be graded and mounted from low to high.
- 'arco' for crotales indicates that the performer should bow them with a double bass bow.

Percussion 3:

Required instruments: Slapstick/whip, ratchet, vibraslap, drum set (with crash/suspended cymbals, hi-hat, snare, and kick drum), 2 bongos, 3 cowbells/tin cans, egg shaker, glockenspiel

- Note that the congas are always struck with the palms.
- The three cowbells/tin cans should be graded and mounted from low to high.

Harp:

- Harp harmonics (notated with the standard circle above the notes) sound an octave higher than written.
- The harp occasionally is asked to change pedals while notes are still sounding to create a snapping effect as the pitches change.

Piano:



Muted Notes

- All muted notes are written with a circled-x notehead, and are usually preceded by a cluster that indicates where the pianist's right hand should be placed on the strings.

Strings:

Bow Techniques

- Molto sul ponticello (m.s.p.) should be noisy and gritty, bringing out as many partials as possible.



- Square noteheads indicate that musicians should bow diagonally/vertically along the string to create a soft, airy, swishing sound. These notes should be pitchless.



- Circled/dotted noteheads indicate that musicians should bow between the bridge and the tailpiece. The result should be scratchy, high pitched sound.

Strings: (cont.)

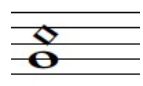


- X noteheads indicate that musicians should palm mute the string at the approximate position of the given pitch and bow to create a percussive, scratchy effect. Additional bow pressure may help.

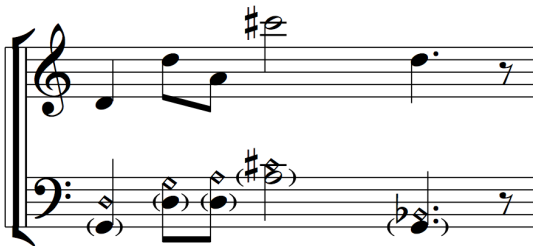


- 'ric.' with a series of dots above/below the noteheads indicate that the player should throw the bow for an indeterminate number of bounces.
- 'spicc.' with a staccato and a staccatissimo marking indicate that the player should bounce the bow lightly against the string to create a very short, quick, percussive effect.

Harmonics



- Artificial harmonics follow standard notation: regular notehead for held pitch, diamond for fingered.



- Natural harmonics are notated using diamond noteheads over the relevant open string indicated in parentheses. Roman numerals are also used for maximum clarity. On a cello, the written passage in the bottom stave sounds as the top stave.

Bow Pressure



- Wedges like so are used to indicate overpressure. The resulting sound should be scratchy and raucous.

Program Notes

Remember to Have Fun began its life as a mixed quintet written for conductor Matthew Jenkins Jaroszewicz. Started in the midst of an existential funk early 2020, the piece was intended to remind myself that I should, in all things musical, have fun. After all, the reason I had taken to music in the first place was because I had discovered in composing a wholly unique kind of fun that I could not find anywhere else.

Cast in three continuous movements, *Remember to Have Fun* is best understood as a triptych recontextualizing a handful of simple motifs into three different kinds of fun: I. 'Master of None' is overly excitable, interrupting and tripping over itself as it tries to decide where to go with its cellular, half-step dominated main idea. II. 'Think About What You've Done' picks up the pieces after its exhausted predecessor, initially introspective but growing, with a twinkle in its eye, increasingly quirky and mischievous. III. 'Remember to Have Fun,' spurred on by the music's increased confidence, takes the first movement's main idea and sprints at breakneck tempo toward a rip-roaring, frenetic finish.

The majority of the work on this piece was completed during quarantine, a particularly dour and sedentary time. With all the loneliness, anxiety, and pessimism floating about, I wanted to create a piece that would be characterized by the exact opposite of all those emotions. The piece's prosaic title ends up being many things: a title, yes, but also a word of advice to the conductor, an expression marking for musicians, a reminder to myself as an artist, a small instruction for listeners, and maybe even a bit of hopeful inspiration for you, the reader.

Dedicated to those who forget

Completed 08/30/2020

www.bobbygemusic.com
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Score in C

for those who forget...

REMEMBER TO HAVE FUN

Bobby Ge

I. 'Master of None'

Quick and aggressive, ♩ = 140-148

Score in C

I. 'Master of None'
Quick and aggressive, ♩ = 140-148

Instrumentation:

- Piccolo
- Flutes 1 & 2
- Oboes 1 & 2
- Clarinet in A 1 & 2
- B♭ Bass Clarinet
- Bassoons 1 & 2
- Contrabassoon
- F Horns 1 & 2
- F Horns 3 & 4
- C Trumpets 1, 2 & 3
- Trombone 1 & 2
- Bass Trombone
- Tuba
- Timpani
- Percussion 1
- Percussion 2
- Percussion 3
- Harp
- Piano
- Violin I (solo)
- Violin I (altri)
- Violin II (solo)
- Violin II (altri)
- Viola (solo)
- Viola (altri)
- Violoncello
- Double Bass

Key Performance Instructions:

- Flutes 1 & 2:** a2; 'sa!' flz. *ff* bring out syllables *p* 2., ord. *ff* *mp* bring out
- Oboes 1 & 2:** *ff*
- Clarinet in A 1 & 2:** a2; *ff* *mf* 5 *ff* *pp*
- B♭ Bass Clarinet:** *ff*
- Bassoons 1 & 2:** *ff*
- Contrabassoon:** *ff*
- F Horns 1 & 2:** a2; blow air; reverse mouthpiece *n* *f* sharp and percussive *n* ord. *f*
- F Horns 3 & 4:** a2; blow air; reverse mouthpiece *n* *f* sharp and percussive *n* ord. *f*
- C Trumpets 1, 2 & 3:** a3; blow air; reverse mouthpiece *n* *f* sharp and percussive *n* *f*
- Trombone 1 & 2:** a2; blow air; reverse mouthpiece *n* *f* sharp and percussive *n* *f*
- Bass Trombone:** blow air; reverse mouthpiece *n* *f* sharp and percussive *n* *f*
- Tuba:** blow air; reverse mouthpiece *n* *f* sharp and percussive *n* *f*
- Timpani:** gliss as far up as possible *ff*
- Percussion 1:** Xylophone hard, very articulate mallets *f* *pp*
- Percussion 2:** 2 Flexatones *pp* *f* gliss. *pp* *f*
- Percussion 3:** Slapstick or Whip To Ratchet *f* Ratchet *p* to Slapstick Slapstick To Rt. *f*
- Harp:** bisbig. *pp* 5 *p* bisbig.
- Piano:** *ff* L.H. brilliant
- Violin I (solo):** *n* *ff* ricochet *f* *p* *ff*
- Violin I (altri):** pizz. *ff* arco m.s.p. *pp* 0 *pp*
- Violin II (solo):** *n* *ff* III V *mf* gliss. *ff* join section
- Violin II (altri):** pizz. *ff* III arco m.s.p. *pp* slowly transition into harmonics m.s.p. norm. *ff* pizz. div. *sf*
- Viola (solo):** *n* *ff* IV V *mf* gliss. *ff* join section
- Viola (altri):** pizz. *ff* snap pizz. *sf*
- Violoncello:** pizz. *ff* snap pizz. *sf*
- Double Bass:** pizz. *ff* snap pizz. *sf*

12 Wild, mercurial
(2+2+3)

Picc.

Fl. 1
2

Ob. 1
2

Cl. 1
2

B. Cl.

Bsn. 1
2

Cbsn.

Hn. 1
2

Hn. 3
4

C Tpt. 1

C Tpt. 2
3

Tbn. 1
2

B. Tbn.

Tba.

Timp.

Xyl.

Flex.

Rt.

Hp.

Pno.

Vln. I (solo)

Vln. I

Vln. II

Vla.

Vc.

Cb.

8

3

3

sim.

5

ff

ff

mf

ff

bring out!

coarse, rough

bring out!

coarse, rough

short!

ff

a2; multiphonics

n

ff

a2; blow air

n

f

1., ord.

a2; blow air

n

f

3., ord.

harmon mute; wah-wah

p

f

short!

a2; blow air

n

f

harmon mutes in

gliss.

pp

ff

n

f

n

f

sim.

p

f

gliss.

gliss.

to Temple blocks

Slapstick

to bongos

Kick Drum

f

f

f

ricochet

join section

p

slowly transition into harmonics

m.s.p.

gliss.

norm.

3

ff

ff

arco unis.

p

gliss.

gliss.

arco

gliss.

mf

ff

arco

gliss.

mf

ff

s

sf

b.

7

8

9

10

11

12

The image displays a page of a musical score, likely for a symphony, featuring various instruments. The score is written in standard musical notation, including staves for woodwinds, brass, percussion, strings, and keyboard instruments. The page is marked with a large, diagonal watermark reading "USF".

The instruments listed on the left side of the score include:

- Picc.
- Fl. 1, 2
- Ob. 1, 2
- Cl. 1, 2
- B. Cl.
- Bsn. 1, 2
- Cbsn.
- Hn. 1, 2
- Hn. 3, 4
- C Tpt. 1, 2, 3
- Tbn. 1, 2
- B. Tbn.
- Tba.
- Timp.
- Xyl.
- Flex.
- Bongos
- Drum Set
- Hp.
- Pno.
- Vln. I
- Vln. II
- Vla.
- Vc.
- Cb.

The score includes various musical notations such as notes, rests, and dynamic markings (e.g., *mf*, *f*, *p*, *ff*, *mp*). There are also performance instructions and articulation marks, such as "harmon mutes", "strike with palms", "to Slapstick", "pizz.", and "percussive, sharp".

A large, diagonal watermark reading "USF" is overlaid across the entire page, likely indicating the source or ownership of the score.

As though there had been no interruption
(2+2+3)

Picc. *ff* *p* *f* *mf* *p*

Fl. 1 2 *ff* *p* *f* *ff* *mf*

Ob. 1 2 *f*

Cl. 1 2 *ff*

B. Cl. *ff* *mf*

Bsn. 1 2 *ff* *mf*

Cbsn. *ff* *mf*

Hn. 1 2 1., ord *f* *p* 2. *f* *p*

Hn. 3 4 3., ord *f* *p* 4. *f* *p*

C Tpt. 2 3 *f* *mf* *p* 1. *p*

Tbn. 1 2 *f* (harmon mutes) *f* 'wah-wah' effect *p*

B. Tbn. *f* harmon mute, wah-wah effect *p*

Tba. *f* *p*

Timp.

Xyl.

T. Bl.

Slapstick *f* *f* *mf* *mf*

Hp.

Pno. *sf* *mp*

As though there had been no interruption
(2+2+3)

Vln. I (solo) *ff* *sf* *sf* *mf* *ff*

Vln. I (altri) *ff*

Vln. II (solo) *ff* *sf* *sf* *mf* *ff*

Vln. II (altri) *ff*

Vla. (solo) *ff* *sf* *sf* *mf* *ff*

Vla. (altri) *ff* 0

Vc. *ff* 0

Cb. *ff*

18 19 20 21 22 23

24 25 26 27 28 29

Picc. *mf* 3 3 *p* *f* *sf* (3+2)

Fl. 1 2 *ff* *p* *ff* *sf*

Ob. 1 2 *ff* *sf*

Cl. 1 2 *ff* 3 3 *p* *ff* *sf* soloistic! *a2*

B. Cl. *ff* short! *ff* *sf*

Bsn. 1 2 *ff* short! *ff* *sf*

Cbsn. *ff* short! *ff* *sf*

Hn. 1 2 *ff* short! *a2* *sf* *n* *f* ord. *f* *p*

Hn. 3 4 *ff* short! *a2* *sf* *n* *f* ord. *f* *p*

C Tpt. 2 3 *f* short! *f* *mf* *p*

Tbn. 1 2 *ff* short! *a2* *sf* *n* *f* *gliss.* *f* *sf*

B. Tbn. *ff* short! *sf* *n* *f*

Tba. *f* short! *n* *f*

Timp. *f* *ff* *sf* *gliss.* *sf* *gliss.* *sf* *gliss.*

Xyl. *sf*

T. Bl. *ff* 3 3 *p* *ff* Crotales l.v. Congas strike with palms

Vibraslap *f* L.v. to Slapstick Slapstick Bongos strike with palms

Drum Set *p* *f*

Hp. *f*

Pno. *ff*

Vln. I *f* 3 *p* *ff* *sf* (3+2)

Vln. II *f* *p* *ff* *sf*

Vla. *f* 3 *p* *ff* *sf* arco, non div.

Vc. *f* 3 *p* *ff* snap pizz. *sf* arco IV, snap pizz. pizz. IV, snap pizz.

Cb. *ff* snap pizz. IV, arco IV, snap pizz. II *gliss.*

flz. (2+2+3) ord. (2+3) flz. ord.

Picc.

Fl. 1 2

Ob. 1 2

Cl. 1 2

B. Cl.

Bsn. 1 2

Cbsn.

Hn. 1 2

Hn. 3 4

C Tpt. 1 2 3

Tbn. 1 2

B. Tbn.

Tba.

Timp.

Xyl.

Congas

Bongos

Hp.

Pno.

Violin I (solo)

Vln. I

Vln. II

Vla.

Vc.

Cb.

30 31 32 33 34 35

sf ff p f sf ff p f sf ff p f sf ff p f sf

flz. ord. a2 a3, harmon mutes, stem in (mutes) a2 gliss. n gliss. n gliss. 3 Slapstick

l.v.; use pedal to gliss widely up and down

spiccato (bounce bow against string)

arco sim. (2+2+3) pizz. arco (2+3)

IV snap II gliss. III gliss.

36 37 38 39 40 41

Picc. (2+2+3) *f* *shrill* *mf*

Fl. 1 2 *ff* *shrill* *mf*

Ob. 1 2 *ff* *f* 1. (high as possible) 2.

Cl. 1 2 *p* *ff* *p* *f*

B. Cl. *p* *ff* *p* *f*

Bsn. 1 2 *a2* *p*

Cbsn.

Hn. 1 2 2. *p* *f*

Hn. 3 4 *p* *f* *a3* 1. *very short!*

C Tpt. 2 3 *mf* *very short!*

Tbn. 1 2 *f* *very short!* 2., Pos. 7 *gliss.* *p*

B. Tbn. *f* *very short!* Pos. 7 *gliss.* *p*

Tba. *very short!*

Timp.

Xyl. *ff*

Congas *p* *ff* *f* *sf* *sf* *sf* *pp*

Slapstick *ff* *f* *Cymbals* *p*

Drum Set

Hp. *ff* *gliss.*

Pno. *ff* *gliss.* *mf brilliant*

Vln. I (solo) (2+2+3) *p* *ff* *ricochet* *gliss.* *sf* *sf* *pizz.* *sf*

Vln. I (altri) *ff* *sf* *sf* *sf*

Vln. II *ff* *sf* *sf* *sf* *arco* *gliss.* *p*

Vla. *ff* *p*

Vc. (solo) *ricochet into sustain* *f* *mp* *ff* *ricochet* *gliss.* *sf* *gliss.* *sf* *gliss.* *p* *join section*

Vc. *ff* *p*

Cb.

46

a tempo, ♩ = 140-148

Picc.

Fl. 1
2

ord.
mp

ff

flz.

Ob. 1
2

Cl. 1
2

a2

B. Cl.

Bsn. 1
2

Cbsn.

Hn. 1
2

ord.
f

p

Hn. 3
4

ord.
f

p

C Tpt. 1
2
3

Tbn. 1
2

B. Tbn.

Tba.

Timp.

Xyl.

pp

Gro.

Sandpaper blocks

pp

Slapstick

f

Drum Set

Hp.

bisbig.

pp

Pno.

ff

a tempo, ♩ = 140-148

Vln. I (solo)

p

ff

ord.

Vln. I (altri)

ff

ord.

Vln. II

ff

ord.

bow vertically

f (sounds p)

Vla.

ff

ord.

bow vertically; pitchless, airy sound

f (sounds p)

Vc. (solo)

f

spiccato (bounce bow against string)

p

ff

snap

ric.

spicc.

join section

Vc. (altri)

ff

snap

III

Cb.

gliss.

47

48

49

50

51

52

57 Off and running
(2+2+3)

Score for measures 53-58, featuring various instruments and percussion.

Measures 53-58:

- Picc.** (Piccolo): *ord.* *ff* (53), *(2+2+3)* (54), *p* (55), *f* (56), *mp* (57).
- Fl. 1, 2** (Flute): *a2, ord.* *ff* (53), *(2+2+3)* (54), *p* (55), *f* (56), *mp* (57).
- Ob. 1, 2** (Oboe): *ff* (53), *(2+2+3)* (54), *p* (55), *f* (56), *mp* (57).
- Cl. 1, 2** (Clarinet): *a2* *ff* (53), *(2+2+3)* (54), *p* (55), *f* (56), *mp* (57).
- B. Cl.** (Bass Clarinet): *ff* (53), *(2+2+3)* (54), *p* (55), *f* (56), *mp* (57).
- Bsn. 1, 2** (Bassoon): *ff* (53), *a2* (54), *p* (55), *f* (56), *mp* (57).
- Cbsn.** (Contrabassoon): *ff* (53), *(2+2+3)* (54), *p* (55), *f* (56), *mp* (57).
- Hn. 1, 2** (Horn): *a2, air sounds* *n* (53), *ord. 1.* *f* (54), *a2* *sf* (55), *f* (56), *a2* (57).
- Hn. 3, 4** (Horn): *a2, air sounds* *n* (53), *ord. 3.* *f* (54), *a2* *sf* (55), *f* (56), *a2* (57).
- C Tpt. 1** (Cornet): *harmon mute* *p* (53), *mf* (54), *p* (55), *mf* (56), *sf* (57).
- C Tpt. 2, 3** (Cornet): *a2* *n* (53), *f* (54), *mutes on* *mf* (55), *a2* *sf* (56), *sf short!* (57).
- Tbn. 1, 2** (Trombone): *a2, air sounds* *n* (53), *f* (54), *p* (55), *gliss.* *f* (56), *gliss.* (57).
- B. Tbn.** (Baritone): *air sounds* *n* (53), *f* (54), *p* (55), *gliss.* *f* (56), *gliss.* (57).
- Tba.** (Tuba): *air sounds* *n* (53), *f* (54), *p* (55), *gliss.* *f* (56), *gliss.* (57).
- Timp.** (Timpani): *f* (53), *gliss.* (57).
- Xyl.** (Xylophone): *f* (53), *f* (54), *f* (55), *f* (56), *f* (57).
- Sandpaper**: *f* (53), *to T.B.* (54), *Temple Blocks* *f* (55), *Congas (strike with palms)* *f* (57).
- Slapstick**: *to Ratchet* (54), *Ratchet* *f* (55), *Slapstick* (57).
- Drum Set**: *f* (53), *f* (54), *f* (55), *f* (56), *f* (57).
- Hp.** (Harp): *sf* (55), *sf* (57).
- Pno.** (Piano): *sf* (53), *sf* (54), *sf* (55), *sf* (56), *sf* (57).
- Vln. I (solo)**: *ff* (53), *ff* (54), *ff* (55), *ff* (56), *ff* (57).
- Vln. I (altri)**: *sim.* *pp* (53), *ff* (54), *pizz.* *f* (55), *arco* *ff* (57).
- Vln. II**: *ord.* *ff* (53), *pizz.* (54), *pizz.* (55), *pizz.* (56), *pizz.* (57).
- Vla.** (Viola): *ord.* *ff* (53), *pizz.* (54), *pizz.* (55), *pizz.* (56), *pizz.* (57).
- Vc.** (Violoncello): *ff* (53), *pizz.* (54), *pizz.* (55), *pizz.* (56), *pizz.* (57).
- Cb.** (Cello): *arco* *ff* (53), *pizz.* (54), *pizz.* (55), *pizz.* (56), *pizz.* (57).

Picc. *mp* *p* *f* *mf* *sf*
 Fl. 1. *mf* *f* *sf*
 Ob. 1. *p* *f* *sf* *mp* *ff*
 Cl. 1. *p* *f* *sf* *mp* *ff*
 B. Cl. *sf*
 Bsn. 1. *mp* *ff* *sf* *sf*
 Cbsn. *sf*
 Hn. 1. *p* *f* *p* *f*
 Hn. 3. *p* *f* *p* *f*
 C Tpt. 2. 1. (muted) *mp* (not too loud)
 Tbn. 1. *sf* *sf* *sf* *p* *mf* *p* *mf*
 B. Tbn. *mf* short, crisp *mp*
 Tba.
 Timp. *gliss.*
 Xyl. *p*
 Congas *mf*
 Slapstick *f* to Cowbells *mf*
 Drum Set
 Hp. *sf*
 Pno. *f*
 Vln. I (solo) *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf*
 Vln. I (altri) *f* *div. a2* *unis.* *div. a2*
 Vln. II *f* *div. a2*
 Vla. *f* *arco* *p* *mf* *sf* *f* *join section*
 Vc. (solo) *ff* *sf* *sf* *sf* *sf* *sf* *sf* *sf*
 Vc. *pizz.* *0* *III* *pizz.* *arco* *p* *mf* *sf* *f* *join section*
 Cb. *sf* *gliss.* *gliss.* *gliss.* *gliss.*

Score for measures 65-70, featuring various instruments and dynamic markings.

Measures 65-70:

- Picc.** (Piccolo): p (65), f (66), p (67), p (68), p (69), p (70). *piercing, rude!* (67).
- Fl. 1, 2** (Flutes): p (65), fff *piercing, rude!* (66), f (67), f (68), f (69), f (70).
- Ob. 1, 2** (Oboes): mf (65), fff *piercing, rude!* (66), f (67), f (68), f (69), f (70). *improvise on these notes in time* (66).
- Cl. 1, 2** (Clarinets): mf (65), fff *piercing, rude!* (66), f (67), f (68), f (69), f (70).
- B. Cl.** (Bass Clarinet): mf (65), ff (66), sf (67), f (68), p (69), p (70).
- Bsn. 1, 2** (Bassoons): p (65), ff (66), sf (67), f (68), f (69), f (70).
- Cbsn.** (Contrabassoon): ff *super short!* (66), sf (67), p (68), p (69), p (70).
- Hn. 1, 2** (Horn 1 & 2): p (65), mf (66), p (67), ff (68), $mf < f$ (69), sf (70). *separate! rip!* (70).
- Hn. 3, 4** (Horn 3 & 4): p (65), mf (66), p (67), ff (68), $mf < f$ (69), sf (70). *separate! rip!* (70).
- C Tpt. 1, 2, 3** (Cornet/Trombone 1, 2, 3): p (65), ff *super short!* (66), f (67), f (68), f (69), f (70). *lip gliss.; quickly move flz. valves to create a more consistent sound* (66).
- Tbn. 1, 2** (Trombone 1 & 2): p (65), ff *super short!* (66), sf (67), sf (68), sf (69), sf (70). *mutes off* (66).
- B. Tbn.** (Baritone Trombone): p (65), ff *super short!* (66), sf (67), f (68), f (69), f (70). *gliss.* (66).
- Tba.** (Tuba): f (68), p (69), p (70).
- Timp.** (Timpani): f (66), mp (70).
- Xyl.** (Xylophone): f (65), ff (66), f (67), f (68), f (69), f (70). *to B.D.* (66).
- Congas**: p (65), f (66), f (67), f (68), f (69), f (70). *to Flexatones* (65), *Flexatones* (66), *gliss.* (67, 68, 69, 70).
- Cow.** (Cowbell): p (65), f (66), f (67), f (68), f (69), f (70). *sim.* (65).
- Hp.** (Harp): p (65), ff (66), f (67), f (68), f (69), f (70).
- Pno.** (Piano): fff *angry and percussive* (66), f (67), f (68), f (69), f (70).
- Vln. I** (Violin I): f (65), fff (66), mf (68), ff (69), ff (70). *arco* (68), *increase pressure into scratch tones* (69, 70).
- Vln. II** (Violin II): f (65), fff (66), mf (68), ff (69), ff (70). *arco* (68), *increase pressure into scratch tones* (69, 70).
- Vla.** (Viola): mp (65), ff (66), f (67), f (68), f (69), f (70). *increase pressure into scratch tones* (69, 70).
- Vc.** (Violoncello): mp (65), ff (66), f (67), f (68), f (69), f (70). *increase pressure into scratch tones* (69, 70).
- Cb.** (Cello): mp (65), ff (66), f (67), f (68), f (69), f (70). *arco* (66).

71 Precise, with sudden violence
(2+2+3)

Picc. *ff*

Fl. 1 *ff*
2 *mf*

Ob. 1 *ff*
2

Cl. 1 *ff*
2 1. *mp* a2. *mp* 5 *mischievous, light*

B. Cl. *ff* *mp* *p mischievous, light*

Bsn. 1 *mp*
2

Cbsn. *ff*

Hn. 1 *ff* air sounds *n* *f*
2 *n* *f*

Hn. 3 *ff* air sounds *n* *f*
4 *n* *f*

C Tpt. 1 *ff* air sounds *n* *f*
2 *n* *f*
3

Tbn. 1 *ff* air sounds *n* *f*
2 *n* *f*

B. Tbn. *ff* air sounds *n* *f*

Tba. *ff* air sounds *n* *f*

Timp. (move pedal up and down) *ff*

B. D. *ff* Bass Drum *lv.* to Xylo. *p* Xylophone to Tri. *p* Triangle *lv.* *p* Xylophone *p*

Flex. *ff* to Crot. *mp* Crotales *lv.* to Mar. *mp* Marimba *mp*

Cow. *ff* to Glock. *mp* Glockenspiel *lv.* always *lv.*

Drum Set

Hp. (sounds 8ve) *p* *mp* non-*lv.*

Pno. *ff* *p* 8ve *mp* (only R.H. 8ve) *mp*

71 Precise, with sudden violence
(2+2+3)

Vln. I *ff* ord. *pizz.* *p*

Vln. II *ff* ord. *pizz.* *p*

Vla. *ff* ord. *pizz.* *p* *mp*

Vc. *ff* ord. *pizz.* *p* *mp*

Cb. *ff* snap pizz. *pizz.* *mp*

71 72 73 74 75 76

2+2+3 5 (2+3) (2+2+3) (2+3)

Picc. *mp* *f* *mf* *p*

Fl. 1 2 *a2* *mf* *f* *soli* *mf*

Ob. 1 2 *f*

Cl. 1 2 *5* *f* *mp*

B. Cl. *5* *f* *p*

Bsn. 1 2 *f*

Cbsn. *f*

Hn. 1 2 *flz.* *ord.* *f*

Hn. 3 4 *flz.* *ord.* *f*

C Tpt. 2 3 *f*

Tbn. 1 2 *a2* *f*

B. Tbn. *f*

Tba. *f*

Timp. *ff* *sf* *gliss.*

Xyl. *ff* *mp*

Mar. *ff* *mf*

Glock. *to Cowbells* *Cowbells* *Glockenspiel* *lv.* *f*

Hp. *sf*

Pno. *ff* *mf*

Vln. I (2+2+3) (2+3) arco *ff* (2+2+3) pizz. *mf* (2+3) arco; bring out *p* Violin I (solo)

Vln. II arco *ff* pizz. *mf* arco; bring out *p* Violoncello (solo)

Vla. arco *ff* pizz. *mf* arco; bring out *p* Violoncello (solo)

Vc. arco *ff* pizz. *mf* arco; bring out *p* Violoncello (solo)

Cb. arco *ff* snap pizz. *gliss.* pizz. *mf*

77 78 79 80 81 82

Score page 15, measures 83-88. The score includes parts for Piccolo, Flutes 1 & 2, Oboes 1 & 2, Clarinets 1 & 2, Bass Clarinet, Bassoon 1 & 2, Contrabassoon, Horns 1, 2, 3, & 4, Trumpets 1, 2, & 3, Trombones 1 & 2, Baritone Trombone, Tuba, Timpani, Xylophone, Maracas, Glockenspiel, Harp, Piano, Violin I (solo & altri), Violin II, Viola, Violoncello (solo & altri), and Cymbals.

Measures 83-88 are marked with rehearsal numbers 83, 84, 85, 86, 87, and 88. The score includes various musical notations such as dynamics (p, f, mf, mp, ff, sf), articulation (accents, staccato), and performance instructions (flz., ord., arco, pizz., snap, gliss., Cowbell, Glockenspiel).

Rehearsal marks (2+2+3) are present above measures 83 and 84.

6

(2+3) (2+2+3) 93 Brittle and witty

Picc.

Fl. 1 2

Ob. 1 2

Cl. 1 2

B. Cl.

Bsn. 1 2

Cbsn.

Hn. 1 2

Hn. 3 4

C Tpt. 1 2 3

Tbn. 1 2

B. Tbn.

Tba.

Timp.

Xyl.

Mar.

Glock.

Hp.

Pno.

Vln. I (solo)

Vln. I (altri)

Vln. II

Vla.

Vc. (solo)

Vc. (altri)

Cb.

89 90 91 92 93 94

(2+2+3) (2+3)
 Picc. *f*
 Fl. 1 *mf* nimble, lithe; a duel with flute 2!
 Fl. 2 *f* *mf* nimble, lithe; a duel with flute 1!
 Ob. 1
 2
 Cl. 1
 2 *mp* 1. *p* a2
 B. Cl.
 Bsn. 1
 2
 Cbsn.
 Hn. 1
 2 *n* a2; air sounds *f*
 Hn. 3
 4 *n* a2; air sounds *f*
 C Tpt. 1
 2
 3 *n* a3; air sounds *f*
 Tbn. 1
 2 *n* a2; air sounds *f*
 B. Tbn. *n* air sounds *f*
 Tba. *n* air sounds *f*
 Timp.
 Xyl. *mf* Crotales l.v. *ff* always l.v. *sf*
 Mar. *mf* Guiro
 Bongos *mp* Bongos strike with palms
 Hp.
 Pno.
 Vln. I (solo) *f* *mf* *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf*
 Vln. I (altri) *mf* present, but do not overwhelm flutes
 Vln. II *mf* present, but do not overwhelm flutes
 Vla. *mf* present, but do not overwhelm flutes
 Vc. *mf* present, but do not overwhelm flutes
 Cb. pizz. *mf* present, but do not overwhelm flutes
 95 96 97 98 99 100

18

(2+2+3) (2+3) (2+2+3)

Picc.

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 2

Cl. 1 2 *mf*

B. Cl.

Bsn. 1 2

Cbsn.

Hn. 1 2 *f*

Hn. 3 4 *f*

C Tpt. 2 3 *f*

Tbn. 1 2 *f*

B. Tbn.

Tba.

Timp.

Crot. *sf*

Gro. *p* *f* *mf*

Bongos

Hp.

Pno. *ff*
mute note by holding string inside piano

Vln. I (solo) *sf*

Vln. I (altri)

Vln. II

Vla.

Vc.

Cb.

101 102 103 104 105 106

Score page 19, measures 107-112. The score includes parts for Piccolo, Flutes 1 and 2, Oboes 1 and 2, Clarinets 1 and 2, Bass Clarinet, Bassoons 1 and 2, Contrabassoon, Horns 1-4, Trumpets 1-3, Trombones 1-2, Tuba, Timpani, Crotales, Gong, Bongos, Harp, Piano, Violins I (solo and altri), Violin II, Viola, Violoncello, and Contrabass.

Measure 107: Piccolo (2+3), Flutes 1 and 2 (2+2+3), Oboe 2 (a2, mf), Clarinet 2 (mf), Bass Clarinet (mf), Bassoon 1 (mp), Bassoon 2 (mp), Contrabassoon (mf), Horn 1 (p), Horn 2 (p), Horn 3 (p), Horn 4 (p), Trumpet 1 (f), Trumpet 2 (mf), Trumpet 3 (mf), Trombone 1 (p), Trombone 2 (p), Tuba (p), Timpani (mf), Crotales (f), Gong (p), Bongos (f), Harp (p), Piano (p), Violin I (solo) (sf), Violin I (altri) (sf), Violin II (sf), Viola (sf), Violoncello (sf), Contrabass (sf).

Measure 108: Piccolo (2+3), Flutes 1 and 2 (2+2+3), Oboe 2 (a2, mf), Clarinet 2 (mf), Bass Clarinet (mf), Bassoon 1 (mp), Bassoon 2 (mp), Contrabassoon (mf), Horn 1 (p), Horn 2 (p), Horn 3 (p), Horn 4 (p), Trumpet 1 (f), Trumpet 2 (mf), Trumpet 3 (mf), Trombone 1 (p), Trombone 2 (p), Tuba (p), Timpani (mf), Crotales (f), Gong (p), Bongos (f), Harp (p), Piano (p), Violin I (solo) (sf), Violin I (altri) (sf), Violin II (sf), Viola (sf), Violoncello (sf), Contrabass (sf).

Measure 109: Piccolo (2+3), Flutes 1 and 2 (2+2+3), Oboe 2 (a2, mf), Clarinet 2 (mf), Bass Clarinet (mf), Bassoon 1 (mp), Bassoon 2 (mp), Contrabassoon (mf), Horn 1 (p), Horn 2 (p), Horn 3 (p), Horn 4 (p), Trumpet 1 (f), Trumpet 2 (mf), Trumpet 3 (mf), Trombone 1 (p), Trombone 2 (p), Tuba (p), Timpani (mf), Crotales (f), Gong (p), Bongos (f), Harp (p), Piano (p), Violin I (solo) (sf), Violin I (altri) (sf), Violin II (sf), Viola (sf), Violoncello (sf), Contrabass (sf).

Measure 110: Piccolo (2+3), Flutes 1 and 2 (2+2+3), Oboe 2 (a2, mf), Clarinet 2 (mf), Bass Clarinet (mf), Bassoon 1 (mp), Bassoon 2 (mp), Contrabassoon (mf), Horn 1 (p), Horn 2 (p), Horn 3 (p), Horn 4 (p), Trumpet 1 (f), Trumpet 2 (mf), Trumpet 3 (mf), Trombone 1 (p), Trombone 2 (p), Tuba (p), Timpani (mf), Crotales (f), Gong (p), Bongos (f), Harp (p), Piano (p), Violin I (solo) (sf), Violin I (altri) (sf), Violin II (sf), Viola (sf), Violoncello (sf), Contrabass (sf).

Measure 111: Piccolo (2+3), Flutes 1 and 2 (2+2+3), Oboe 2 (a2, mf), Clarinet 2 (mf), Bass Clarinet (mf), Bassoon 1 (mp), Bassoon 2 (mp), Contrabassoon (mf), Horn 1 (p), Horn 2 (p), Horn 3 (p), Horn 4 (p), Trumpet 1 (f), Trumpet 2 (mf), Trumpet 3 (mf), Trombone 1 (p), Trombone 2 (p), Tuba (p), Timpani (mf), Crotales (f), Gong (p), Bongos (f), Harp (p), Piano (p), Violin I (solo) (sf), Violin I (altri) (sf), Violin II (sf), Viola (sf), Violoncello (sf), Contrabass (sf).

Measure 112: Piccolo (2+3), Flutes 1 and 2 (2+2+3), Oboe 2 (a2, mf), Clarinet 2 (mf), Bass Clarinet (mf), Bassoon 1 (mp), Bassoon 2 (mp), Contrabassoon (mf), Horn 1 (p), Horn 2 (p), Horn 3 (p), Horn 4 (p), Trumpet 1 (f), Trumpet 2 (mf), Trumpet 3 (mf), Trombone 1 (p), Trombone 2 (p), Tuba (p), Timpani (mf), Crotales (f), Gong (p), Bongos (f), Harp (p), Piano (p), Violin I (solo) (sf), Violin I (altri) (sf), Violin II (sf), Viola (sf), Violoncello (sf), Contrabass (sf).

113 Subdued yet pulse-pounding

(2+2+3)

(2+3)

(2+2+3)

114

115

116

117

118

122 A sudden halt

(3+2)

119 120 121 122 123 124

Picc. (2+3) (2+2+3) *mp* *mf* *p* *mf*

Fl. 1 2 *p* *f* *p* *f*

Ob. 1 2 *p* *mf* *p* *f*

A Cl. 1 *p* *f* *p* *f*

A Cl. 2 *p* *f* *p* *f*

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

Bsn. 1 *p* *f* *p* *f*

Bsn. 2 *f* *p* *f*

Cbsn. *f* *p* *f*

Hn. 1 2 1., ord. a2, air sounds *n* *f*

Hn. 3 4 3., ord. a2, air sounds *n* *f*

C Tpt. 2 3 1 (mutes in) *p* *mf* a3, air sounds *n* *f*

Tbn. 1 2 *n* *f* *n* *f*

B. Tbn. straight mute *p* *mf*

Tba. *n* *f* *n* *f*

Timp. dampen *f* *f*

Xyl. *p* *f* *mf*

T. Bl. *p* *f*

Cow. Cowbell Glockenspiel 1.v. Vibraslap *p* *mf*

Hp. Db D# *sf*

Pno. *mf* *p* *f*

Vln. I (2+3) (2+2+3) div. a2 gliss. (rearticulate!) unis, arco pizz. *f* *mp* *f*

Vln. II arco *mp* *f* *mp* pizz. *f*

Vla. arco *mp* *f* *mp* pizz. *f*

Vc. (solo) arco *mp* *f* ric. spicc. *f* *mp*

Vc. (altri) arco *mp* *f* pizz. *f*

Cb. *f* *f*

[illegible]

8

(3+2)

(3+2)

Picc.

Fl. 1 2

mf

p

f

Ob. 1 2

Cl. 1 2

f

ff

B. Cl.

Bsn. 1 2

p

f

Cbsn.

f

Hn. 1 2

1. ord.

f

Hn. 3 4

3. ord.

f

C Tpt. 2 3

(harmon mutes)

Tbn. 1 2

mp

B. Tbn.

Tba.

Timp.

f

gliss.

Xyl.

p

f

Mar.

Marimba

mf

f

Cow.

Cowbells

p

f

p

f

p

Hp.

Pno.

Vln. I

mp

(3+2)

f

arco

p

f

(3+2)

p

f

Vln. II

arco, div. a2

p

unis.

f

short!

p

f

Vla.

div. a2

p

unis.

f

short!

p

f

Vc.

pizz.

mp

f

arco

p

f

gliss.

gliss.

III

gliss.

II

gliss.

pizz.

gliss.

snap

gliss.

Cb.

131

132

133

134

135

136

137

139 II. Variations - 'Think About What You've Done'
Unstable, ♩ = 144

(2+2+3)

139 II. Variations - 'Think About What You've Done'
Unstable, ♩ = 144

Picc. *p* *f* *p* *mp* *p* *ff* *f*

Fl. 1 *p* *f* *ord.* *mp* *ff* *ord.*

Ob. 1 *p* *ff* *f* *super short!* *p* *ff* *sf*

Cl. 1 *p* *ff* *f* *super short!* *mp* *ff* *sf*

B. Cl. *p* *ff* *f* *super short!* *sf* *ff* *sf*

Bsn. 1 *p* *ff* *f* *super short!* *sf* *ff* *sf*

Cbsn. *p* *ff* *f* *super short!* *sf* *ff* *sf*

Hn. 1 *a2* *rip!* *f* *flz.* *ord.* *ff* *sf*

Hn. 3 *a2* *rip!* *f* *flz.* *ord.* *ff* *sf*

C Tpt. 2 *a3, mutes off* *f* *flz.* *ord.* *mf* *super short!*

Tbn. 1 *gliss.* *gliss.* *f* *flz.* *1., ord.* *gliss.* *mf* *super short!*

B. Tbn. *mute off* *f* *flz.* *ord.* *mf* *super short!*

Tba. *mute off* *f* *flz.* *ord.* *mf* *super short!*

Timp. *ff* *sf* *f a little less* *f*

Xyl. *fff* *f* *p* *f* *sf*

Flex. *Flexatones* *p* *f* *Marimba* *f* *ff* *sf*

Cow. *f* *f* *mf* *f*

Hp. *ff* *gliss.* *p* *f* *sf*

Pno. *mp* *ff* *mf* *crisp* *ff* *sf*

139 II. Variations - 'Think About What You've Done'
Unstable, ♩ = 144

(2+2+3)

139 II. Variations - 'Think About What You've Done'
Unstable, ♩ = 144

Vln. (solo) *f* *spiccato (bounce bow)* *f (sounds p)* *ff* *sf*

Vln. I *pizz.* *f* *0* *arco m.s.p.* *ord.* *p*

Vln. II *pizz.* *mf* *0* *arco m.s.p.* *ord.* *p*

Vla. *pizz.* *f* *0* *arco m.s.p.* *ord. non div. pizz. gliss.* *f*

Vc. (solo) *ric.* *f* *spiccato (bounce bow)* *f (sounds p)* *ff* *ord. non div. pizz. gliss.* *f*

Vc. *arco* *sf* *sf* *m.s.p.* *n* *f*

Cb. *arco* *f* *II, snap pizz.* *f* *sf*

138 139 140 141 142 143

150 Still, wispy

poco rit.

Picc.

Fl. 1 2

Ob. 1 2

Cl. 1 2

B. Cl.

Bsn. 1 2

Cbsn.

Hn. 1 2

Hn. 3 4

C. Tpt. 1 2 3

Tbn. 1 2

B. Tbn.

Tba.

Timp.

Xyl.

Mar.

Drum Set

Hp.

Pno.

Vln. I (solo)

Vln. I (altri)

Vln. II

Vla.

Vc. (solo)

Vc. (altri)

Cb.

150 151 152 153 154 155

mf f p mp 3

a2, blow air

n f

mutes off

blow air

(ossia 8ve)

l.v.

Tam-tam

always l.v.

mp very grumbly

Hi-hat

wire brushes

very soft; a faint, brushing sound

pp

mp f

mp f

8va

8va

8va

8va

150 Still, wispy poco rit.

ric. spicc. 3 3 3

f p

arco; bow diagonally to produce an airy sound without pitch

f (sounds p)

arco; bow diagonally to produce an airy sound without pitch

f (sounds p)

ric. spicc. 3 3 3

p 3 3 3 sf

ric. spicc. 5 sf

ric. spicc. 5

(8ve up if no C ext.)

p mf mf p mf p

$\text{♩} = 120$

Picc.

Fl. 1
2

ord.
'ss'

clear syllables; more syllable than pitch
'sa' 'k' 't' 'k' 't' 'k'

'ss'

'sa' 'k' 't' 'k' 't' 'k' 't'

'ss'

Ob. 1
2

Cl. 1
2

B. Cl.

Bsn. 1
2

Cbsn.

Hn. 1
2

Hn. 3
4

C Tpt. 1
2
3

Tbn. 1
2

B. Tbn.

Tba.

air sounds

Timp.

T.-t.

Mar.

Drum Set

Hp.

Pno.

$\text{♩} = 120$

Vln. I (solo)

ric.

spicc.

Vln. I (altri)

Vln. II

Vla.

Vc. (solo)

ric.

spicc.

Vc. (altri)

Cb.

156 157 158 159 160 161

p *mp* *p* *mf*

The image displays a page from a musical score, likely for a symphony, featuring various instruments. The page is numbered 162 at the bottom left and 167 at the bottom right. The instruments listed on the left include Picc., Fl. 1, 2, Ob. 1, 2, Cl. 1, 2, B. Cl., Bsn. 1, 2, Cbsn., Hn. 1, 2, 3, 4, C Tpt. 1, 2, 3, Tbn. 1, 2, B. Tbn., Tba., Timp., T-t., Mar., Drum Set, Hp., Pno., Vln. I (solo), Vln. I (altri), Vln. II, Vla., Vc. (solo), Vc. (altri), and Cb.

The score includes musical notation, dynamics, and performance instructions. Key dynamics include *f* (forte), *p* (piano), *mf* (mezzo-forte), *ff* (fortissimo), and *ppp* (pianississimo). Performance instructions include "gradually mute strings with L.H.; gliss. up (exact pitch unimportant; should be mostly pitchless)", "arco; bow diagonally to produce an airy sound without pitch", "regular bow strokes", "gliss.", "join section", and "Xylophone".

The page is marked with a large, diagonal watermark reading "US ONLY".

clear syllables; more syllable than pitch

Picc. *p* *mf* *p* *mf* *p* *mf* *p*

Fl. 1 2 *p* *mf* *p* *mf* *p* *mf* *p*

Ob. 1 2

Cl. 1 2 1. *n* *p* *n*

B. Cl.

Cbsn. *mp* *pp*

Hn. 1 2 *n* *f* *n* *f* *n* *f* *n* *f* *n* *f* *n* *f*

Hn. 3 4 *n* *f* *n* *f* *n* *f* *n* *f* *n* *f* *n* *f*

C Tpt. 2 3 1 *n* *f* *n* *f* *n* *f* *n* *f* *n* *f* *n* *f*

Tbn. 1 2 *n* *f* *n* *f* *n* *f* *n* *f* *n* *f* *n* *f*

B. Tbn. *n* *f* *n* *f* *n* *f* *n* *f* *n* *f* *n* *f*

Tba. *n* *f* *n* *f* *n* *f* *n* *f* *n* *f* *n* *f*

Timp. *mf*

Xyl.

Mar.

Drum Set

Hp.

Pno. *p* *mp* *mf* *sf* *sf*

Vln. I (solo) (muted ric.) *mf* arco ric. arco ric. arco ric. arco *sf* *sf*

Vln. I (altri)

Vln. II

Vla. pizz. *mf* pizz. *mf*

Vc. pizz. *mf* gliss. rearticulate *sf*

Cb. *mp* *pp* *mp*

168 169 170 171 172 173

174

32

(2+2+3)

Picc. *mf* *p* *p* *f* *p* *mf*

Fl. 1 2 *mf* *p* *p* *f* *p* *mf*

Ob. 1 2

Cl. 1 2 *n* *mf* *n* *n* *mf*

B. Cl. *n* *mf* *n* *n* *mf*

Bsn. 1 2 *n* *mf* *n* *n* *mf*

Cbsn. *mp* *p*

Hn. 1 2

Hn. 3 4

C Tpt. 2 3

Tbn. 1 2

B. Tbn.

Tba.

Timp. *gliss.*

Xyl. *fade to nothing*

Mar. *fade to nothing* *ppp* *to Sandpaper*

Drum Set *to Egg Shaker*

Hp. *C#---C#* *fade to nothing*

Pno. *poco a poco dim.* *fade to nothing*

Vln. I (solo) *sim.* *p* *f* *p* *ric.* *arco* *f* *p* *f*

Vln. I (altri) *n*

Vln. II

Vla.

Vc. *gliss.* *sf* *sf* *gliss.* *sf* *gliss.* *sf* *gliss.* *sf*

Cb. *mp* *p*

184 185 186 187 188

189 Persistent

Picc. *p* 'tal'

Fl. 1 2 *p* 'tal' 'ss'

Ob. 1 2 *p* 1.

Cl. 1 2 *n* *mf* *n*

B. Cl. *n* *mf* *n*

Bsn. 1 2 *n*

Cbsn.

Hn. 1 2 (blow air) *n* *f*

Hn. 3 4 (blow air) *n* *f*

C Tpt. 1 ord. harmon mute, stem in *p*

C Tpt. 2 3 (blow air) *n* *f*

Tbn. 1 2 (blow air) *n* *f*

B. Tbn. (blow air) *n* *f*

Tba. (blow air) *n* *f*

Timp.

Xyl. *ppp* *mp*

Mar. Sandpaper blocks *p* precise but subtle

E.S. Egg Shaker *p* precise but subtle

Hp. *ppp* *mf*

Pno. palm mute B0-F1

189 Persistent

Vln. I (solo) *p* *f* sim. *p* div. a2 pizz. *f* *p*

Vln. I (altri) *mf*

Vln. II

Vla. *sf*

Vc. *sf* 5 *sf* *gliss.* *f*

Cb. pizz. *mf* *f*

189 190 191 192 193

194 195 196 197 198

201 Sudden, breaking through!
(3+2+2)

(palm mute) ric. arco
unis. f sf
pizz. ff
pizz. ff
 sf snap pizz. sf (very high note) sf gliss. rearticulate
pizz. sf sf
pizz. sf

Score for measures 204-208, featuring various instruments and vocal parts.

Measures 204-208:

- Picc.** (Piccolo): *mp*, playing a rhythmic pattern of eighth notes.
- Fl. 1 & 2** (Flutes): *mf persistent*, playing a melodic line with slurs.
- Ob. 1 & 2** (Oboes): *mf*, playing a melodic line with slurs.
- Cl. 1 & 2** (Clarinets): *mf*, playing a melodic line with slurs.
- B. Cl.** (Bass Clarinet): *mf*, playing a melodic line with slurs.
- Bsn. 1 & 2** (Bassoons): *mf*, playing a melodic line with slurs.
- Cbsn.** (Contrabassoon): *f*, playing a melodic line with slurs.
- Hn. 1 & 2** (Horns): *f*, playing a melodic line with slurs.
- Hn. 3 & 4** (Horns): *f*, playing a melodic line with slurs.
- C Tpt. 1, 2, 3** (Trumpets): *f*, playing a melodic line with slurs.
- Tbn. 1 & 2** (Trombones): *f*, playing a melodic line with slurs.
- B. Tbn.** (Baritone Trombone): *f*, playing a melodic line with slurs.
- Tba.** (Tuba): *f*, playing a melodic line with slurs.
- Timp.** (Timpani): *mf*, playing a rhythmic pattern of eighth notes.
- Xyl.** (Xylophone): *p*, playing a rhythmic pattern of eighth notes.
- Mar.** (Maracas): *f*, playing a rhythmic pattern of eighth notes.
- Cow.** (Cowbells): *pp*, playing a rhythmic pattern of eighth notes.
- Hp.** (Harp): *f*, playing a melodic line with slurs.
- Pno.** (Piano): *ff*, playing a melodic line with slurs.
- Vln. I (solo)** (Violin I): *f*, playing a melodic line with slurs.
- Vln. I (altri)** (Violin I): *ppp*, playing a melodic line with slurs.
- Vln. II** (Violin II): *mf*, playing a melodic line with slurs.
- Vla.** (Viola): *f*, playing a melodic line with slurs.
- Vc.** (Violoncello): *f*, playing a melodic line with slurs.
- Cb.** (Cello): *f*, playing a melodic line with slurs.

Measure 204: *f*

Measure 205: *f*

Measure 206: *f*

Measure 207: *f*

Measure 208: *f*

Picc. *mp*

Fl. 1 *mf*

Ob. 1 2

Cl. 1 2 *mf*

B. Cl.

Bsn. 1 2

Cbsn.

Hn. 1 2

Hn. 3 4

C Tpt. 1 2 3

Tbn. 1 2

B. Tbn.

Tba.

Timp.

Xyl.

Mar.

Cow.

Hp.

Pno.

Vln. I (solo) *f* ric. spicc. *p* *f* *p* *f*

Vln. I (altri)

Vln. II *p* *mf* *n* *mf* *n* *mf*

Vla.

Vc. (rearticulate) gliss. *mf*

Cb.

38

214

Another sudden break

ord.

Lock into a groove

Picc.

flz.

n

f

mf

p

mf

n

mf

Fl. 1

flz.

n

f

mf

p

f

n

mf

Ob. 1

a2

pp

f

mf

n

mf

Cl. 1

a2; multiphonics

n

ff

mf

$a2$

p

B. Cl.

pp

f

mf

f

super short and punchy

Bsn. 1

pp

f

mf

p

Cbsn.

pp

f

f

super short and punchy

Hn. 1

flz.

pp

f

n

f

$n < f$

f

Hn. 3

flz.

pp

f

n

f

$n < f$

f

C Tpt. 1

harmon mutes, stems in

mp

mp

Tbn. 1

a2; air sounds

n

f

$n < f$

f

B. Tbn.

air sounds

n

f

ord.

f

super short and punchy

Tba.

air sounds

n

f

$n < f$

f

Timp.

ord.

p

f

f

strike with palms; dampen each note immediately

Xyl.

f

not too loud!

mf

Mar.

f

f

Cow.

Slapstick

f

Vibraslap

f

Cowbells

pp

Hp.

bisbig.

pp

f

mf

Pno.

ff

mute C1-G1

ff

214

Another sudden break

m.s.p.

ord.

ric.

pp

f

f

spicc.

3

3

p

Lock into a groove

ric.

f

pizz.

arco

n

f

arco; bow diagonally to produce an airy sound without pitch

f (sounds p)

arco; bow diagonally to produce an airy sound without pitch

f (sounds p)

Vln. I (solo)

m.s.p.

ord.

ric.

pp

f

f

spicc.

3

3

p

Lock into a groove

ric.

f

pizz.

arco

n

f

arco; bow diagonally to produce an airy sound without pitch

f (sounds p)

arco; bow diagonally to produce an airy sound without pitch

f (sounds p)

Vln. I (altri)

m.s.p.

ord.

pp

f

f

spicc.

3

3

p

Lock into a groove

ric.

f

pizz.

arco

n

f

arco; bow diagonally to produce an airy sound without pitch

f (sounds p)

arco; bow diagonally to produce an airy sound without pitch

f (sounds p)

Vln. II

m.s.p.

ord.

pp

f

f

spicc.

3

3

p

Lock into a groove

ric.

f

pizz.

arco

n

f

arco; bow diagonally to produce an airy sound without pitch

f (sounds p)

arco; bow diagonally to produce an airy sound without pitch

f (sounds p)

Vla.

m.s.p.

arco

pp

f

p

f

Vc.

m.s.p.

arco

pp

f

sf

gliss.

rearticulate

f

gliss.

gliss.

gliss.

p

f

gliss.

gliss.

gliss.

p

Cb.

m.s.p.

arco

pp

f

III $\flat$

gliss.

pizz.

f

f

214

215

216

217

218

219

Picc.

Fl. 1
2

Ob. 1
2

Cl. 1
2

B. Cl.

Bsn. 1
2

Cbsn.

Hn. 1
2

Hn. 3
4

C Tpt. 1
2
3

Tbn. 1
2

B. Tbn.

Tba.

Timp.

Xyl.

Mar.

Cow.

Hp.

Pno.

Vln. I (solo)

Vln. I (altri)

Vln. II

Vla.

Vc.

Cb.

220 221 222 223 224

spicc. ric. spicc. ric. spicc. ric. spicc. ric.

gliss. gliss. gliss. gliss. gliss. gliss.

3 3 3 3 3 3

(rearticulate)

sf sf sf sf sf sf

225 226 227 228 229

Picc. *ord.* *flz.* *p* *f* *p*

Fl. 1 *ord.* *flz.* *mf* *p* *f* *p*

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

Cl. 1 *f* *p* *f* *a2* *p* *f* *p*

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

Bsn. 1 *f* *p* *p* *f* *p* *f* *p*

Cbsn. *f* *p* *p* *f* *p*

Hn. 1 *mp* *p* *mf* *p*

Hn. 2 *n* *f* *n* *f* *n* *f* *n* *f*

Hn. 3 *n* *f* *n* *f* *n* *f* *n* *f*

C Tpt. 2 *n* *f* *n* *f* *n* *f* *n* *f*

Tbn. 1 *n* *f* *n* *f* *n* *f* *n* *f*

B. Tbn. *n* *f* *n* *f* *n* *f* *n* *f*

Tba. *n* *f* *n* *f* *n* *f* *n* *f*

Timp. *ord.* *p* *f*

Xyl. *p* *f*

Mar. *p* *f*

Cow. *to Sus. cym.* *p* *f*

Hp. *p* *ff*

Pno. *ord.* *f* *p*

Vln. I *add fourth desk* *gliss.* *add fifth desk* *gliss.* *tutti* *ord.* *p*

Vln. II *ord.* *n* *ord.* *n*

Vla. *sf* *sf* *sf* *sf* *sf* *p* *f*

Vc. *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *p* *f*

Cb. *p* *f*

230 231 232 233 234 235

Score for measures 236-240, measures 1-5 of each measure.

Instrument parts and dynamics:

- Picc.: *ff* (ord.)
- Fl. 1/2: *ff* (ord.), *mf* (a2), *p* (a2), *mf* (a2)
- Ob. 1/2: *ff* (ord.), *mp* (a2)
- Cl. 1/2: *ff* (ord.), *mp* (a2)
- B. Cl.: *ff* (ord.), *mf* (a2)
- Bsn. 1/2: *ff* (ord.), *mf* (a2)
- Cbsn.: *ff* (ord.)
- Hn. 1/2: *ff* (ord.), *mp* (a2), 1. *+*, 2. *+*
- Hn. 3/4: *ff* (ord.), *mp* (a2), 3. *+*, 4. *+*
- C Tpt. 1/2/3: *f* (ord.), *mp* (a3, ord.), 1, 2, stems in
- Tbn. 1/2: *f* (ord.), air sounds, *n* *f*
- B. Tbn.: *f* (ord.), air sounds, *n* *f*
- Tba.: *f* (ord.), air sounds, *n* *f*
- Timp.: *ff* (ord.), *mp*
- Xyl.: *f* (ord.), Triangle, *mp*, Xylophone, *pp* *p*, *mp*
- T. Bl.: *f* (ord.), *p*, *mp*, *mf*
- Cym.: *f* (ord.), Vibraslap, *f*, Ratchet, *mp*
- Hp.: *mp*, C#-----C#
- Pno.: *ff* (ord.), *mp*, *mf*

236 Gradually picking up...
(2+2+3)

accel.

Score for measures 236-240, measures 6-10 of each measure.

Instrument parts and dynamics:

- Vln. I: *ff* (ord.), *p* (sim.), gliss. need not be precise; must arrive at notehheads together
- Vln. II: *ff* (ord.), *p* (unis.), pizz., *mf*
- Vla.: *ff* (ord.), (pizz.), (any high note on C string) pizz., IV, *f*, must arrive at D together
- Vc. (solo): *ff* (ord.), (pizz.), ric., *f*, spicc., *mf*, (any high note on D string) pizz., must arrive at D together
- Vc. (altri): *ff* (ord.), (pizz.), snap pizz., *f*, pizz., *mf*
- Cb.: *ff* (ord.), *mf*

$\text{♩} = 144$

(2+2+3)

Picc. *mf* *f* *sf* *p* *f* *mp*

Fl. 1 2 *f* *ff* *p* *ff* *mp*

Ob. 1 2 *f* *p* *ff* *mp*

Cl. 1 2 *mf* *f* *ff* *p* *ff* *mp*

B. Cl. *ff*

Bsn. 1 2 *f* *ff*

Cbsn. *ff*

Hn. 1 2 *mf* *f* *sf* *p* *f* *p*

Hn. 3 4 *mf* *f* *sf* *p* *f* *p*

C Tpt. 2 3 *mp* *pp* *f* *ord.* *p* *f* *p* *f*

Tbn. 1 2 *n* *f* *n* *f* *f* *p* *f* *p*

B. Tbn. *n* *f* *n* *f* *ord.* *f* *p* *f* *p*

Tba. *n* *f* *n* *f* *ord.* *f* *p* *f* *p*

Timp. *mf* *p* *ff* *p* *ff* *sf* *very emphatic*

Xyl. *mf* *ff* *mf* *f*

T. Bl. *f* *ff* *ff*

Vibraslap *f* *mf* *f* *f* *p* *f*

Drum Set *f*

Hp. *mf* *f* *Bb* *Bb*

Pno. *ff* *surprising!* *p*

$\text{♩} = 144$

Vln. I *gliss.* *ff* *pizz.* *arco* *mp* *ff* *pizz.* *arco* *mp*

Vln. II *f* *ff* *arco* *pizz.* *arco* *mp*

Vla. *f* *ff* *arco* *mp*

Vc. (solo) *ric.* *spicc.* *mf* *join section*

Vc. (altri) *f* *ff* *arco* *sf* *mp*

Cb. *f* *ff* *snap pizz.* *arco* *pizz.* *gliss.* *sf*

241 242 243 244 245 246

[illegible]

ord. accel.

Picc. *flz.* *n* *ff* *ord.* *ff* *p* *f* *6*

Fl. 1, 2 *ff* *sf* *p*

Ob. 1, 2 *ff* *sf* *p*

Cl. 1, 2 *ff* *sf* *f* *6*

B. Cl. *sf*

Bsn. 1, 2 *sf* *p* *a2*

Cbsn. *sf*

Hn. 1, 2 *sf* *gliss.* *gliss.* *a2* *p*

Hn. 3, 4 *sf* *gliss.* *gliss.* *a2* *p*

C Tpt. 1 *mute off* *f* *pp*

C Tpt. 2 *mute off* *f* *pp* *flz.*

C Tpt. 3 *mute off* *f* *pp*

Tbn. 1, 2 *a2* *sf*

B. Tbn. *sf*

Tba. *sf*

Timp. *sf*

Xyl. *ff* *sf*

Crot. *Flexatones* *p* *gliss.*

Cow. *f*

Drum Set *sf*

Hp. *bisbig.* *p* *ff*

Pno. *L.H.* *f* *R.H.* *6*

Vln. I *ff* *sf* *p* *accel.*

Vln. II *ff* *sf* *p*

Vla. *I* *v* *n* *ff* *sf* *p*

Vc. *I* *v* *n* *ff* *sf*

Cb. *ff*

253 254 255 256 257 258

259 Rip-roaring! ♩ = 160+ (2+2+3)

Picc. *mf* *f* *f* *mp*

Fl. 1 *ord.* *ff* *sf* *f* *mp*

Ob. 1 *ff* *f* *sf* *f* *p*

Cl. 1 *ff* *f* *sf* *f* *p*

B. Cl. *ff* *f* *sf* *f* *p*

Bsn. 1 *ff* *f* *sf* *f* *p*

Cbsn. *ff* *f* *sf* *f* *p*

Hn. 1 *ff* *f* *gliss.* *gliss.* *gliss.* *gliss.*

Hn. 3 *ff* *f* *gliss.* *gliss.* *gliss.* *gliss.*

C Tpt. 1 *ord.* *ff* *mf* *sf* *mp*

Tbn. 1 *ff* *f* *sf* *f* *p*

B. Tbn. *ff* *f* *sf* *f* *p*

Tba. *ff* *f* *sf* *f* *p*

Timp. *ff*

Xyl. *ff* *f* *sf* *f* *mp*

Flex. *ff* *f* *sf* *f* *p*

Slapstick *f* *p* *ff* *p*

Hp. *f* *sf* *f* *mp*

Pno. *ff* *f* *sf* *f* *mp*

259 Rip-roaring! ♩ = 160+

259 Rip-roaring! ♩ = 160+ (2+2+3)

Vln. I *ff* *sf* *sf* *f* *mp*

Vln. II *ff* *sf* *sf* *f* *mp*

Vla. *ff* *sf* *sf* *f* *mp*

Vc. *ff* *sf* *sf* *f* *mp*

Cb. *ff* *sf* *sf* *f* *mp*

259 260 261 262 263 264

Score for measures 265-270, featuring various instruments and dynamic markings.

Measures 265-268:

- Picc.** *ff* (measures 265-266), *f* (measures 267-268)
- Fl. 1, 2** *ff* (measures 265-266), *f* (measures 267-268)
- Ob. 1, 2** *ff* (measures 265-266), *f* (measures 267-268)
- Cl. 1, 2** *ff* (measures 265-266), *f* (measures 267-268)
- B. Cl.** *f* (measures 267-268)
- Bsn. 1, 2** *f* (measures 267-268)
- Cbsn.** *f* (measures 267-268)
- Hn. 1, 2** *sf* (measures 265-266), *f* (measures 267-268)
- Hn. 3, 4** *sf* (measures 265-266), *f* (measures 267-268)
- C Tpt. 1, 2, 3** *f* (measures 265-266), *mp* (measures 267-268)
- Tbn. 1, 2** *p* (measures 267-268)
- B. Tbn.** *f* (measures 267-268)
- Tba.** *f* (measures 267-268)
- Timp.** *ff* (measures 265-266), *ff* (measures 267-268)
- Xyl.** *ff* (measures 265-266), *f* (measures 267-268)
- Congas** *f* (measures 265-266), *mp* (measures 267-268)
- Cow.** *f* (measures 265-266), *f* (measures 267-268)
- Hp.** *f* (measures 267-268)
- Pno.** *mf* (measures 265-266), *sf* (measures 267-268)

Measures 269-270:

- Vln. I** *ff* (measures 269-270), *f* (measures 269-270)
- Vln. II** *ff* (measures 269-270), *f* (measures 269-270)
- Vla.** *ff* (measures 269-270), *f* (measures 269-270)
- Vc.** *sf* (measures 269-270), *f* (measures 269-270)
- Cb.** *sf* (measures 269-270), *f* (measures 269-270)

Dynamic Markings: *ff*, *f*, *mp*, *mf*, *p*, *sf*, *gliss.*, *arco*, *pizz.*, *sol.*, *light, quick!*, *Vibraslap*, *to Glock.*, *Glockenspiel*, *Bass Drum*, *starting note unimportant III arco*, *snap*, *III arco*, *III gliss.*

8

Picc.

Fl. 1
2

Ob. 1
2

Cl. 1
2

B. Cl.

Bsn. 1
2

Cbsn.

Hn. 1
2

Hn. 3
4

C Tpt. 1
2
3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

B. D.

Flex.
Flexatones

Glock.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

a2

sf

p

mf

ff

mp

p

f

sf

flz.

ord.

sim.

separate!

to Mar.

Marimba

Bongos

strike with palm

light

arco

pizz.

non div.

gliss.

III

IV

0

I

271

272

273

274

275

276

Score for measures 277-282, featuring various instruments and vocal parts.

Measures 277-282:

- Picc.** *mp* (measures 277, 279, 281)
- Fl. 1, 2** *f* (measures 277, 279, 281)
- Ob. 1, 2** (measures 277-282)
- Cl. 1, 2** (measures 277-282)
- B. Cl.** *pp* to *f* (measures 279-282)
- Bsn. 1, 2** *pp* to *f* (measures 279-282)
- Cbsn.** *sf* (measures 279, 281)
- Hn. 1, 2** *pp* to *mp* (measures 279-282)
- Hn. 3, 4** *pp* to *mp* (measures 279-282)
- C Tpt. 1, 2, 3** (measures 277-282)
- Tbn. 1** (measures 277-282)
- Tbn. 2** *p* to *f* (measures 278-279)
- B. Tbn.** *p* to *f* (measures 278-279)
- Tba.** *sf* (measures 279, 281)
- Timp.** *ff* (measures 279, 281)
- B. D.** *f* (measures 279, 281)
- Mar.** (measures 277-282)
- Bongos** *p* (measures 281-282)
- Hp.** *mf* (measures 277-282)
- Pno.** (measures 277-282)
- Vln. I** *p* to *f* (measures 278-279), *pp* to *p* (measures 280-282)
- Vln. II** *p* to *f* (measures 278-279), *pp* to *p* (measures 280-282)
- Vla.** *f* (measures 278-279), *pp* to *f* (measures 280-282)
- Vc.** *f* (measures 278-279), *pp* to *f* (measures 280-282)
- Cb.** *pp* to *f* (measures 279-282)

Measure 279: *f*

Measure 280: *mp*

Measure 281: *mp*

Measure 282: *mp*

285 Bouncy and forward
(2+2+3)

Score for measures 283-288, featuring various instruments and percussion.

Measures 283-288:

- Picc.** (Piccolo): *pp* to *mf*. Lyrics: 'sa' 'k' 'ta' 'k' 'ta!' 'ta' 'k' 'ta' 'k' 'ta' 'k'.
- Fl. 1** (Flute 1): *p* to *f*. Lyrics: 'sa' 'k' 'ta' 'k' 'ta!' 'ta' 'k' 'ta' 'k' 'ta' 'k'.
- Fl. 2** (Flute 2): *p* to *f*. Lyrics: 'sa' 'k' 'ta' 'k' 'ta!' 'ta' 'k' 'ta' 'k' 'ta' 'k'.
- Ob. 1/2** (Oboe 1/2): *p* to *f* to *mf* to *mp*.
- Cl. 1/2** (Clarinet 1/2): *p* to *f* to *mf*. *a2* (second octave) in measure 287.
- B. Cl.** (Bass Clarinet): *pp* to *f* to *p* to *f*.
- Bsn. 1/2** (Bassoon 1/2): *pp* to *f* to *p* to *f* to *mf*.
- Cbsn.** (Contrabassoon): *pp* to *f* to *p* to *f*.
- Hn. 1/2** (Horn 1/2): *pp* to *f* to *p* to *f*.
- Hn. 3/4** (Horn 3/4): *pp* to *f* to *p* to *f*.
- C. Tpt. 2/3** (Cornet 2/3): *p* to *f*.
- Tbn. 1** (Tenor Trumpet 1): *p* to *f*. *flz.* (flageolet) and *ord.* (order) markings.
- Tbn. 2** (Tenor Trumpet 2): *p* to *f*. *flz.* and *ord.* markings.
- B. Tbn.** (Baritone Trumpet): *p* to *f*. *flz.* and *ord.* markings.
- Tba.** (Tuba): *p* to *f*.
- Timp.** (Timpani): *p* to *f*.
- B. D.** (Bass Drum): *f* to *p*.
- Mar.** (Maracas): *f* to *mp*. *strike with palms* marking.
- Bongos**: *f* to *mp*. *Slapstick* and *strike with palms* markings.
- Hp.** (Harp): *p* to *f* to *mp*.
- Pno.** (Piano): *p* to *f*.
- Vln. I** (Violin I): *mf* to *f* to *ff* to *mf* to *p* to *mf*. *pizz.* (pizzicato) and *arco* (arco) markings.
- Vln. II** (Violin II): *mf* to *f* to *ff* to *mf* to *p* to *mf*. *pizz.* and *arco* markings.
- Vla.** (Viola): *mf* to *f* to *ff* to *mf* to *p* to *mf*. *pizz.* and *arco* markings.
- Vc.** (Violoncello): *f* to *mf* to *p* to *mf* to *sf* to *non div.* (non diviso).
- Cb.** (Cello): *f* to *mp* to *mf* to *arco* to *pizz.* to *arco*.

Measures 283, 284, 285, 286, 287, 288 are indicated at the bottom of the page.

289 290 291 292 293

Picc. *p* *f* *f* *mp* *f*

Fl. 1 *sf* *f* *mp* *f*

Fl. 2 *sf* *f* *mp* *f*

Ob. 1 2 *p* *f* *f* *mp* *f*

Cl. 1 2 *p* *f* *mp* *f*

B. Cl. *mf* like a march *f* *mf* *f*

Bsn. 1 2 *mf* *f* *mf* *f*

Cbsn. *mf* like a march *f*

Hn. 1 2 *p* *mp* *f* *f*

Hn. 3 4 *p* *mp* *f* *f*

C Tpt. 1 2 3 *mp* *f* *f*

Tbn. 1 2 *mp* like a march *f* *sf*

B. Tbn. *mp* like a march *f* *sf*

Tba. *mp* like a march *f* *sf*

Tim. *mp* *f* *sf*

Xyl. *mp* like a march *f* *sf*

Congas *mp* Temple Blocks

Bongos to S.D. *p* like a march *mf*

Hp. *f* *mf* *sf*

Pno. *f* *mf* *sf*

Vln. I *arco* *mf*

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

Vla. *f* *mf*

Vc. *f* *mf* *div. pizz.* *arco* *f*

Cb. *p* *mp* like a march *f* *sf*

Picc. *mf* *ff* *mf* *f*

Fl. 1 2 *mf* *ff* *mf* *f*

Ob. 1 2 *mf* *ff* *mf* *f*

Cl. 1 2 *mf* *ff* *mf* *f*

B. Cl. *mf* *f* *mf* *ff* *sf* *mf* *f*

Bsn. 1 2 *mf* *f* *mf* *ff* *sf* *mp* *f*

Cbsn. *mf* *f* *mf* *ff* *sf* *mf* *f*

Hn. 1 2 *mp* *f* *mf* *f* *sf* *mp* *f*

Hn. 3 4 *mp* *f* *mf* *f* *sf* *mp* *f*

C Tpt. 1 2 3 *mp* *f* *mf* *f* *mp* *f*

Tbn. 1 2 *mf* *f* *mf* *f* *sf* *mp* *f* *mp* *quasi-gliss.*

B. Tbn. *mf* *f* *mf* *fp* *f* *mp* *f*

Tba. *mf* *f* *mf* *fp* *f* *mf* *f*

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

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

T. Bl. *f* *f* *sf* *mf*

S. D. *mp* *f* *mp* *f* *mp* *f* *mp* *f* *p*

Hp. *sf* *sf*

Pno. *f* *sf*

Vln. I *f* *p* *f* *p* *mf* *quasi-gliss.*

Vln. II *f* *p* *f* *p* *mf* *quasi-gliss.*

Vla. *f* *p* *f* *p* *mf* *quasi-gliss.*

Vc. *sf* *sf* *p* *mf* *quasi-gliss.*

Cb. *f* *f* *sf* *p* *mf*

294 295 296 297 298

Picc. *mf* *ff*

Fl. 1 2 *mf* *ff*

Ob. 1 2 *mf* *ff*

Cl. 1 2 *mf* *ff*

B. Cl. *mf* *f*

Bsn. 1 2 *mf* *f*

Cbsn. *mf* *f*

Hn. 1 2 *mf* *f*

Hn. 3 4 *mf* *f*

C Tpt. 1 2 3 *p* *f* *ff*

Tbn. 1 2 *mf* *f* *mp* *f* *ff*

B. Tbn. *mf* *mp* *f*

Tba. *mf* *mp* *f*

Timp. *f* *p* *f* *p* *mf* *mp* *gliss.* *ff*

B. D. *f* *p* *f* *p* *f* *p* *ff*

T. Bl. *ff*

S. D. *mp* *mf* *fff* *Slapstick*

Hp. *ff*

Pno. *brilliant* *mf* *ff*

Vln. I *f* *ff* *sf* *ff* *pizz.*

Vln. II *f* *ff* *sf* *ff* *pizz.*

Vla. *f* *ff* *sf* *ff* *pizz.*

Vc. *f* *ff* *sf* *ff* *pizz.*

Cb. *f* *ff* *sf* *ff* *snap pizz.*

299 300 301 302 303

304 Manic, explosive

(2+2+3)

Picc. f

Fl. 1 ff f

Ob. 1 ff f

Cl. 1 ff f

B. Cl. ff f ff f ff f

Bsn. 1 ff f mf ff mf ff f

Cbsn. ff f f

Hn. 1 sf f mf ff sf sf

Hn. 3 sf f mf ff sf sf

C Tpt. 2 ff f mf ff mf ff

Tbn. 1 ff mf ff mf ff

B. Tbn. ff f ff f ff

Tba. ff f

Timp. f

B. D. ff mf

Mar. f

Slapstick p f p f mf

Hp. mf

Pno. f

304 Manic, explosive

(2+2+3)

Vln. I mf ff mf ff mf sf

Vln. II ff f ff mf ff sf

Vla. ff f ff mf ff sf

Vc. mf ff mf ff f

Cb. ff f mf f mf f

304 305 306 307 308 309

Picc.

Fl. 1 2

Ob. 1 2

Cl. 1 2

B. Cl.

Bsn. 1 2

Cbsn.

Hn. 1 2

Hn. 3 4

C Tpt. 1 2 3

Tbn. 1 2

B. Tbn.

Tba.

Timp.

Xyl.

Mar.

Cow.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

310 311 312 313 314 315

ff

f

mf

p

bisbig.

unis.

(non div.)

gliss.

IV

snap pizz.

arco

56

(2+2+3)

Picc. *mf*

Fl. 1, 2 *mf* *f*

Ob. 1, 2 *mf* *f*

Cl. 1, 2 *mf* *f*

B. Cl. *mf* *f* *ff*

Bsn. 1, 2 *f* *ff*

Cbsn. *mf* *f* *ff*

Hn. 1, 2 *mp* *f* *rip!*

Hn. 3, 4 *mp* *f* *rip!*

C Tpt. 2, 3 *mf* *f*

Tbn. 1, 2 *f* *ff*

B. Tbn. *f* *ff*

Tba. *f* *ff*

Timp. *f* *f*

Xyl. *ff*

Mar. *to Flexatones* *Flexatones* *gliss.* *gliss.*

Cow. *to Slapstick*

Hp. *mf*

Pno. *R.H.* *L.H.*

Vln. I *II* *gliss.* *p* *f* *mf* *f* (2+2+3)

Vln. II *III* *gliss.* *f* *p* *f* *mf* *f* *div. a3* *ff*

Vla. *IV* *gliss.* *mf* *f* *div. a2* *ff*

Vc. *IV* *gliss.* *mf* *f* *ff*

Cb. *pizz.* *f* *arco* *ff*

316 317 318 319 320 321

[illegible]

334

♩ = 160+

Picc.

Fl. 1

Fl. 2

Ob. 1
2

A Cl. 1

A Cl. 2

B. Cl.

Bsn. 1
2

Cbsn.

Hn. 1
2

Hn. 3
4

C Tpt. 1
2
3

Tbn. 1
2

B. Tbn.

Tba.

Timp.

Xyl.

T. Bl.

Dr.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ord.

gliss.

p

mf

f

ff

switch to mallets

Bass Drum

poco a poco cresc.

Cowbell

unis.

(don't rearticulate)

arco

gliss.

mf

f

ff

335 336 337 338 339 340

343 Rollicking, a bit crazy
(2+2+3)

Score for measures 341-346, featuring various instruments and dynamics.

Measures 341-346:

- Picc.** (Piccolo): *mf* to *ff*, *flz.* (flute), *ord.* (order).
- Fl. 1, 2** (Flutes): *mf* to *ff*, *flz.* (flute), *ord.* (order).
- Ob. 1, 2** (Oboes): *sf* (sforzando).
- Cl. 1, 2** (Clarinets): *sf* (sforzando).
- B. Cl.** (Bass Clarinet): *sf* (sforzando).
- Bsn. 1, 2** (Bassoons): *sf* (sforzando).
- Cbsn.** (Contrabassoon): *sf* (sforzando).
- Hn. 1, 2** (Horns): *sf* (sforzando), *gliss.* (glissando).
- Hn. 3, 4** (Horns): *sf* (sforzando), *gliss.* (glissando).
- C Tpt. 1, 2, 3** (Cornets/Trombones): *sf* (sforzando), *flz.* (flute), *ord.* (order).
- Tbn. 1, 2** (Trombones): *sf* (sforzando).
- B. Tbn.** (Baritone Trombone): *sf* (sforzando).
- Tba.** (Tuba): *sf* (sforzando).
- Timp.** (Timpani): *ff* (fortissimo).
- B. D.** (Bass Drum): *ff* (fortissimo).
- T. Bl.** (Tom Bell): *ff* (fortissimo), *Congas* (Congas).
- Cow.** (Cowbell): *f* (forte).
- Hp.** (Harp): *ff* (fortissimo).
- Pno.** (Piano): *sf* (sforzando), *ff* (fortissimo).
- Vln. I** (Violin I): *mp* (mezzo-piano) to *ff* (fortissimo).
- Vln. II** (Violin II): *mp* (mezzo-piano) to *ff* (fortissimo).
- Vla.** (Viola): *mp* (mezzo-piano) to *ff* (fortissimo).
- Vc.** (Violoncello): *sf* (sforzando).
- Cb.** (Cello): *sf* (sforzando), *snap pizz.* (snap pizzicato), *arco* (arco).

Measures 341, 342, 343, 344, 345, 346 are marked at the bottom of the page.

Score for measures 347-351, featuring various instruments and vocal parts.

Measures 347-348: Piccolo (Picc.), Flute 1 & 2 (Fl. 1, 2), Oboe 1 & 2 (Ob. 1, 2), Clarinet 1 & 2 (Cl. 1, 2), Bass Clarinet (B. Cl.), Bassoon 1 & 2 (Bsn. 1, 2), Contrabassoon (Cbsn.), Horn 1 & 2 (Hn. 1, 2), Horn 3 & 4 (Hn. 3, 4), Trumpet 1, 2 & 3 (C Tpt. 1, 2, 3), Trombone 1 & 2 (Tbn. 1, 2), Baritone Trombone (B. Tbn.), Tuba (Tba.), Timpani (Timp.), Bass Drum (B. D.), Congas, Cowbell (Cow.), Harp (Hp.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Measures 349-350: Piccolo (Picc.), Flute 1 & 2 (Fl. 1, 2), Oboe 1 & 2 (Ob. 1, 2), Clarinet 1 & 2 (Cl. 1, 2), Bass Clarinet (B. Cl.), Bassoon 1 & 2 (Bsn. 1, 2), Contrabassoon (Cbsn.), Horn 1 & 2 (Hn. 1, 2), Horn 3 & 4 (Hn. 3, 4), Trumpet 1, 2 & 3 (C Tpt. 1, 2, 3), Trombone 1 & 2 (Tbn. 1, 2), Baritone Trombone (B. Tbn.), Tuba (Tba.), Timpani (Timp.), Bass Drum (B. D.), Congas, Cowbell (Cow.), Harp (Hp.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Measure 351: Piccolo (Picc.), Flute 1 & 2 (Fl. 1, 2), Oboe 1 & 2 (Ob. 1, 2), Clarinet 1 & 2 (Cl. 1, 2), Bass Clarinet (B. Cl.), Bassoon 1 & 2 (Bsn. 1, 2), Contrabassoon (Cbsn.), Horn 1 & 2 (Hn. 1, 2), Horn 3 & 4 (Hn. 3, 4), Trumpet 1, 2 & 3 (C Tpt. 1, 2, 3), Trombone 1 & 2 (Tbn. 1, 2), Baritone Trombone (B. Tbn.), Tuba (Tba.), Timpani (Timp.), Bass Drum (B. D.), Congas, Cowbell (Cow.), Harp (Hp.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Lyrics: 'sa' 'k' 'ta' 'k' 'tal' (repeated in measures 347-348 and 349-350).

Performance Instructions: *ord.*, *ff*, *mf*, *gliss.*, *gliss.*, *rip!*, *f*, *sf*, *to Xylo.*, *Xylophone*, *gliss.*, *gliss.*, *mf*, *f*, *div.*, *unis.*, *gliss.*, *p*, *pizz.*, *mf*.

Picc.

Fl. 1
2

Ob. 1
2

Cl. 1
2

B. Cl.

Bsn. 1
2

Cbsn.

Hn. 1
2

Hn. 3
4

C Tpt. 1
2
3

Tbn. 1
2

B. Tbn.

Tba.

Timp.

Xyl.

Congas

Cow.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

352 353 354 355 356 357

Picc.

Fl. 1
2

Ob. 1
2

Cl. 1
2

B. Cl.

Bsn. 1
2

Cbsn.

Hn. 1
2

Hn. 3
4

C Tpt. 1
2
3

Tbn. 1
2

B. Tbn.

Tba.

Timp.

Xyl.

Gro.

Slapstick

Drum Set

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

358

359

360

361

362

363

364 365 366 367 368 369

Picc.

Fl. 1
2

Ob. 1
2

Cl. 1
2

B. Cl.

Bsn. 1
2

Cbsn.

Hn. 1
2

Hn. 3
4

C Tpt. 1
2
3

Tbn. 1
2

B. Tbn.

Tba.

Timp.

Xyl.

Flex.

Cow.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

wide, dramatic!

repeat in own time - improvise on this contour

gliss.

ff

sf

loco

get scratchier - m.s.p.!

each player repeats independently in own time

each player repeats independently in their own time

370

371

372

373

Picc. *mf* *fff* *non vib.* *n* *f*

Fl. 1 2 *sf* *a2* *flz.* *pp* *ff*

Ob. 1 2 *f*

Cl. 1 2 *f*

B. Cl. *mf* *fff* *f* *super short!*

Bsn. 1 2 *sf* *f* *a2* *super short!*

Cbsn. *mf* *fff* *f* *super short!*

Hn. 1 2 *sf*

Hn. 3 4 *sf*

C Tpt. 1 2 3 *fff* *sf*

Tbn. 1 2 *ff* *sf* *a2* *super short!*

B. Tbn. *mf* *fff* *f* *super short!*

Tba. *mf* *fff* *f* *super short!*

Timp. *p* *fff* *ff* *Φ*

Xyl. *sf* *soli* *pp* *ff*

Flex. *ff* *Marimba*

Cow. *sf* *ff*

Drum Set *sf*

Hp. *ff* *Φ*

Pno. *sf* *fff*

Vln. I *increase pressure into scratch tones* *solo ord.* *V* *cos* *p* *ff* *tutti* *ff*

Vln. II *increase pressure into scratch tones* *solo ord.* *V* *p* *ff* *tutti* *ff*

Vla. *increase pressure into scratch tones* *solo ord.* *V* *p* *ff* *tutti* *ff*

Vc. *fff* *ff* *snap pizz.* *f*

Cb. *fff* *ff* *snap pizz.* *sf*

374 375 376 377 378