

海
燕

BOBBY GE

SIGHTING THE SWALLOW

For symphony orchestra

Full score in C



2022

FOR PERSA

海
燕

Instrumentation

Piccolo
2 Flutes
2 Oboes
English Horn
2 Clarinets in Bb
Bass Clarinet in Bb
2 Bassoons
Contrabassoon

4 Horns in F
3 Trumpets in C
2 Tenor Trombones
Bass Trombone
Tuba

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

Percussion 1:
Vibraphone, xylophone (shared with Perc. 2)

Percussion 2:
Crotales, xylophone (shared with Perc. 1), glockenspiel
(shared with Perc. 3), Tam-tam (shared with Perc. 3)

Percussion 3:
Glockenspiel (shared with Perc. 2), Bass Drum, Tam-tam
(shared with Perc. 2)

Harp
Celeste/piano

Strings (minimum 12.12.10.8.6 recommended)

This is a C score.
Duration: c. 10'20"

Performance Notes

General:

Symbols and Articulations



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.

Woodwinds:

Flute and Piccolo

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

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.

- Notes culminating in tongue stops should always flair dramatically at the end.

Percussion:

Timpani

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

Percussion 1:

Required instruments: Vibraphone, xylophone (shared with Perc. 2)

- 'arco' for vibraphone indicates that the performer should bow the keys with a double bass bow.

Percussion 2:

Required instruments: Crotales, xylophone (shared with Perc. 1), glockenspiel (shared with Perc. 3), Tam-tam (shared with Perc. 3)

- 'arco' for crotales indicates that the performer should bow them with a double bass bow.

Percussion 3:

Required instruments: Glockenspiel (shared with Perc. 2), Bass Drum, Tam-tam (shared with Perc. 2)

- 'X' noteheads indicate the performer should play the bass drum or tam-tam with wire brushes to create an airy, swishing effect.

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.

Strings:



- 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.

Program Notes

Growing up between the US and China, I always found the idea of home to be somewhat elusive. This was never truer for me than in 2022: I passed through more than 20 cities over an exhilarating nine months, teaching scores of students, working with orchestras, and composing frantically the whole time. As excited as I was to take in all the sights, sounds, and locales, I also began to feel profoundly lonely. Almost every aspect of my life - my community, my family, my faith - had undergone seismic upheavals in that same stretch of time and, as I introduced myself again and again to dozens of new people in dozens of new places, I started to feel as though my name was the only point of stability I had left.

In the midst of all the flying, I began to consider the swallow: a small, common bird that makes its home on every continent. Their ubiquity has made them symbols of familiarity for cultures across the globe. For the ancient Romans, they heralded the arrival of spring; in Chinese folklore, the swallow (燕子 - *yanzi*) signifies the warmth of family due to their careful attention to their young; for European sailors, sighting one was as good as sighting home, as swallows rarely flew far off the coast even during their migratory season. In this time of travel, though, they still remain extraordinarily caring, continuing to feed their young mid-flight. I wondered if swallows were able to find a sense of home in the middle of transit, and soon started to wonder if the same might be possible for myself. Despite my locality continually shifting, I was still able to maintain a few anchoring relationships in my life that give me some measure of groundedness.

These relationships provided the seed for *Sighting the Swallow*, a work of restless modulations and shimmering textures that is ultimately as much a journal as it is a tribute to my loved ones. The piece begins inchoate and sparkling as songful horns carry the main idea. Gradually, the ensemble's swirling harmonies contract into a tightening spiral, flitting birdlike from key to key with increasing energy. Finally, the roving modulations stabilize, and the music, content, quietly returns to roost in the orchestra's highest register.

For my friends, who kept me grounded in the most tumultuous of times

Completed 10/23/2022

*Co-commissioned and premiered by the New York Youth Symphony
and Interlochen Arts Academy as part of the First Music Program*

SIGHTING THE SWALLOW

Gleaming, undulating, ♩ = 72

海燕

The score is for a symphony in C major, 4/4 time, with a tempo of ♩ = 72. The title is "Sighting the Swallow" (海燕). The conductor is Bobby Ge. The score is divided into two systems. The first system includes Piccolo, Flute 1, Flute 2, Oboes 1 & 2, English Horn, B♭ Clarinets 1 & 2, B♭ Bass Clarinet, Bassoons 1 & 2, Contrabassoon, F Horns 1 & 2, F Horns 3 & 4, C Trumpets 1, 2, & 3, Trombones 1 & 2, Bass Trombone, Tuba, Timpani, Vibraphone, Crotales, Glockenspiel, Harp, and Celesta. The second system includes Violin I (solo), Violin I, Violin II, Viola, Violoncello, and Double Bass. The score features various dynamic markings such as *ppp*, *pp*, *mp*, *mf*, *f*, and *ppp*. Performance instructions include "non vib.", "half-air, half-pitch", "timbre trill", "ord., timbre trill", "flz.", "a2, blow air", "a3, blow air", "blow air", "flair sharply at the end! always Lv.", "arco", "sim.", "s.p.", "scratchy", "lightly rocking", "always Lv. plastic mallets", and "always Lv.". The score is marked with measure numbers 2, 3, 4, 5, and 6 at the bottom.

Picc.

Fl. 1

Fl. 2

Ob. 1
2

Eng. Hn.

Cl. 1
2

B. Cl.

Bsn. 1
2

Cbsn.

Hn. 1
2

Hn. 3
4

Tpt. 1
2
3

Tbn. 1
2

B. Tbn.

Tba.

Timp.

Vib.

Crot.

Glock.

Hp.

Cel.
(only R.H. 8ve)

Vln. I (solo)

Vln. I

Vln. II

Vla.

Vc.

Cb.

ord., non vib.

pp

p

mf

mp

flz.

non vib.

bisbig.

pressure trill

7

8

9

10

Picc. *mf* sharp cutoff *pp* *mf* *pp* *mp*

Fl. 1 *mp* *pp* *mf* *pp* *mp*

Fl. 2 *pp* *pp* *pp* *pp* *pp* *mp*

Ob. 1, 2 *pp* *pp* *pp* *pp* *pp*

Eng. Hn. *pp* *pp* *pp* *pp* *pp*

Cl. 1, 2 *pp* *pp* *pp* *pp* *pp*

B. Cl. *pp* *pp* *pp* *pp* *pp*

Bsn. 1, 2 *pp* *pp* *pp* *pp* *pp*

Cbsn. *pp* *pp* *pp* *pp* *pp*

Hn. 1, 2 *f* *f* *f* *f* *ppp* *mp*

Hn. 3, 4 *f* *f* *f* *f* *f* *f*

Tpt. 1, 2, 3 *mf* *f* *f* *f* *ff* *n*

Tbn. 1, 2 *mf* *f* *f* *f* *ff* *n*

B. Tbn. *mf* *f* *f* *f* *ff* *n*

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

Timp. *n* *n* *n* *n* *n* *n*

Vib. *mf* *mf* *mf* *mf* *mf* *n*

Crot. *n* *mf* *n* *mf* *n* *mf*

Glock. *n* *pp* *n* *pp* *n* *pp*

Hp. *p* *p* *p* *p* *p* *n*

Cel. *n* *n* *n* *n* *n* *n*

Vln. I (solo) *mf* *pp* *mf* *pp* *pp* *pp*

Vln. I *pp* *pp* *pp* *pp* *pp* *pp*

Vln. II *pp* *pp* *pp* *pp* *pp* *pp*

Vla. *mp* *pp* *pp* *mp* *pp* *pp* *mp* *pp* *pp* *pp*

Vc. *mp* *n* *mp* *n* *mp* *n* *mp* *pp* *pp*

Cb. *p* *n* *pp* *n* *pp* *n* *pp* *n* *pp* *n*

11 12 13 14

14 Expansive join section

Picc. *pp* *mf* *pp* *pp*

Fl. 1 *pp* *mp* *pp* *mp*

Fl. 2 *pp* *mp* *pp* *mf* *pp*

Ob. 1, 2 *pp* *mp* *espressivo* *pp*

Eng. Hn. *mp* *pp*

Cl. 1, 2 *mp* *pp* *pp*

B. Cl. *mp* *pp*

Bsn. 1 *mp* *pp* *pp* *mp* *pp* *pp*

Bsn. 2 *pp* *mp* *pp*

Cbsn. *pp*

Hn. 1, 2 *pp* *p* *mp* *p*

Hn. 3, 4 *mp* *ppp* *mp*

Tpt. 1, 2, 3 *ff* *f*

Tbn. 1, 2 *ff* *f*

B. Tbn. *ff* *f*

Tba. *ff* *f*

Timp. *pp* *mf* *pp*

Vib. *mf* *n* *mf*

Crot. *n* *mf*

Glock. *pp* *mf* *pp*

Hp. *mp* *n* *mp* *n*

Cel. *pp* *pp* *pp* *pp* *pp*

Vln. I *pp* *light, airy* *pp* *light, airy*

Vln. II *pp* *light, airy* *pp* *pp* *light, airy*

Vla. *pp* *mp* *pp* *pp* *mf* *espressivo; bring out!* *pp*

Vc. *mp* *pp* *pp* *pp* *mf* *pp* *pp* *unis.*

Cb. *pp* *pp* *pp* *pp*

gradually move from harmonics to ord.

gradually move from harmonics to ord.

light, airy

light, airy

div.

unis.

Picc.

Fl. 1

Fl. 2

Ob. 1
2

Eng. Hn.

Cl. 1
2

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 2

Hn. 3
4

Tpt. 2
3

Tbn. 1
2

B. Tbn.

Tba.

Timp.

Vib.

Crot.

B. D.

Hp.

Cel.

Vln. I

Vln. II

Vla.

Vc.

Cb.

19

20

21

22

Picc. *p* *mp* *p* *pp* *mp*
 Fl. 1 *n* *p* *mf* *p* *pp* *p* *pp*
 Fl. 2 *p* *mf* *p* *pp* *p* *pp* *p*
 Ob. 1, 2 *pp* *mp* *n* *mp*
 Eng. Hn. *ppp* *mf* *n* *ppp* *mp*
 Cl. 1 *mp* *p* *mp* *n* *pp*
 Cl. 2 *n* *mp* *n* *pp*
 B. Cl. *n* *mf* *n* *f* *p*
 Bsn. 1, 2 *mp* *n* *pp* *pp* *a2* *pp*
 Cbsn. *n* *mf* *n* *p* *f* *p*
 Hn. 1 *ppp* *mf* *n* *ppp* *mp*
 Hn. 2 *ppp* *mp* *pp* *ppp* *mp*
 Hn. 3 *ppp* *mp* *ppp* *mp*
 Hn. 4 *ppp* *mp* *pp* *ppp* *mp*
 Tpt. 1 *pp* *p* *n* *pp* *mf* *pp*
 Tpt. 2, 3 *pp* *p* *n* *ppp* *mp*
 Tbn. 1, 2 *n* *mf* *n* *n* *mp* *n*
 B. Tbn. *n* *mf* *n*
 Tba. *n* *mf* *n*
 Timp. *n* *mp*
 Vib. *p* *mp*
 Crotales *n* *mf* *n* *mf* *n* *mf*
 B. D. *pp* *mf* *pp* *to Tam-tam*
 Hp. *mf* *p* *p* *mp* *p*
 Cel. *mp* *n* *p* *mf* *p*
 Vln. I *pp* *pp*
 Vln. II *pp* *pp*
 Vla. *f*
 Vc. *mf* *p* *n* *f* *p* *f* *pressure trill* *f*
 Cb. *n* *f* *p* *f* *p*

23 24 25 26

poco accel.

29 ♩ = 80

Picc. *p* *mp* *p* *effervescent*

Fl. 1 *mf* *pp* *mf* *p* *effervescent*

Fl. 2 *mf* *pp* *mf* *p* *effervescent*

Ob. 1 *n* *pp* *f* *n*

Eng. Hn. *mf* *n* *n* *f*

Cl. 1 *a2* *mp* *mf* *p* *f* *n*

B. Cl. *p* *ff* *p* *drifting away...*

Bsn. 1 *mf* *p* *f* *n*

Bsn. 2 *mf* *p* *f* *n*

Cbsn. *ff* *n*

Hn. 1 *n* *ppp* *mf*

Hn. 2 *n* *ppp* *mf*

Hn. 3 *n* *ppp* *mf*

Hn. 4 *n* *ppp* *mf*

Tpt. 1 *mf* *bring out!* *p* *mf* *f* *n*

Tpt. 2 *n* *pp* *f* *n*

Tpt. 3 *n* *pp* *f* *n*

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

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

B. Tbn. *p* *ff* *pp* *drifting away...*

Tba. *p* *ff* *pp* *drifting away...*

Timp. *pp* *f*

Vib. *n* *f* *n*

Crot. *n* *f*

B. D. *Tam-tam* *pp* *mf*

Hp. *mf*

Cel. *9* *3* *6* *5*

poco accel.

29 ♩ = 80

Vln. I *pp* *pp* (switch freely between harmonic fingering and ord.)

Vln. II *pp* *pp* (switch freely between harmonic fingering and ord.)

Vla. *3* *p* *f* *pp*

Vc. *3* *p* *ff* *p* *drifting away...*

Cb. *ff* *n*

Picc. *p*
 Fl. 1 *p*
 Fl. 2 *p*
 Ob. 1/2 *pp* *mp* *p*
 Eng. Hn. *pp* *p* *mp*
 Cl. 1 *n* *p* *n* *p*
 Cl. 2 *n* *mp* *n*
 B. Cl. *n*
 Bsn. 1/2 *a2* *mp*
 Cbsn. *mp*
 Hn. 1 *pp* *p* *mp*
 Hn. 2 *pp* *n* *f* *n*
 Hn. 3 *pp* *n* *f* *n*
 Hn. 4 *pp* *n* *f* *n*
 Tpt. 1 *ppp* *mp* *p*
 Tpt. 2/3 *a2, blow air* *n* *f* *n*
 Tbn. 1/2 *a2, blow air* *n* *f* *n*
 B. Tbn. *n* *f* *n*
 Tba. *n* *f* *n*
 Timp. *gliss as far up as possible* *p*
 Vib. *pp*
 Crotales *n* *mf* *n*
 T. t. *scrape with triangle beater* *n* *mf* *brushes* *pp* *mf* *pp*
 Hp. *p* *(sounds 8vc)*
 Cel. *mp*
 Vln. I *pp* *p* *pp*
 Vln. II *n*
 Vla. *non div.*
 Vc. *pizz.* *mp* *arco* *n* *mf*
 Cb. *pizz.* *mp* *arco* *n* *mf*

Picc. *mp*

Fl. 1 *pp* *mf* *pp* *ord.*

Fl. 2 *mf* *pp* *mp* *n*

Ob. 1/2 *ppp* *mp* *n* *pp* *mp* *n*

Eng. Hn. *n* *f* *n*

Cl. 1 *pp* *n* *mf* *pp* *mp*

Cl. 2 *pp* *mp* *n*

B. Cl. *n* *f* *n* *mp*

Bsn. 1/2 *n* *mf* *n* *p* *mp*

Cbsn. *f* *n* *p*

Hn. 1/2 *ord.* *mp* *n* *1.* *mp*

Hn. 3/4 *ord.* *mp* *n* *4.* *p*

Tpt. 1 *n* *ppp* *mf*

Tpt. 2/3 *ppp* *mp* *pp*

Tbn. 1/2 *ord.* *n* *mf* *n* *p*

B. Tbn. *ord.* *n* *mf* *n* *p*

Tba. *f* *n* *p*

Timp. *mp*

Vib. *p* *mp*

Crot. *mp* *p* *pp* *p* *bright, sparkling*

T-t. *p* *mallet to B.D.*

Hp. *p* *mp*

Cel. *p* *mf* *p*

Vln. I *pp* *light, cloudy*

Vln. II *n* *mp* *n* *pp* *light, cloudy*

Vla. *mf* *p* *pizz.* *mp* *arco* *pp*

Vc. *mf* *p* *pizz.* *mp* *arco* *pp*

Cb. *f* *pp* *mf* *n* *pizz.* *mp*

poco accel.

Picc. *p* subtle, quick *a2*
 Fl. 1, 2 *pp* *mp* *pp*
 Ob. 1, 2 *pp* *mp* *pp*
 Eng. Hn. *n* *f* *pp* *mp* *pp*
 Cl. 1 *p* *pp* *mp* *pp*
 Cl. 2 *p* subtle, quick *pp* *mp* *pp*
 B. Cl. *n* *f* *p*
 Bsn. 1 *pp* *n* *mf* *p*
 Bsn. 2 *n* *f* *n* *p*
 Cbsn. *n* *mf* *n* *p*
 Hn. 1, 2 *pp* *n* *mf* *p* *mp* *p*
 Hn. 3, 4 *n* *mp* *n*
 Tpt. 1 *pp* *mp* *pp* *pp* *mf*
 Tpt. 2, 3 *pp* *mp* *n*
 Tbn. 1, 2 *n* *mf* *p*
 B. Tbn. *n* *mf* *n*
 Tba. *pp* *mp* *pp*
 Timp. *pp*
 Vib. *pp* *mp* *n*
 Cro. *pp*
 T.-t.
 Hp. *p* *p*
 Cel. *pp*
 Vln. I *pp* light, cloudy
 Vln. II *pp* light, cloudy
 Vla. *mf* *pp*
 Vc. *mf* *pp* pizz. *p*
 Cb. arco *pp* pizz. *p*

46 Swirling, ♩ = 84

Picc. *pp* *mf* *pp* *mf*

Fl. 1, 2 *pp* *mp* *mf* *pp* *mf*

Ob. 1, 2 *mp* *p* *mf* *pp*

Eng. Hn. *mp* *mf* *pp*

Cl. 1 *pp* *p* *mf* *pp* *mf*

Cl. 2 *pp* *p* *mf* *pp* *mf*

B. Cl. *mp* *pp* *mf*

Bsn. 1, 2 *mp* *pp* *mf* *a2* *mp*

Cbsn. *mf*

Hn. 1, 2 *mp* *pp* *mf* *mp*

Hn. 3, 4 *mp* *pp* *mf*

Tpt. 1 *pp* *mf*

Tpt. 2, 3 *mp* *pp* *mf*

Tbn. 1, 2 *mf*

B. Tbn. *mf*

Tba. *mp* *pp* *mf*

Timp. *mp* *mf* *gliss. as far up as possible*

Vib. *mp* *pp* *mp*

Crot. *mp*

B. D. *mp* *mf*

Hp. *mp* *mf*

Cel. *mf* *pp*

46 Swirling, ♩ = 84

Vln. I *pp* *mf* *pp* *mp* (unis.)

Vln. II *pp* *mf* *pp* *mp* (unis.)

Vla. *pizz.* *mp* *arco* *p* *light, cloudy* *arco* *harmonic gliss.* *f* *pp*

Vc. *mp* *f* *pp*

Cb. *mp* *f* *pp*

Picc. *p* *mf* *n*
 Fl. 1, 2 *p* *f* *p*
 Ob. 1, 2 *ppp* *mf*
 Eng. Hn. *mp* *pp* *mf*
 Cl. 1 *pp* *mp* *pp*
 Cl. 2 *pp*
 B. Cl. *mp* *pp* *mf* *f* *p*
 Bsn. 1, 2 *mp* *pp* *mf* *f*
 Cbsn. *f* *p*
 Hn. 1 *mp* *pp* *mf* *f* *p*
 Hn. 2 *f*
 Hn. 3, 4 *mp* *pp* *mf* *f*
 Tpt. 1, 2, 3 *ppp* *mf*
 Tbn. 1, 2 *mp* *pp* *mf* *f*
 B. Tbn. *f* *p*
 Tba. *f* *p*
 Timp. *f*
 Vib. *pp* *p* *f* *pp*
 Crot. *f*
 B. D. *f*
 Hp. *mp* *p* *bisbig.*
 Cel. *f* *pp*
 Vla. *p* *f* *pp*
 Vc. *f* *pp* *gliss.* *pp*
 Cb. *f* *pp* *gliss.* *pp* *harmonic gliss.* *pp*

Picc. *pp* *f* *p* *mf* *p* *pp* *f* *pp*
 non vib.
 Fl. 1, 2 *pp* *mf* *3* *pp* *f* *3* *pp*
 Ob. 1, 2 *pp* *f* *mf* *3* *pp* *pp*
 Eng. Hn. *f* *p* *p* *mf* *3* *p* *mf* *5*
 Cl. 1 *pp* *pp* *mp* *3* *pp*
 Cl. 2 *pp* *pp* *pp*
 B. Cl. *p* *mp* *3* *pp*
 Bsn. 1, 2 *p* *f* *p* *pp* *mf*
 Cbsn. *pp* *f*
 Hn. 1 *pp* *mf* *pp* *pp* *mp* *3* *pp* *mf* *5*
 Hn. 2 *p*
 Hn. 3, 4 *p* *mf* *pp*
 Tpt. 1, 2, 3 *pp* *f* *pp* *mp* *3* *pp* *1.* *3*
 Tbn. 1, 2 *pp* *f*
 B. Tbn. *p* *f*
 Tba. *p* *f*
 Timp.
 Vib. *mp*
 Cro. *mp*
 B. D.
 Hp. *n*
 Cel.
 Vln. I (solo) non vib. *pppp* *f* *6* *6* *6* *p* *join section*
 Vln. I *pp* *mf* *3* *pp* *mf* *3* *pp* *mf* *3* *pp* *gliss.*
 non vib.
 Vln. II (solo) *pp* *f* *6* *6* *6* *p* *join section*
 Vln. II *pp* *mf* *3* *pp* *mf* *3* *pp* *mf* *3* *pp* *gliss.*
 Vla. *n* *mf* *n* *n* *mf* *gliss.* *p* *gliss.*
 Vc. *p* *f* *n* *mf* *n*
 Cb. *p* *f* *n* *mf* *n*

poco accel.

♩ = 92

Picc. *mp pp mp pp mp*

Fl. 1, 2 *mp p mp*

Ob. 1, 2 *mf pp mf pp-3 mp a2 3 pp mf pp*

Eng. Hn. *p n mp pp f*

Cl. 1 *p mp p f*

Cl. 2 *p mp p f*

B. Cl. *p pp ff*

Bsn. 1, 2 *p a2 3 pp mp pp*

Cbsn. *p pp ff*

Hn. 1 *p mf pp mf pp pp f*

Hn. 2 *ppp mp pp p*

Hn. 3 *ppp mp pp f*

Hn. 4 *ppp mp pp p*

Tpt. 1 *mf p mf pp mp p*

Tpt. 2, 3 *mp p*

Tbn. 1, 2 *a2 p*

B. Tbn. *pp ff*

Tba. *p pp ff*

Timp. *p ff*

Vib. *pp mp 3*

Crot. *mp to Xylo*

B. D.

Hp. *mp f*

Cel. *p mf*

poco accel.

♩ = 92

Vln. I *mf p mp pp div. 3 3 3 3*

Vln. II *mf p mp pp div. 3 3 3 3*

Vla. *mf p mp pp mf 3 p*

Vc. *mf p mp pp mf 3 p*

Cb. *f p pizz. pp arco 3 3 3 3*

Picc. *mf* *mp*

Fl. 1 *mf* *mp*

Fl. 2 *mf* *mp*

Ob. 1/2 *p* *f* *pp*

Eng. Hn. *p* *f* *pp* *mf*

Cl. 1 *mp* *p*

Cl. 2 *mp* *p*

B. Cl. *mp*

Bsn. 1/2 *pp* *mf*

Cbsn. *mp*

Hn. 1/2 *pp* *mf*

Hn. 3/4 *pp* *mf*

Tpt. 1/2/3 *pp* *f* *pp*

Tbn. 1/2

B. Tbn.

Tba.

Timp.

Vib. *p*

Xyl. *pp*

B. D. *pp*

Hp. *mp* *sf*

Cel. *mp*

Vln. I *f* *mp* *f* *mp*

Vln. II *f* *p* *f* *mp*

Vla. *mp* *f* *mp*

Vc. *f* *mp* *f* *mp*

Cb. *f* *mp* *mf*

66 67 68

Picc. *f* *ff* *f*
 Fl. 1 *f* *ff* *f*
 Fl. 2 *f* *ff* *f*
 Ob. 1 *p* *n* *f* *mp*
 Eng. Hn. *n* *f* *mp*
 Cl. 1 *p* *f* *mf* *pp*
 Cl. 2 *f* *mp* *mf* *pp*
 B. Cl. *mf* *ff* *sf* *sf*
 Bsn. 1 *f* *f* *pp*
 Bsn. 2 *f* *f* *pp*
 Cbsn. *mf* *ff* *sf* *sf* *ff* *pp*
 Hn. 1 *mf* *mf* *pp*
 Hn. 2 *mf* *mf* *pp*
 Hn. 3 *mf* *mf* *pp*
 Hn. 4 *mf* *mf* *pp*
 Tpt. 1 *p* *f* *mp* *ff* *p*
 Tpt. 2 *f* *pp* *ff* *p*
 Tpt. 3 *f* *pp* *p*
 Tbn. 1 *mf* *pp* *ff* *sf* *sf* *ff* *pp*
 Tbn. 2 *mf* *pp* *ff* *sf* *sf* *ff* *pp*
 Tbn. 3 *mf* *pp* *ff* *sf* *sf* *ff* *pp*
 Tbn. 4 *mf* *pp* *ff* *sf* *sf* *ff* *pp*
 Tba. *mf* *pp* *ff* *sf* *sf* *ff* *pp*
 Timp. *mf* *ff* *sf* *sf* *ff* *pp*
 Vib. *f* *p* *f*
 Xyl. *sf*
 B. D. *mf* *f* *sf* *sf* *f* *pp*
 Hp. *f* *sf*
 Cel. *mf* *mf* *sf* *f*
 Vln. I *mf* *p* *f* *mp* *unis.*
 Vln. II *mf* *p* *f* *mp* *unis.*
 Vla. *mf*
 Vc. *mf*
 Cb. *arco* *mf* *ff* *sf* *ff* *pp*

Picc. *mf* *p* *mf* *f*
 Fl. 1 *mf* *mf* *f*
 Fl. 2 *mf* *f*
 Ob. 1 *ff* *pp* *f* *mp* *f*
 Eng. Hn. *ff* *f*
 Cl. 1 *ff* *mf* *f*
 Cl. 2 *ff* *mf* *f*
 B. Cl. *ff* *p* *f*
 Bsn. 1 *f* *p* *f*
 Bsn. 2 *f* *p* *f*
 Cbsn. *ff* *p*
 Hn. 1 *ff* *p* *f* *mp* *f*
 Hn. 2 *ff* *p* *f* *mp* *f*
 Hn. 3 *ff* *p* *f* *mp* *f*
 Hn. 4 *ff* *p* *f* *mp* *f*
 Tpt. 1 *ff* *p* *f* *mp* *f*
 Tpt. 2 *ff* *f* *p* *ff*
 Tpt. 3 *ff* *p* *ff*
 Tbn. 1 *ff* *p* *f*
 Tbn. 2 *ff* *p* *f*
 B. Tbn. *ff* *p* *f*
 Tba. *ff* *p*
 Timp. *f* *sf*
 Vib. *f*
 Xyl. *f*
 B. D. *f* *sf*
 Hp. *mp*
 Pno. *mp* *poco a poco cresc.* *f* *mp* *f*
 Vln. I *f* *mp* *f* *mp* *f*
 Vln. II *f* *mp* *f* *mp* *f*
 Vla. *ff* *mp* *f*
 Vc. *ff* *mp* *f*
 Cb. *ff* *p*

poco accel.

♩ = 100

21

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

Fl. 1 *f* *flz.*

Fl. 2 *f* *flz.*

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

Eng. Hn. *f* *p*

Cl. 1 *f*

Cl. 2 *f*

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

Bsn. 1, 2 *f* *p* *p* *ff*

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

Hn. 1, 2, 3, 4 *f* *p* *p* *ff*

Tpt. 1, 2, 3 *p* *ff*

Tbn. 1, 2 *p* *f* *p* *ff*

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

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

Timp. *ff* *pp* *ff*

Vib. *pp*

Xyl. *pp*

B. D. *f* *pp* *f* to Tam-tam

Hp. *bisbig.* *mp*

Pno. *f*

poco accel.

♩ = 100

Vln. I *mp* *f*

Vln. II *mp* *f*

Vla. *f*

Vc. *f*

Cb. *p* *f* *p* *ff*

82 Weighty

ord.

6 ord.

3

7

ord.

3 3 3

7

Ob. 1 2

a2

p

f

Eng. Hn.

7:6

f

3

p

ff

Cl. 1

10:6

p

f

3

p

ff

Cl. 2

8:6

f

3

p

ff

B. Cl.

p

a2

ff

p

Bsn. 1 2

p

ff

p

Cbsn.

p

ff

p

Hn. 1 2

3

fp

ff

a2

p

ff

Hn. 3 4

3

fp

ff

p

ff

Tpt. 1

p

f

p

Tpt. 2

p

f

Tpt. 3

p

f

Tbn. 1 2

a2

gliss.

separate!

ff

p

B. Tbn.

gliss.

ff

separate!

p

Tba.

gliss.

ff

separate!

p

Timp.

ff

p

Vib.

f

Xyl.

to Croc.

f

B. D.

Tam-tam

mp

ff

mp

Hp.

f

sf

Pno.

7

3

3

ff

sf

9

9

82 Weighty

Vln. I

p

f

Vln. II

off the string

3

3

3

3

3

3

3

3

3

3

Vla.

off the string

3

3

3

3

3

3

3

3

Vc.

II

p

gliss.

ff

p

Cb.

II

p

gliss.

ff

p

80 p

81 ff

82 p

83

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

- Picc.
- Fl. 1
- Fl. 2
- Ob. 1, 2
- Eng. Hn.
- Cl. 1
- Cl. 2
- B. Cl.
- Bsn. 1, 2
- Cbsn.
- Hn. 1, 2
- Hn. 3, 4
- Tpt. 1
- Tpt. 2
- Tpt. 3
- Tbn. 1, 2
- B. Tbn.
- Tba.
- Timp.
- Vib.
- Xyl.
- T-t.
- Hp.
- Pno.
- Vln. I
- Vln. II
- Vla.
- Vc.
- Cb.

Dynamic markings and performance instructions include:

- p*, *f*, *ff*, *mp*
- 9* (trill)
- a2* (second octave)
- 3* (triplets)
- non div.* (non-divisi)
- Crotales always Lv.* (Crotals always level)

non vib. exaggerate dynamic contour

exaggerate dynamic contour

exaggerate dynamic contour

div. gliss. unis.

88 89 90 91

97 As the opening, gleaming, ♩ = 108

Picc. *ff*

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1 2 *ff*

Eng. Hn. *ff*

Cl. 1 2 *ff*

B. Cl. *ff*

Bsn. 1 2 *ff*

Cbsn. *ff*

Hn. 1 2 3 4 *ff*

Tpt. 1 2 3 *ff*

Tbn. 1 2 *ff*

B. Tbn. *ff*

Tba. *ff*

Timp. *ff* damp!

Vib. *ff*

Crot. *n*

T-t. *ff* damp! to Glock.

Hp. *f*

Pno. *f* to Celesta

97 As the opening, gleaming, ♩ = 108

Vln. I *ff*

Vln. II *pp* lightly rocking

Vla. *ff*

Vc. *ff*

Cb. *ff*

non vib.
ppp

Fl. 1
2

Ob. 1
2

Eng. Hn.

Cl. 1
2

B. Cl.

Bsn. 1
2

Cbsn.

Hn. 1
2
3
4
a4, blow air
n *f* *n*

Tpt. 1
2
3

Tbn. 1
2
a3, blow air
n

B. Tbn.
a2, blow air
n

Tba.
blow air
n *f* *n*

Timp.

Vib.
pp

Crot.
mp

T.-t.

Hp.
 (sounds 8ve)
p

Pno.

Vln. I
pp lightly rocking

Vln. II
pp

Vla.

Vc.

Cb.

Picc. *ppp*

Fl. 1 *ppp* *flz.*

Fl. 2 *ppp* *non vib.*

Ob. 1/2

Eng. Hn.

Cl. 1/2

B. Cl.

Bsn. 1/2

Cbsn.

Hn. 1/2/3/4

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

Tbn. 1/2 *f* *n*

B. Tbn.

Tba. *n*

Timp.

Vib.

Crot. *mf* *n*

T-t.

Hp. *mp*

Cel. *p*

Vln. I (solo) *pp* *lightly rocking* *non vib.*

Vln. II

Vla.

Vc.

Cb.

poco accel.

Picc. *mp*

Fl. 1 *pp*

Fl. 2 *pp* flz. ord., non vib.

Ob. 1
2

Eng. Hn.

Cl. 1
2 *ppp*

B. Cl.

Bsn. 1
2

Cbsn.

Hn. 1
2
3
4 *ff* *n*

Tpt. 1
2
3

Tbn. 1
2

B. Tbn.

Tba. *ff* *n*

Timp.

Vib. *mp* *p* *n*

Crot. *f* *n*

Glock. Glockenspiel *mp*

Hp. *p*

Cel. *p*

Vln. I (solo) *mf* *pp*

Vln. I

Vln. II

Vla. unis. *n* gliss.

Vc.

Cb.

Picc. *ppp*
 Fl. 1 *ord.* *pp*
 Fl. 2 *mp* *flz.* *pp*
 Ob. 1, 2 *1.* *ppp* *mp* *p*
 Eng. Hn.
 Cl. 1, 2 *ppp*
 B. Cl.
 Bsn. 1, 2
 Cbsn.
 Hn. 1, 2, 3, 4
 Tpt. 1, 2, 3 *a3, blow air* *n* *ff* *n*
 Tbn. 1, 2 *a2, blow air* *n* *ff* *n*
 B. Tbn. *blow air* *n* *ff* *n*
 Tba.
 Timp.
 Vib. *mf* *p* *mf* *p* *p*
 Croc. *f* *n* *f*
 Glock. *to Tam-tam*
 Hp. *mp*
 Cel.
 Vln. I (solo) *mf* *f* *n* *mf*
 Vln. I
 Vln. II (solo) *s.p.* *n* *mf* *n* *ord.* *mf* *p*
 Vln. II
 Vla. *(gliss artificial harmonic up)* *mp* *pp* *div.* *light, cloudy* *n*
 Vc.
 Cb.

Picc. *mp* *ppp*

Fl. 1 *mp* *p* *pp*

Fl. 2 *mp* *p*

Ob. 1, 2

Eng. Hn. *ppp* *mp* *pp*

Cl. 1, 2

B. Cl.

Bsn. 1, 2 *pp*

Cbsn.

Hn. 1, 2, 3, 4 *ff* *ppp* *mp*

Tpt. 1, 2, 3 *ff* *ff*

Tbn. 1, 2 *ff* *ff*

B. Tbn.

Tba. *ff* *ff*

Timp.

Vib. *mf* *p*

Crot.

Glock. *ppp* *mp*

Hp.

Cel.

Vln. I (solo) *f* *mp* *thrumming with energy*

Vln. I *light, cloudy*

Vln. II (solo) *f*

Vln. II *light, cloudy*

Vla.

Vc. *unis.* *ppp*

Cb.

This page contains a musical score for measures 124 through 128. The instruments listed on the left are Piccolo (Picc.), Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe 1 and 2 (Ob. 1, 2), English Horn (Eng. Hn.), Clarinet 1 and 2 (Cl. 1, 2), Bass Clarinet (B. Cl.), Bassoon 1 and 2 (Bsn. 1, 2), Contrabassoon (Cbsn.), Horn 1 and 2 (Hn. 1, 2), Horn 3 and 4 (Hn. 3, 4), Trumpet 1, 2, and 3 (Tpt. 1, 2, 3), Trombone 1 and 2 (Tbn. 1, 2), Baritone Trombone (B. Tbn.), Tuba (Tba.), Timpani (Timp.), Vibraphone (Vib.), Crotales (Crot.), Tom-tom (T.-t.), Harp (Hp.), Cello (Cel.), Violin I (Vln. I), Violin I (solo) (Vln. I (solo)), Violin II (Vln. II), Violin II (solo) (Vln. II (solo)), Viola (Vla.), Violoncello (Vc.), and Double Bass (Cb.).

The score includes various musical notations such as dynamics (pp, mp, mf, ff, n), articulation (accents, slurs), and performance instructions (ord., 1., a2, n). Measure numbers 124, 125, 126, 127, and 128 are indicated at the bottom of the page.

Picc.

Fl. 1, 2

Ob. 1, 2

Eng. Hn.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Cbsn.

Hn. 1, 2, 3, 4

Tpt. 1, 2, 3

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Vib.

Crot.

T-t.

Hp.

Cel.

Vln. I (solo), (half section)

Vln. II (solo)

Vln. II

Vla.

Vc.

Cb.

129 130 131 132 133

134 Subdued motion

Picc. *f* *pp* *mp* *pp*

Fl. 1, 2 *f* *pp* *mp* *pp* ord. *mp* 6

Ob. 1, 2 *f* *pp* *mp*

Eng. Hn. *f*

Cl. 1 *pp* *mp* *n*

Cl. 2 *pp* *mp* *n*

B. Cl. *f* *mf* 3 *p*

Bsn. 1, 2 *f* *mf* a2 3 *p*

Cbsn. *f*

Hn. 1, 2 *f*

Hn. 3, 4 *f*

Tpt. 1 *f* 1., ord. *ppp* *mf*

Tpt. 2 *f*

Tpt. 3 *f*

Tbn. 1, 2 *f*

B. Tbn. *f* ord.

Tba. *f* ord.

Timp. *f*

Vib. *ff* *p*

Crot. *ff* struck

T.-t. *ff* *mp* *pp*

Hp. *ff* *p*

Cel. *ff* *pp*

134 Subdued motion

Vln. I *f* *p* solo *f*

Vln. II *f* (solo, arco) *p* (solo) *f* *p* add 2nd desk

Vla. *f* *p* solo (first desk, inside stand) *f* *p* add 2nd desk

Vc. *f* snap pizz. *mp* pizz.

Cb. *f* snap pizz. *mp* pizz.

Picc.

Fl. 1

Fl. 2

Ob. 1
2

Eng. Hn.

Cl. 1
2

B. Cl.

Bsn. 1
2

Cbsn.

Hn. 1
2

Hn. 3
4

Tpt. 1

Tpt. 2
3

Tbn. 1
2

B. Tbn.

Tba.

Timp.

Vib.

Crot.

T-t.

Hp.

Cel.

Vln. I

Vln. II

Vla.

Vc.

Cb.

1., ord.

3., ord.

mp

mf

p

pp

n

add 3rd desk

add 4th desk

poco accel.

Picc. *p* *n* *p*

Fl. 1 *mp* *n* *p* 6

Fl. 2 *mp* *n* *p* 5

Ob. 1, 2 *mp* *pp* 3 *pp* *mf* *pp*

Eng. Hn.

Cl. 1, 2 *pp* *mf* 3 *pp*

B. Cl. *pp* *mf* 3 *pp*

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

Cbsn.

Hn. 1, 2 *a2, blow air* *n* *ff* *n*

Hn. 3, 4 *a2, blow air* *n* *ff* *n*

Tpt. 1

Tpt. 2, 3 *ppp* *mp* *ppp*

Tbn. 1, 2 *a2, blow air* *n* *ff* *n*

B. Tbn. *blow air* *n* *ff* *n*

Tba. *blow air* *n* *ff* *n*

Timp.

Vib. *mp*

Crot. *mf*

T.-t. *n* *mp*

Hp. *mp*

Cel. *mp*

poco accel.

Vln. I *p* *add 4th desk* *add 5th desk* *p*

Vln. II *add 5th desk* *p*

Vla. *add 4th desk* *p* *add remaining players*

Vc. *pp* *mf* 3 *p* *gliss.*

Cb.

152 Pushing forward, ♩ = 132

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

Fl. 1, 2 *p* *mf* *mp* *mf*

Ob. 1, 2 *pp* *mf* *pp* *mf*

Eng. Hn. *pp* *f* *p* *mf*

Cl. 1, 2 *f*

B. Cl. *f* *mp* *pp*

Bsn. 1, 2 *p* *mf* *pp* *mp*

Cbsn. *mf* *mp*

Hn. 1, 2 *pp* *mp*

Hn. 3, 4 *pp* *mp*

Tpt. 1, 2, 3 *pp* *mf* *pp* *mf*

Tbn. 1, 2 *p*

B. Tbn. *mp*

Tba. *mp* *mp* *mp*

Timp. *mp* *mp* *mp*

Vib. *p* *mf*

Crot. *mf* *mp*

T-t. *mp* *p*

Hp. *mf* *mp*

Cel. *mp*

152 Pushing forward, ♩ = 132

Vln. I *add remaining players* *p*

Vln. II *add remaining players* *p*

Vla. *add remaining players* *pp* *f* *p* *f*

Vc. *unis.* *f* *pp* *p* *f*

Cb. *pizz.* *III* *eliss.* *f* *(rearticulate)* *pp* *p* *f*

Picc. *pp* *mp*

Fl. 1 *p* *5* *5* *6* *3*

Fl. 2 *p* *6* *3* *5*

Ob. 1, 2 *pp* *a2* *pp* *mp*

Eng. Hn. *pp* *a2* *mp* *pp* *ppp* *mp*

Cl. 1, 2 *pp* *mp* *pp*

B. Cl. *mp* *3* *pp* *a2* *pp* *mp*

Bsn. 1, 2 *pp* *mp* *3* *pp* *ppp* *mp* *3*

Cbsn.

Hn. 1, 2 *pp* *1.* *3* *ppp* *mp* *3*

Hn. 3, 4 *pp* *3.* *ppp* *mp* *3*

Tpt. 1, 2, 3 *pp* *5*

Tbn. 1, 2 *mp* *pp* *a2* *pp* *mp*

B. Tbn.

Tba.

Timp.

Vib. *mp* *3*

Crot. *mp* *mp* *a distant rumble*

B. D. *n* *mp* *n* *mp*

Hp. *mp* *3*

Cel. *mp* *3*

Vln. I *p* *gliss.*

Vln. II *p* *gliss.*

Vla. *f* *3* *p* *f* *p* *gliss.*

Vc. *p* *f* *3* *p* *f* *p* *gliss.*

Cb. *III* *gliss.*

162 Building in fervor

Picc. *mp* 5

Fl. 1 *mf* 6 *mp* 3

Fl. 2 *mf* 6 5 *mp* 5

Ob. 1 2 *p* *mf* *pp* *mp*

Eng. Hn. *f* *p* *f*

Cl. 1 2 *mf* 5 3 *p* *mp* 5

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

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

Cbsn. *f*

Hn. 1 2 *f* *pp* *mf* *pp* *p* *mf* *a2* *p*

Hn. 3 4 *f* *pp* *mf* *pp* *p* *mf* *a2* *p*

Tpt. 2 3 *p* *mf* *pp* *mf* *pp*

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

B. Tbn. *f* *p* *f*

Tba. *f* *f*

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

Vib. *mp*

Crot. *f*

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

Hp. *mf*

Cel. *f*

162 Building in fervor

Vln. I *mf* *p* *mf*

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

Vla. (unis.) *sf* *p* *mf* lush *arco* *mp*

Vc. *sf* snap pizz. *mf* *mp*

Cb. *sf* snap pizz.

Picc.
 Fl. 1
 Fl. 2
 Ob. 1
 Ob. 2
 Eng. Hn.
 Cl. 1
 Cl. 2
 B. Cl.
 Bsn. 1
 Bsn. 2
 Cbsn.
 Hn. 1
 Hn. 2
 Hn. 3
 Hn. 4
 Tpt. 1
 Tpt. 2
 Tpt. 3
 Tbn. 1
 Tbn. 2
 B. Tbn.
 Tba.
 Timp.
 Vib.
 Crotales
 B. D.
 Hp.
 Cel.
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

Picc. *mp*
 Fl. 1, 2 *mp*
 Ob. 1, 2 (1.) *mf*, *mp*, *f*, *p*
 Eng. Hn. *p*, *f*, *p*
 Cl. 1, 2 *f*, *p*, *mf*
 B. Cl. *pp*, *f*, *p*, *mf*
 Bsn. 1, 2 *p*, *f*, *p*, *mf*
 Cbsn. *pp*, *f*, *p*, *f*
 Hn. 1, 2 *pp*, *mf*, *p*, *f*
 Hn. 3, 4 *pp*, *p*, *mf*, *p*, *f*
 Tpt. 1, 2, 3 *pp*, *mf*, *pp*
 Tbn. 1, 2 *mf*, *f*, *p*
 B. Tbn. *pp*, *f*, *pp*, *pp*, *f*
 Tba. *pp*, *f*, *p*, *f*
 Timp. *p*, *f*, *p*, *f*
 Vib. *ppp*
 Crotales *mf*
 B. D. *p*, *f*, *p*, *f*
 Hp. *f*, *mp*
 Cel. *mf*
 Vln. I *mf*, *p*, *gliss.*, *mf*
 Vln. II *f*, *mp*, *f*, *p*, *gliss.*, *mf*
 Vla. *p*, *f*, *p*
 Vc. *f*, *p*, *f*, *gliss.*
 Cb. *arco*, *pp*, *f*, *p*, *f*

This page of a musical score, numbered 43, contains the following instruments and parts:

- Woodwinds:** Piccolo (Picc.), Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe 1 and 2 (Ob. 1, 2), English Horn (Eng. Hn.), Clarinet 1 and 2 (Cl. 1, 2), Bass Clarinet (B. Cl.), Bassoon 1 and 2 (Bsn. 1, 2), Contrabassoon (Cbsn.), Horn 1 and 2 (Hn. 1, 2), Horn 3 and 4 (Hn. 3, 4), Trumpet 1, 2, and 3 (Tpt. 1, 2, 3), Trombone 1 and 2 (Tbn. 1, 2), Bass Trombone (B. Tbn.), and Tuba (Tba.).
- Percussion:** Timpani (Timp.), Vibraphone (Vib.), Crotales (Crot.), and Bass Drum (B. D.).
- Keyboard:** Harp (Hp.) and Celesta (Cel.).
- Strings:** Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

The score is written in 2/4 time and includes various dynamic markings such as *p*, *mf*, *f*, and *mp*. It also features performance instructions like *gliss.* and accents. The page is divided into measures 175, 176, 177, 178, and 179.

183 Tense

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

Fl. 1, 2 *f* *p* *p* *f* *pp*

Ob. 1, 2 *p* *f* *pp*

Eng. Hn. *p* *p* *f* *pp*

Cl. 1, 2 *p* *f* *p*

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

Bsn. 1, 2 *f* *p*

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

Hn. 1, 2 *mf* *p* *f* *pp* *mp*

Hn. 3, 4 *mf* *p* *f* *pp* *mp*

Tpt. 1, 2, 3 *p* *mf* *pp*

Tbn. 1, 2 *p* *f*

B. Tbn. *p* *mf* *p* *f*

Tba. *mf* *p* *mf* *p*

Timp. *p* *f* *p*

Vib. *pp*

Crot. *mp* *f* *p*

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

Hp. *f* *mp*

Cel. *f* *p* *f* *p*

183 Tense

Vln. I *f* *p* *f* *mp*

Vln. II *f* *p* *f* *mp*

Vla. *f* *mp* *f* *p*

Vc. *mp* *f* *p*

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

poco accel.

Picc. *mf*

Fl. 1, 2 *mf*

Ob. 1, 2 *pp*

Eng. Hn. *mp* *f* *pp*

Cl. 1 *p* *f* *pp*

Cl. 2 *p*

B. Cl. *p*

Bsn. 1, 2 *p* *mf* *pp*

Cbsn. *pp*

Hn. 1, 2 *pp*

Hn. 3, 4 *pp*

Tpt. 1, 2, 3 *pp*

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Vib.

Crot. *to Glock.*

B. D.

Hp.

Cel. *mf*

poco accel.

Vln. I *pp* *mf* *pp* *mp* *p*

Vln. II *pp* *mf* *pp* *mp* *p*

Vla. *pp* *mp*

Vc. *arco* *p* *mf* *pp* *pp* *mf*

Cb. *pp* *pp* *mf*

191 Flowing with motion, ♩ = 144

Picc. *p* *mp* *p*

Fl. 1, 2

Ob. 1, 2 *pp*

Eng. Hn.

Cl. 1 *mf* *p* *mf*

Cl. 2 *mf* *p* *pp*

B. Cl. *mf* *pp*

Bsn. 1, 2 *pp* *f* *pp* *pp* *f*

Cbsn. *pp* *f* *pp*

Hn. 1, 2 *pp* *pp* *mf* *pp*

Hn. 3, 4 *pp* *mf* *pp*

Tpt. 1 *mf* *pp*

Tpt. 2, 3 *pp* *mf* *pp*

Tbn. 1, 2 *pp* *mf* *pp* *pp* *f*

B. Tbn. *pp* *mf* *pp* *pp* *f*

Tba. *pp* *mf* *pp* *pp*

Timp. *mp*

Vib. *f* *pp*

Crot. *mf*

B. D. *mp*

Hp. *f*

Cel.

191 Flowing with motion, ♩ = 144

Vln. I *pp* *pp* *mf* *pp*

Vln. II *mf* *f* *pp*

Vla. *p* *pp* *mf*

Vc. *pp*

Cb. *arco* *pp* *f* *pp*

190 191 192 193 194

poco accel.

Picc. *pp* *mf* *pp* *mf* *pp*

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

Fl. 2 *p* *mf* *pp* *mf* *pp*

Ob. 1, 2 *pp* *mf* *pp* *p*

Eng. Hn. *pp* *pp*

Cl. 1 *mf* *pp* *p* *mf* *pp*

Cl. 2 *mf* *pp* *p* *mf* *pp*

B. Cl. *mf* *pp* *pp* *mf* *pp*

Bsn. 1, 2 *p* *pp* *mf* *pp* *f*

Cbsn. *pp* *mf* *pp* *ff*

Hn. 1, 2 *p* *pp* *mf* *p* *f*

Hn. 3, 4 *p* *pp* *mf* *p* *f*

Tpt. 1 *pp* *mf* *pp* *p*

Tpt. 2, 3 *pp* *mf* *pp* *p*

Tbn. 1, 2 *pp* *pp* *f* *pp* *ff*

B. Tbn. *pp* *pp* *f* *pp* *ff*

Tba. *mf* *pp* *f* *pp* *ff*

Timp. *p* *mf* *ff*

Vib. *pp* *mf* *pp* *ff*

Glock. *pp* *mf* *pp* *ff*

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

Hp. *mf* *pp* *f* *pp* *ff*

Cel. *pp* *mf* *pp* *f* *pp*

Vln. I *pp* *mf* *pp* *mf* *pp*

Vln. II *mf* *pp* *pp* *f* *pp*

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

Vc. *pp* *mf* *pp*

Cb. *mf* *pp* *pp* *ff*

This page contains the musical score for measures 200 through 204. The score is arranged in a standard orchestral format with multiple staves for each instrument. The instruments included are Piccolo (Picc.), Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe 1 and 2 (Ob. 1, 2), English Horn (Eng. Hn.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Bass Clarinet (B. Cl.), Bassoon 1 and 2 (Bsn. 1, 2), Contrabassoon (Cbsn.), Horn 1 and 2 (Hn. 1, 2), Horn 3 and 4 (Hn. 3, 4), Trumpet 1 (Tpt. 1), Trumpet 2 and 3 (Tpt. 2, 3), Trombone 1 and 2 (Tbn. 1, 2), Bass Trombone (B. Tbn.), Tuba (Tba.), Timpani (Timp.), Vibraphone (Vib.), Glockenspiel (Glock.), Bass Drum (B. D.), Harp (Hp.), Cello (Cel.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Cb.). The score features a variety of musical notations, including dynamics such as *pp*, *mp*, *mf*, *f*, and *p*, as well as articulation marks like accents and slurs. Measure numbers 200, 201, 202, 203, and 204 are clearly marked at the bottom of the page.

$\text{♩} = 160$

Picc. *mp* *pp*

Fl. 1 *mf* *pp*

Fl. 2 *mf* *pp*

Ob. 1, 2 *pp* *f* *mp*

Eng. Hn. *pp* *pp* *f*

Cl. 1 *mp* *pp* *mf* *pp*

Cl. 2 *f* *pp*

B. Cl. *pp* *f* *pp*

Bsn. 1, 2 *pp* *f* *pp*

Cbsn. *pp*

Hn. 1, 2 *pp*

Hn. 3, 4 *pp*

Tpt. 1 *pp* *pp* *f* *p*

Tpt. 2, 3 *pp* *pp* *f* *p*

Tbn. 1, 2 *pp* *f* *pp*

B. Tbn. *pp* *f* *pp*

Tba. *f* *pp*

Timp. *f*

Vib. *to Xylo.*

Glock. *mp* *to Tam-tam*

B. D.

Hp.

Cel.

$\text{♩} = 160$

Vln. I *pp* *f* *pp* *pp*

Vln. II *pp* *pp* *f* *pp*

Vla. *pp* *pp* *f*

Vc. *f* *pp* *pp* *f*

Cb. *pp*

205 206 207 208 209

Picc. *pp* *mf* *pp*

Fl. 1 *f* 5 6

Fl. 2 *f* 5

Ob. 1 2 *f*

Eng. Hn. *pp* *f*

Cl. 1 2 *pp* *f* *pp* *f*

B. Cl. *ff* *pp* *p* *ff*

Bsn. 1 2 *ff* *pp* *ff* *p* *ff*

Cbsn. *ff* *pp* *p* *ff*

Hn. 1 2 *p* *p* *ff*

Hn. 3 4 *p* *p* *ff*

Tpt. 1 2 3 *f* *pp* *f* *p* *p*

Tbn. 1 2 *ff* *pp* *f* *p* *ff* *p*

B. Tbn. *ff* *pp* *f* *p* *ff*

Tba. *ff* *pp* *p* *ff*

Timp. *ff* *pp* *ff*

Vib.

Glock. Tam-tam *pp* *ff*

B. D. *ff* *pp* *ff*

Hp. *f*

Cel. *f* 6 6 6 7 *to Pno.*

Vln. I *f* *pp* *f* *pp* *pp* *pp*

Vln. II *pp* *pp* *f* *pp* *pp* *pp*

Vla. *pp* *pp* *f* *pp* *pp*

Vc. *pp* *pp* *pp* *pp*

Cb. *ff* *pp* *ff*

210 211 212 213 214

Picc. *mf*
 Fl. 1 *f*
 Fl. 2 *f*
 Ob. 1 *p* *f*
 Ob. 2 *sf*
 Eng. Hn. *pp*
 Cl. 1 *f* *sf*
 Cl. 2 *f*
 B. Cl. *sf*
 Bsn. 1 *sf* *p* *ff*
 Bsn. 2 *sf* *ff*
 Cbsn. *sf* *ff*
 Hn. 1 *p* *ff*
 Hn. 2 *p* *ff*
 Hn. 3 *p* *ff*
 Hn. 4 *p* *ff*
 Tpt. 1 *f* *sf*
 Tpt. 2 *p* *ff*
 Tpt. 3 *p* *ff*
 Tbn. 1 *f* *sf* *p* *ff*
 Tbn. 2 *f* *sf* *p* *ff*
 B. Tbn. *sf* *ff*
 Tba. *sf* *ff*
 Timp. *sf* *p* *ff* *sf*
 Vib. *ff*
 T-t.
 B. D. *sf* *p* *ff* *sf*
 Hp. *ff*
 Cel. *f* *sf*
 Vln. I *f* *pp*
 Vln. II *pp* *p* *f* *p*
 Vla. *pp* *div.* *p* *f* *p*
 Vc. *f* *pp*
 Cb. *sf*

poco rit.

♩ = 138

Picc.
 Fl. 1, 2
 Ob. 1, 2
 Eng. Hn.
 Cl. 1, 2
 B. Cl.
 Bsn. 1, 2
 Cbsn.
 Hn. 1, 2, 3, 4
 Tpt. 1, 2, 3
 Tbn. 1, 2
 B. Tbn.
 Tba.
 Timp.
 Xyl.
 T.-t.
 B. D.
 Hp.
 Pno.
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

Musical score for measures 220-224. The score includes parts for woodwinds, brass, percussion, strings, and keyboard. Dynamics range from *pp* to *ff*. The tempo is marked *poco rit.* and the tempo indicator is $\text{♩} = 138$.

Measure 220: Picc., Fl., Ob., Cl., B. Cl., Bsn., Cbsn., Hn., Tpt., Tbn., B. Tbn., Tba., Timp., Xyl., T.-t., B. D., Hp., Pno.
 Measure 221: Picc., Fl., Ob., Cl., B. Cl., Bsn., Cbsn., Hn., Tpt., Tbn., B. Tbn., Tba., Timp., Xyl., T.-t., B. D., Hp., Pno.
 Measure 222: Picc., Fl., Ob., Cl., B. Cl., Bsn., Cbsn., Hn., Tpt., Tbn., B. Tbn., Tba., Timp., Xyl., T.-t., B. D., Hp., Pno.
 Measure 223: Picc., Fl., Ob., Cl., B. Cl., Bsn., Cbsn., Hn., Tpt., Tbn., B. Tbn., Tba., Timp., Xyl., T.-t., B. D., Hp., Pno.
 Measure 224: Picc., Fl., Ob., Cl., B. Cl., Bsn., Cbsn., Hn., Tpt., Tbn., B. Tbn., Tba., Timp., Xyl., T.-t., B. D., Hp., Pno.

(♩ = ♩)

Picc. *pp*

Fl. 1, 2 *pp* 1., non vib. *pp* pristine, glassy

Ob. 1, 2 *pp*

Eng. Hn.

Cl. 1 *ppp*

Cl. 2 *ppp*

B. Cl.

Bsn. 1, 2

Cbsn.

Hn. 1, 2 *n* a2, blow air

Hn. 3, 4 *n* a2, blow air

Tpt. 1, 2, 3

Tbn. 1, 2

B. Tbn.

Tba. *n* blow air

Timp. *ff*

Xyl. *to Vib.*

T-t. *ff* *to Cro.*

B. D. *ff*

Hp. *f* *pp*

Pno. *pp* *Celesta*

(♩ = ♩)

Vln. I *pp* *pp* light, cloudy

Vln. II *p*

Vla. *pp* *mp*

Vc. *p*

Cb.

231 Half-time (♩ = 69)

Picc. *ppp* non vib.

Fl. 1, 2

Ob. 1, 2

Eng. Hn.

Cl. 1 *ppp*

Cl. 2

B. Cl.

Bsn. 1, 2

Cbsn.

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

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

Tpt. 1, 2, 3 *a3, blow air* *n* *f* *n* *n* *f* *n* *n*

Tbn. 1, 2 *a2, blow air* *n* *f* *n* *n* *f* *n* *n*

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

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

Timp.

Vibraphone *p* *arco*

T-t. *Crotales arco* *always l.v.* *5* *n* *f*

Glockenspiel *p* *to Tam-tam*

Hp.

Cel.

231 Half-time (♩ = 69)

Vln. I (solo) *s.p.* *n* *f* *n* *5* *n*

Vln. II (solo) *s.p.* *n* *f* *n* *5* *n* *pp* *pp* *light, cloudy*

Vla. *pp light, cloudy* *p* *pp*

Vc. *n* *p* *n*

Cb.

Picc.

Fl. 1

Fl. 2

Ob. 1/2

Eng. Hn.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1/2

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1/2/3

Tbn. 1/2

B. Tbn.

Tba.

Timp.

Vib.

Crot.

Glock.

Hp.

Cel.

Vln. I (solo)

Vln. I

Vln. II (solo)

Vln. II

Vla.

Vc.

Cb.

half-air, half pitch

flz.

ord.

pp

f

mp

p

ppp

bring out

wire brushes

Tam-tam

bisbig.

join section

237

238

239

240

241

Picc. *pp*
 Fl. 1 *mp*
 Fl. 2 *p*
 Ob. 1 *p*
 Eng. Hn. *pp*
 Cl. 1 *pp*
 Cl. 2 *pp*
 B. Cl. *p*
 Bsn. 1 *p*
 Bsn. 2 *p*
 Cbsn. *ppp*
 Hn. 1 *mp*
 Hn. 2 *ff*
 Hn. 3 *ppp*
 Hn. 4 *ff*
 Tpt. 2 *mp*
 Tbn. 1 *ff*
 Tbn. 2 *ff*
 Tbn. *ff*
 Timp. *ppp*
 Vib. *mp*
 Cro. *mf*
 T-t. *ppp*
 Hp. *mp*
 Cel. *pp*
 Vln. I (solo) *n*
 Vln. I *pp* light, cloudy
 Vln. II *pp* light, cloudy
 Vla. *mp*
 Vc. *mf*
 Cb. *mf*

242 243 244 245 246

247 Thoughtful

Picc. *p* *n* *ppp* non vib.

Fl. 1 *p* *n* *p* *n*

Fl. 2 *p* *n* *p* *n*

Ob. 1 2 *mp* *n* *p* *a2* *pp* *mf*

Eng. Hn. *pp* *mf* *n*

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

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

Bsn. 1 2 *pp* *mf*

Cbsn. *n* *pp* *mf*

Hn. 1 *ppp* *mp* *n* *ppp* *mp*

Hn. 2 *mf* *n* *ppp* *mp* *n*

Hn. 3 *ppp* *p* *n* *ppp* *mp*

Hn. 4 *mf* *n* *ppp* *mp*

Tpt. 1 *mp* *n* *pp* *mp* *p* *mf*

Tpt. 2 3 *n* *mp* *n* *p* *mf*

Tbn. 1 2 *n* *pp* *mf*

B. Tbn. *n* *pp* *mf*

Tba. *n* *pp* *mf*

Timp. *n*

Vib. *mp* *p*

Crot. *n* *mf*

T.-t.

Hp. *mp* *p*

Cel. *p*

247 Thoughtful

Vln. I *n* *p* *gliss.* *pp* *mp* *pp*

Vln. II *pp* *mp* *pp*

Vla. *n* *pp* *mp* *n* *n* *mf*

Vc. *n* *pp* *mp* *n* *n* *mf*

Cb. *pp* *pizz.* *mf* *arco* *pp* *f*

247 248 249 250 251

Picc. *pp* *mf* *espressivo* *sol*

Fl. 1 *pp* *mf* *espressivo*

Fl. 2 *pp*

Ob. 1, 2

Eng. Hn.

Cl. 1, 2 *pp*

B. Cl. *n*

Bsn. 1, 2 *p*

Cbsn. *n*

Hn. 1 *n*

Hn. 2 *n*

Hn. 3 *n*

Hn. 4 *n*

Tpt. 1 *pp* *n* *p* *n*

Tpt. 2, 3 *pp* *n* *p* *n*

Tbn. 1, 2 *pp*

B. Tbn. *n*

Tba. *n*

Timp. *mp* *n*

Vib. *ppp* *light, shimmering*

Crot.

B. D. *n* *mp* *n* *to tam-tam*

Hp. *p* *p*

Cel. *p*

Vln. I *n* *mp* *pp*

Vln. II *n* *mp* *pp*

Vla. *pp*

Vc. *pp*

Cb. *n* *pp*

252 253 254 255 256

Picc. *ord.*
 Fl. 1 *p* *ppp*
 Fl. 2 *n*
 Ob. 1, 2
 Eng. Hn.
 Cl. 1, 2
 B. Cl.
 Bsn. 1, 2
 Cbsn.
 Hn. 1, 2, 3, 4 *a4, blow air* *n* *fff*
 Tpt. 1, 2, 3 *a3, blow air* *n* *fff*
 Tbn. 1, 2 *a2, blow air* *n* *fff*
 B. Tbn. *blow air* *n* *fff*
 Tba. *blow air* *n* *fff*
 Timp.
 Vib. *until sound has decayed* *f*
 Crot. *until sound has decayed* *fff*
 B. D. *Tam-tam* *brushes* *n* *f*
 Hp. *mp* *mf* *until sound has decayed*
 Cel. *pp* *p* *mf*
 Vln. I (solo) *s.p.* *n* *mf* *pp* *fff*
 Vln. II
 Vla. *n* *f*
 Vc. *pizz.* *p* *n* *f*
 Cb. *pizz.* *n* *f*