

For Charles Schneider

# Symphony in One Movement

## *"A Summer Day"*

Edward Green

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# Instrumentation

3 Flutes (3rd. doubles Piccolo)  
3 Oboes (3rd. doubles English Horn)  
3 Clarinets in A (later in Bb)  
(1st. doubles Eb Clarinet, 3rd. doubles Bass Clarinet)  
3 Bassoons (3rd. doubles Contra Bassoon)

4 Horns  
3 Trumpets in C (1/2 double Flugelhorns)  
3 Trombones  
Tuba

Percussion 3 players :

Marimba, Glockenspiel, Vibraphone, Xylophone, Snare Drum, Bass Drum, Tom Toms (Low, Medium & High), Tambourine, Rosewood Sticks, Wood Blocks (High & Low), Chinese Temple Blocks, Ratchet, Slap Stick, Tam-tam, Crash Cymbal, Finger Cymbal, Suspended Cymbal, Triangle.

Timpani

2 Harps (if only 1, then discretely amplify)

Violin 1  
Violin 2  
Viola  
Cello  
Contrabass (C extension needed)

## Percussion 1 Plus Marimba, Glockenspiel, Chinese Temple Blocks

A musical staff with five measures. The instruments listed are Triangle, Rosewood Sticks, Bass Drum, Tambourine, and Snare Drum. The notes are as follows:

Triangle	Rosewood Sticks	Bass Drum	Tambourine	Snare Drum
●	●	●	●	●

## Percussion 2 Plus Vibraphone

A musical staff with five measures. The instruments listed are Rosewood Sticks, Low Woodblock, Bass Drum, Low Tom, and Medium Tom. The notes are as follows:

Rosewood Sticks	Low Woodblock	Bass Drum	Low Tom	Medium Tom
●	●	●	●	●

A musical staff with five measures. The instruments listed are High Tom, Tambourine, Ratchet, Slap Stick, and Crash Cymbal. The notes are as follows:

High Tom	Tambourine	Ratchet	Slap Stick	Crash Cymbal
●	●	●	●	●

## Percussion 3 Plus Xylophone, Glockenspiel

A musical staff with seven measures. The instruments listed are Rosewood Sticks, Bass Drum, High Woodblock, Tam-tam, Finger Cymbal, Slap Stick, and Sus. Cymbal. The notes are as follows:

Rosewood Sticks	Bass Drum	High Woodblock	Tam-tam	Finger Cymbal	Slap Stick	Sus. Cymbal
●	●	●	●	●	●	●

# Performance Notes:

- 1) Whenever natural harmonics are indicated either by a circle or by a diamond, the resulting note should be that pitch, in that octave. Artificial harmonics are indicated in the traditional manner.
- 2) Though no pedal marks are given for the vibraphone, this does not mean the player should not make use of pedal and half-pedal where it seems musically appropriate, and likewise correct for the acoustics of the particular concert venue. Similarly, decisions as to motor on or off, and the degree of the motor, are left to the player and conductor. However, preference should be given toward modest levels, or none at all.
- 3) In the lyrical sections of the symphony, the conductor should feel free--in fact, feel encouraged--to take the music with a good deal of rubato. Throughout the symphony, melody should always be in the forefront.

## Notes on the Composition

*Symphony in One Movement*, was commissioned for the Catskill Symphony by Charles Schneider, and was premiered on May 2, 2015. It was revised in 2021. In this new form it has yet to be premiered.

I wrote it with a passionate concern for the fate of the Earth. Our world, our common home, is under enormous ecological and environmental stress from the pressures of climate change. Some action has been taken; it clearly is not nearly enough. We need to raise awareness around the globe about how crucial it is to love the Earth; to see its natural beauty. When we care for anything, we "take care" of it; when we see beauty, we are moved to protect it.

So I thought: can I write a symphony which will convey this, in purely musical terms? And might such a work be (perhaps) part of a larger concert for that purpose? One which could include "classics" on the subject, such as Beethoven's *Pastorale*, or music by Sibelius, Vivaldi, Takemitsu, or Debussy? Along with (again, perhaps) a work by a composer from the land and nation the orchestra is from? After all, the crisis Earth is facing is global, yet its consequences are felt locally. And would such a concert have a deep, enduringly useful impact on its audience? My hope is that "Yes" could be the answer to each of these questions.

The music to my symphony arose as I had the idea of evoking, in a single continuous movement, the course of a summer day in the countryside. (The specific landscape I had in mind was Western Massachusetts, near Tanglewood.)

The symphony is structured in ritornello form: there is an opening section, variations of which periodically return as the movement proceeds. Between the ritornelli deriving from this opening are contrasting episodes, which introduce new musical ideas. It is as if one were seeing different things in nature, different elements in a landscape, at varying hours of the day, and therefore experiencing them freshly--with renewed meaning. I was particularly interested in relating sounds that are gentle to those which are intense; relating music which is lingering and poignant to that which is sudden, surprising, even humorous. Most centrally, I wanted to give form to the drama, in the world of nature and our own emotions, of agitation and serenity, turbulence and radiant joy.

The first sounds of the symphony are meant to reflect the quietude, coolness, and gentleness of early morning. As the day gains in heat and liveliness, so does the music. The symphony then transverses the hours, with much feeling for the vibrant dance-like motions of nature, as well as its sweet lyricism, and playfulness. Two-thirds of the way through, there is the brilliance of sunset, followed by the darkness of night, including dream-like remembrances of earlier themes. Then there is the glory of sunrise. The symphony concludes as it began--with an homage to the loveliness of early morning.

In writing this work, I was inspired by a magnificent principle of Aesthetic Realism, the philosophy founded by the great American poet and scholar Eli Siegel: "The world, art, and self explain each other: each is the aesthetic oneness of opposites." Music, I learned from him, "tells what the world is like." And in his historic 1962 essay "The Aesthetic Center," there are these sentences, which were very much in my mind as I worked on the symphony.

Reality is that which is and changes.....Music, changing in time, insists more and more as it goes on, on the stability, justification, permanence of what it began with. Harmony is that which imposes on the differing and transitory that which will make them coherent and permanent. The pleasure from music can be put in this exclamation: "As those notes go on, and change, how something I looked for is being heard by me!"...Things are and change in art. They do so because reality is that which is all the time and becomes different all the time. This essential of reality, as shown by art, is that which is the Aesthetic Center, the essential thing in art.

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# *Symphony in One Movement*

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## "A Summer Day"

for Charles Schneider

## Early Morning

**molto rubato** ♩ = 60

*molto rubato* ♩ = 60

Flute 1,2,3

Clarinet in A 1,2,3

Bassoon 1,2,3

Horns in F 1,2

Percussion 1

Percussion 2

Percussion 3

Timpani

Harp

Violin I

Violin II

Viola

Cello

*Flute 3 to Picc.*

*a2*

*mf*

*pp*

*1.*

*mf*

*mf*

*Mute*

*p*

*pp*

*Marimba  
(hard mallets)*

*Vibes  
(soft mallets)*

*Xylo.  
(soft mallets)*

*l.v.*

*p*

*p*

*p*

*ppp*

*mf*

*change bowing freely*

*ppp*

*change bowing freely*

*Div.*

*sul tasto*

*change bowing freely*

*Div.*

*change bowing freely*

*ppp*

*Div.*

*p*

Fl. 1,2,3

Picc.

Ob. 1,2,3

A Cl. 1,2,3

Bsn. 1,2,3

Hns. 1,2

Hn. 3,4

C Tpt. 1,2,3

Vibes

Perc. 2

Sus. Cymbal brush rub (l.v.)

Perc. 3

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mp*

*Picc.*

*mp*

*1.*

*mp*

*a3*

*mf*

*p*

*Mute*

*2 Con sord.*

*p*

*Vibes*

*p*

*pp*

*p*

*quick*

*8va*

*Tutti*

*p*

*pp*

*p*

*pizz.*

*mp*

Musical score for orchestra, page 14, measures 14-15.

**Measure 14:**

- Fl. 1,2,3:** *poco meno*. Measure starts with a rest. Dynamics: *poco meno*, *a tempo*, *mp*.
- Ob. 1,2,3:** Measure starts with a rest. Dynamics: *mp*.
- A Cl. 1,2,3:** Measure starts with a rest. Dynamics: *mp*.
- Hns. 1,2:** Measure starts with a rest. Dynamics: *p*.
- C Tpt. 1,2,3:** Measure starts with a rest. Dynamics: *p*.
- Hp.:** Measure starts with a rest. Dynamics: *p*.
- Vc.:** Measure starts with a rest. Dynamics: *pizz.*, *arco*, *mp*.
- Cb.:** Measure starts with a rest. Dynamics: *mf*.

**Measure 15:**

- Fl. 1,2,3:** Measure starts with a rest. Dynamics: *a tempo*, *mp*.
- Ob. 1,2,3:** Measure starts with a rest. Dynamics: *9*, *8*.
- A Cl. 1,2,3:** Measure starts with a rest. Dynamics: *9*, *8*.
- Hns. 1,2:** Measure starts with a rest. Dynamics: *2*, *3*.
- C Tpt. 1,2,3:** Measure starts with a rest. Dynamics: *9*, *8*.
- Hp.:** Measure starts with a rest. Dynamics: *9*, *8*.
- Vc.:** Measure starts with a rest. Dynamics: *9*, *8*.
- Cb.:** Measure starts with a rest. Dynamics: *9*, *8*.

*Tempo I, but ever so slightly broader*

18

Fl. 1,2,3      *f*

Picc.      *mf*

Ob. 1,2,3      *mf*

A Cl. 1,2,3      *mp*

Bsn. 1,2,3      *mf*

Hns. 1,2      Open a2      *mp*

Hn. 3,4      Open a2      *mp*

C Tpt. 1,2,3      *pp*

Tuba      *mf*

Tim.      *mp*

Hp.      quick sim.      *f*

Vln. I      *f*

Vln. II      *f*

Vla.      *mp*

Vc.      *f*

Cb.      arco      *f*

**B**

Fl. 1,2,3

Picc.

Ob. 1,2,3

A Cl. 1,2,3

Bsn. 1,2,3 To Contra

Contra Bsn.

Hns. 1,2

Hn. 3,4

C Tpt. 1,2,3

Tbn. 1,2,3

Tuba

Perc. 2

Vibes  
(hard mallets)

Timp.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

26

Ob. 1,2,3

A Cl. 1,2,3

Bsn. 1,2,3

Contra Bsn.

C Tpt. 1,2,3

Tuba

Perc. 2

Perc. 3

Timp.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff

f

p

ord.

sim.

ff

mf

Bass Drum

Score for orchestra and band. Measures 26-27. Key signature: A major (two sharps). Time signature changes between 3/4 and 2/4. Dynamics include ff, f, p, and mf. Measure 26: Oboe 1,2,3 play eighth-note pairs. Alto Clarinet 1,2,3 play eighth-note pairs. Bassoon 1,2,3 play eighth-note pairs. Contra Bassoon rests. C Trumpet 1,2,3 play sixteenth-note patterns. Tuba plays eighth notes. Percussion 2 and 3 play eighth-note patterns. Timpani rests. Horns (High and Bass) play eighth-note pairs. Violin I, II, Viola, and Cello play eighth-note pairs. Double Bass rests. Measure 27: Oboe 1,2,3 play eighth-note pairs. Alto Clarinet 1,2,3 play eighth-note pairs. Bassoon 1,2,3 play eighth-note pairs. Contra Bassoon plays eighth notes. C Trumpet 1,2,3 play sixteenth-note patterns. Tuba plays eighth notes. Percussion 2 and 3 play eighth-note patterns. Timpani rests. Horns (High and Bass) play eighth-note pairs. Violin I, II, Viola, and Cello play eighth-note pairs. Double Bass plays eighth-note pairs.

Fl. 1,2,3      29      1/2      ff

Ob. 1,2,3      f

A Cl. 1,2,3      a3      f

Bsn. 1,2,3      1/2      f — mf

Hns. 1,2      brassy      a2      f — f — f

Hn. 3,4      brassy      a2      f — f — f

C Tpt. 1,2,3      Open      a3      f — f — ff

Tbn. 1,2,3      #8      mp

Tuba

Perc. 2      Vibes      mf

Perc. 3

Vln. I      sfp

Vln. II      sfp

Vla.

Vc.      f

Cb.      f



**C**

Fl. 1,2,3      f

Picc.      f

Ob. 1,2,3      f

A Cl. 1,2,3      f

Bsn. 1,2,3

Contra Bsn.

Hns. 1,2      f

Hn. 3,4      f

C Tpt. 1,2,3      fp

Tbn. 1,2,3      fp

Tuba      V

Perc. 3      (l.v.) mf

Timp.      mf

Hp.      (l.v.)

Vln. I      ff

Vln. II      ff

Vla.      ff

Vc.      ff

Cb.      ff

Fl. 1,2,3

Picc.

Ob. 1,2,3

A Cl. 1,2,3

Bsn. 1,2,3

Hns. 1,2

Hn. 3,4

C Tpt. 1,2,3

Tbn. 1,2,3

Tuba

Perc. 1

Perc. 2

Perc. 3

Timpani

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

44

Fl. 1,2,3

Picc.

Bsn. 1,2,3

Contra Bsn.

Hns. 1,2

Hn. 3,4

C Tpt. 1,2,3

Tbn. 1,2,3

Perc. 1

Perc. 2

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

To Bassoon

*f*

*fpp*

*f*

*fpp*

*f*

*p, subito*

*v*

*p, subito*

*v*

*p, subito*

*v*

*p, subito*

*v*

**D**

Fl. 1,2,3      A Cl. 1,2,3      Bsn. 1,2,3      C Tpt. 1,2,3      Vln. I      Vln. II      Vc.

49      1.      2.      3.      4.      5.      6.      7.      8.      9.      10.      11.      12.      13.      14.      15.      16.      17.      18.      19.      20.      21.      22.      23.      24.      25.      26.      27.      28.      29.      30.      31.      32.      33.      34.      35.      36.      37.      38.      39.      40.      41.      42.      43.      44.      45.      46.      47.      48.      49.      50.      51.      52.      53.      54.      55.      56.      57.      58.      59.      60.      61.      62.      63.      64.      65.      66.      67.      68.      69.      70.      71.      72.      73.      74.      75.      76.      77.      78.      79.      80.      81.      82.      83.      84.      85.      86.      87.      88.      89.      90.      91.      92.      93.      94.      95.      96.      97.      98.      99.      100.      101.      102.      103.      104.      105.      106.      107.      108.      109.      110.      111.      112.      113.      114.      115.      116.      117.      118.      119.      120.      121.      122.      123.      124.      125.      126.      127.      128.      129.      130.      131.      132.      133.      134.      135.      136.      137.      138.      139.      140.      141.      142.      143.      144.      145.      146.      147.      148.      149.      150.      151.      152.      153.      154.      155.      156.      157.      158.      159.      160.      161.      162.      163.      164.      165.      166.      167.      168.      169.      170.      171.      172.      173.      174.      175.      176.      177.      178.      179.      180.      181.      182.      183.      184.      185.      186.      187.      188.      189.      190.      191.      192.      193.      194.      195.      196.      197.      198.      199.      200.      201.      202.      203.      204.      205.      206.      207.      208.      209.      210.      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411.      412.      413.      414.      415.      416.      417.      418.      419.      420.      421.      422.      423.      424.      425.      426.      427.      428.      429.      430.      431.      432.      433.      434.      435.      436.      437.      438.      439.      440.      441.      442.      443.      444.      445.      446.      447.      448.      449.      450.      451.      452.      453.      454.      455.      456.      457.      458.      459.      460.      461.      462.      463.      464.      465.      466.      467.      468.      469.      470.      471.      472.      473.      474.      475.      476.      477.      478.      479.      480.      481.      482.      483.      484.      485.      486.      487.      488.      489.      490.      491.      492.      493.      494.      495.      496.      497.      498.      499.      500.      501.      502.      503.      504.      505.      506.      507.      508.      509.      510.      511.      512.      513.      514.      515.      516.      517.      518.      519.      520.      521.      522.      523.      524.      525.      526.      527.      528.      529.      530.      531.      532.      533.      534.      535.      536.      537.      538.      539.      540.      541.      542.      543.      544.      545.      546.      547.      548.      549.      550.      551.      552.      553.      554.      555.      556.      557.      558.      559.      559.      560.      561.      562.      563.      564.      565.      566.      567.      568.      569.      569.      570.      571.      572.      573.      574.      575.      576.      577.      578.      579.      579.      580.      581.      582.      583.      584.      585.      586.      587.      588.      589.      589.      590.      591.      592.      593.      594.      595.      596.      597.      598.      599.      599.      600.      601.      602.      603.      604.      605.      606.      607.      608.      609.      609.      610.      611.      612.      613.      614.      615.      616.      617.      618.      619.      619.      620.      621.      622.      623.      624.      625.      626.      627.      628.      629.      629.      630.      631.      632.      633.      634.      635.      636.      637.      638.      639.      639.      640.      641.      642.      643.      644.      645.      646.      647.      648.      649.      649.      650.      651.      652.      653.      654.      655.      656.      657.      658.      659.      659.      660.      661.      662.      663.      664.      665.      666.      667.      668.      669.      669.      670.      671.      672.      673.      674.      675.      676.      677.      678.      679.      679.      680.      681.      682.      683.      684.      685.      686.      687.      688.      689.      689.      690.      691.      692.      693.      694.      695.      696.      697.      698.      699.      699.      700.      701.      702.      703.      704.      705.      706.      707.      708.      709.      709.      710.      711.      712.      713.      714.      715.      716.      717.      718.      719.      719.      720.      721.      722.      723.      724.      725.      726.      727.      728.      729.      729.      730.      731.      732.      733.      734.      735.      736.      737.      738.      739.      739.      740.      741.      742.      743.      744.      745.      746.      747.      748.      749.      749.      750.      751.      752.      753.      754.      755.      756.      757.      758.      759.      759.      760.      761.      762.      763.      764.      765.      766.      767.      768.      769.      769.      770.      771.      772.      773.      774.      775.      776.      777.      778.      779.      779.      780.      781.      782.      783.      784.      785.      786.      787.      788.      789.      789.      790.      791.      792.      793.      794.      795.      796.      797.      798.      799.      799.      800.      801.      802.      803.      804.      805.      806.      807.      808.      809.      809.      810.      811.      812.      813.      814.      815.      816.      817.      818.      819.      819.      820.      821.      822.      823.      824.      825.      826.      827.      828.      829.      829.      830.      831.      832.      833.      834.      835.      836.      837.      838.      839.      839.      840.      841.      842.      843.      844.      845.      846.      847.      848.      849.      849.      850.      851.      852.      853.      854.      855.      856.      857.      858.      859.      859.      860.      861.      862.      863.      864.      865.      866.      867.      868.      869.      869.      870.      871.      872.      873.      874.      875.      876.      877.      878.      879.      879.      880.      881.      882.      883.      884.      885.      886.      887.      888.      889.      889.      890.      891.      892.      893.      894.      895.      896.      897.      898.      899.      899.      900.      901.      902.      903.      904.      905.      906.      907.      908.      909.      909.      910.      911.      912.      913.      914.      915.      916.      917.      918.      919.      919.      920.      921.      922.      923.      924.      925.      926.      927.      928.      929.      929.      930.      931.      932.      933.      934.      935.      936.      937.      938.      939.      939.      940.      941.      942.      943.      944.      945.      946.      947.      948.      949.      949.      950.      951.      952.      953.      954.      955.      956.      957.      958.      959.      959.      960.      961.      962.      963.      964.      965.      966.      967.      968.      969.      969.      970.      971.      972.      973.      974.      975.      976.      977.      978.      979.      979.      980.      981.      982.      983.      984.      985.      986.      987.      988.      989.      989.      990.      991.      992.      993.      994.      995.      996.      997.      998.      999.      1000.      1001.      1002.      1003.      1004.      1005.      1006.      1007.      1008.      1009.      1009.      1010.      1011.      1012.      1013.      1014.      1015.      1016.      1017.      1018.      1019.      1019.      1020.      1021.      1022.      1023.      1024.      1025.      1026.      1027.      1028.      1029.      1029.      1030.      1031.      1032.      1033.      1034.      1035.      1036.      1037.      1038.      1039.      1039.      1040.      1041.      1042.      1043.      1044.      1045.      1046.      1047.      1048.

(scherzando dance - but same tempo)

Fl. 1,2,3

Ob. 1,2,3

A Cl. 1,2,3

Bsn. 1,2,3

Hns. 1,2

Hn. 3,4

Vln. I

Vln. II

Vla.

Vc.

Cb.

60

*mf*

*mf*

*mf*

*mf*

*f*

*f*

*f*

pizz.

*f*

63

Fl. 1,2,3

Ob. 1,2,3

A Cl. 1,2,3

Bsn. 1,2,3

Hns. 1,2

Hn. 3,4

C Tpt. 1,2,3

Tuba

Vln. I

Vln. II

Vla.

F

Detailed description: This is a page from a musical score for orchestra. It features ten staves of music. The instruments are: Flutes 1,2,3; Oboes 1,2,3; Alto Clarinet 1,2,3; Bassoon 1,2,3; Horns 1,2; Trombones 3,4; C Trumpet 1,2,3; Tuba; Violin I; Violin II; and Cello/Violoncello. The key signature is three sharps. Measure 63 starts with a rest for Flutes 1,2,3. Measures 64-65 show various entries for Oboes, Alto Clarinet, and Bassoon. Measure 66 begins with a forte dynamic (f) for Flutes, followed by a melodic line for Alto Clarinet. Measure 67 continues with Bassoon entries and concludes with a dynamic instruction 'a3' for Trombones. The score ends with a forte dynamic (f) for all strings in measure 68. Performance instructions include 'Open 1,2' for C Trumpet and 'f' for Flutes in measure 63.

Musical score for orchestra and percussion, page 68. The score includes parts for Flute 1,2,3, Oboe 1,2,3, Alto Clarinet 1,2,3, Bassoon 1,2,3, Horn 1,2, Horn 3,4, C Tpt. 1,2,3, Trombone 1,2,3, Tuba, Percussion 2, Percussion 3, Bass Drum, Tambourine, and strings (Violin I, Violin II, Viola, Cello). The score features various dynamics (mp, mf, fp) and performance instructions (Open, arco, V). The instrumentation is primarily in G major with some key changes indicated.

Fl. 1,2,3  
Ob. 1,2,3  
A Cl. 1,2,3  
Bsn. 1,2,3  
Hns. 1,2  
Hn. 3,4  
C Tpt. 1,2,3  
Tbn. 1,2,3  
Tuba  
Perc. 2  
Perc. 3  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

**G**

74

Fl. 1,2,3 Fl. 3 to picc.

Picc.

Ob. 1,2,3

A Cl. 1,2,3

Bsn. 1,2,3

Hn. 3,4

C Tpt. 1,2,3

Perc. 1 Glock.

Perc. 2

Tim.

Vln. I

Vln. II

Vla.

Cb. pizz.

mp

mp

mp

1. mp

a3 mp

a3 mp

3. p 1,2 3 p

mf

>

p

= mf

= mf

= mf

mf

f mf

f > mf

f > mf

f mf

f mf

79

Fl. 1,2,3

Ob. 1,2,3

A Cl. 1,2,3

Bsn. 1,2,3

Hns. 1,2

Hn. 3,4

C Tpt. 1,2,3

Perc. 3

Tim.

Vln. I

Vln. II

Vla.

Vc.

Cb.

wood block

pizz.

arco

*mp*

*p*

*p*

*p*

*p*

*mf*

*mf*

Bsn 3 to Contrabassoon



Fl. 1,2,3

Ob. 1,2,3

A Cl. 1,2,3

Bsn. 1,2,3

Contra Bsn.

Hns. 1,2

C Tpt. 1,2,3

Tbn. 1,2,3

Timp.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

87

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1000

Fl. 1,2,3

Ob. 1,2,3

A Cl. 1,2,3

Bsn. 1,2,3

Contra Bsn.

Tbn. 1,2,3

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

This musical score page contains ten staves of music for an orchestra. The instruments listed are Flute 1,2,3, Oboe 1,2,3, Alto Clarinet 1,2,3, Bassoon 1,2,3, Contra Bassoon, Trombone 1,2,3, Timpani, Violin I, Violin II, Viola, Cello, and Double Bass. The key signature is three sharps (G major), and the time signature is mostly common time (4/4) with some changes to 3/4. Measure 90 starts with a dynamic of *mf*. Measures 90 and 91 show various patterns of eighth and sixteenth notes with grace marks, slurs, and fermatas. Measure 91 includes a dynamic of *p*.

92 Fl. 1,2,3

Ob. 1,2,3

A Cl. 1,2,3

Bsn. 1,2,3

Contra Bsn.

Hns. 1,2

Hn. 3,4

C Tpt. 1,2,3

Tbn. 1,2,3

Vln. I

Vln. II

Vla.

Vc.

Cb.

Flute 3 To Picc.

a3

f a3

$\frac{1}{2}$

mf

ff

a2

ff

1,2  
3

ff

$\frac{1}{2}$

f

f



Fl. 1,2,3

Ob. 1,2,3

A Cl. 1,2,3

Bsn. 1,2,3

Hns. 1,2

Hn. 3,4

Tbn. 1,2,3

Tuba

Perc. 1

Perc. 2

Vibes

Marimba

Timp.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Fl. 1,2,3      104      Picc.      Ob. 1,2,3      A Cl. 1,2,3      Bsn. 1,2,3      Hns. 1,2      Hn. 3,4      C Tpt. 1,2,3      Tuba      Perc. 1      Perc. 3      Hp.      Vln. I      Vln. II      Vla.      Vc.      Cb.

*mp*

*f*

(1) To Eb Clarinet  
(3) To Bass Clarinet

*f*

*f*

*f*

*f*

*f*

*f*

*mf*

Snare Drum

(hard mallets)

Xylo.

*mp*

*mp*

col legno

*mp*

col legno

*mp*

arco

J

Fl. 1,2,3

Picc.

A Cl. 3

Bass Clarinet

Hns. 1,2

Hn. 3,4

C Tpt. 1,2,3

Tuba

Perc. 1

Perc. 3

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

107

mf  
a2  
mf

mf  
mp

ord. V sim.  
pp

ord. V sim.  
pp

ord. V sim.  
pp

pizz.  
p

Musical score for orchestra, page 111, measures 1-8. The score includes parts for Flute 1, 2, 3; Piccolo; Oboe 1, 2, 3; Bassoon; Clarinet; Tuba; Violin I; Violin II; and Cello. The key signature is A major (three sharps). Measure 1: Flute 1, 2, 3 play eighth-note pairs. Measure 2: Flute 1, 2, 3 play eighth-note pairs. Measure 3: Piccolo plays eighth-note pairs. Measure 4: Piccolo plays eighth-note pairs. Measure 5: Oboe 1, 2, 3 play eighth-note pairs. Measure 6: Oboe 1, 2, 3 play eighth-note pairs. Measure 7: Bassoon and Clarinet play eighth-note pairs. Measure 8: Bassoon and Clarinet play eighth-note pairs. Measures 9-16: Tuba plays eighth-note pairs. Measures 17-24: Violin I, Violin II, and Cello play eighth-note pairs.

K

Fl. 1,2,3  
Picc.  
Ob. 1,2,3  
A Cl. 1,2,3  
A Cl. 2  
Bs. Cl.  
Bsn. 1,2,3  
Hns. 1,2  
Hn. 3,4  
C Tpt. 1,2,3  
Tuba  
Perc. 3  
Hp.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

116

*mf*

*ff*

*ff*

*ff*

*mp*

*sfz*

*sfz*

*p*

ord. 2.

*mp*

grace note before beat

Xylo.

*sfz*

*sfz*

*sfz*

C#/Db  
Sul pont.

*ff*

*col legno*

*p*

*col legno*

*p*

*col legno*

*p*

*mp*

*arco*

*mp*

*arco*

*mp*

119

Fl. 1,2,3

Picc.

Ob. 1,2,3

E♭ Cl.

A Cl. 2

Bs. Cl.

Bsn. 1,2,3 a3 f

Hns. 1,2

Hn. 3,4

Perc. 2 Vibes (hard mallets) mf

Hp.

Vln. I

Vln. II

Vla.

Vc. Solo mf pizz.

Cb. mf

Fl. 1,2,3

Picc.

Ob. 1,2,3

E♭ Cl.

A Cl. 2

Bs. Cl.

Bsn. 1,2,3

Hns. 1,2

Hn. 3,4

C Tpt. 1,2,3

Perc. 1

Perc. 2

Hp.

Vln. I

Vln. II

Vla.

123

In Stand 2,3

Cup Mute 1.

Temple Blocks

**p**

Vibes\* C♯ B♭ C♯m B♭ D♭ B♭

sul tasto

ord. (tutti) gliss.

ff

sul tasto

ord. (tutti) gliss.

ff

sul tasto

ord. (tutti) gliss.

ff

\* Chord symbols for ease of reading.  
They do NOT imply improvisation.

127

Fl. 1,2,3  
Picc.  
Ob. 1,2,3  
E♭ Cl.  
A Cl. 2  
Bs. Cl.  
Bsn. 1,2,3  
Hns. 1,2  
Hn. 3,4  
C Tpt. 1,2,3  
Perc. 1  
Perc. 2  
Hp.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

To A Clar.  
To A Clar.  
(3) To Contra Bsn.  
ff  
Open a3  
f  
C♯ Bm C♯ E C♯ C♯ Bm B♭m B♭ E C♯ Bm  
col legno V sim. p col legno V sim. p col legno V sim. p  
Tutti ff  
arco ff

129

Ob. 1,2,3

Hns. 1,2

Hn. 3,4

C Tpt. 1,2,3

Tbn. 1,2,3

Perc. 1

Perc. 2

Perc. 3

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

*f*

*Glock.*  
*mf*

*mf*

*Rosewood Sticks*  
*mp*

*ord.*  
*f*

*v*

*ord.*  
*f*

*ord.*  
*f*

*f*

Musical score for orchestra, page 132, section L. The score includes parts for Oboe 1,2,3, Bassoon 1,2,3, Tuba, Violin I, Violin II, Cello, and Double Bass. The key signature is A major (no sharps or flats). The tempo is indicated as 132 BPM. The score features various rhythmic patterns and dynamics, including *mf*, *f*, and *sim.* (similar). Measure 132 consists of six measures. The first measure has rests for Oboe 1,2,3 and Bassoon 1,2,3. The second measure has rests for Oboe 1,2,3 and Bassoon 1,2,3. The third measure has rests for Oboe 1,2,3 and Bassoon 1,2,3. The fourth measure has rests for Oboe 1,2,3 and Bassoon 1,2,3. The fifth measure has rests for Oboe 1,2,3 and Bassoon 1,2,3. The sixth measure has rests for Oboe 1,2,3 and Bassoon 1,2,3. The score concludes with a repeat sign and the instruction *a3*.



Moderato  $\text{♩} = 60$

Fl. 1,2,3: Measure 139 starts with a rest. The key signature changes from  $\text{F major}$  to  $\text{A major}$  (two sharps). The time signature changes from  $\frac{10}{8}$  to  $\frac{3}{4}$ . The dynamic is *rall...*. Measures 140-141 show sixteenth-note patterns in  $\frac{1}{2}$  time, dynamic *mp*.

Picc.: Measures 140-141 show eighth-note patterns in  $\frac{3}{4}$  time, dynamic *mp*.

A Cl. 1,2,3: Measures 140-141 show eighth-note chords in  $\frac{10}{8}$  time, dynamic *mf*. The instruction "(no accents)" is present.

Bsn. 1,2,3: Measures 140-141 show eighth-note chords in  $\frac{10}{8}$  time, dynamic *mf*. The instruction "(no accents)" is present.

Perc. 3: Measures 140-141 show eighth-note patterns in  $\frac{10}{8}$  time, dynamic *mp*. The instruction "Sus. Cymbal (l.v.)" is present.

Hp.: Measures 140-141 show eighth-note chords in  $\frac{10}{8}$  time, dynamic *mp*. The instruction "(resonantly)" is present.

Vla.: Measures 140-141 show eighth-note patterns in  $\frac{10}{8}$  time, dynamic *f*. The instruction "arco" is present.

Vc.: Measures 140-141 show eighth-note patterns in  $\frac{10}{8}$  time, dynamic *f*. The instruction "arco" is present.



148

Fl. 1,2,3

Picc.

Ob. 1,2,3

A Cl. 1,2,3

Bsn. 1,2,3

C Tpt. 1,2,3

Tbn. 1,2,3

Perc. 1

Perc. 2

Vc.

Cb.

1  
2

*mf*

*mf*

*mf*

*mf*

*mf*

*f*

*mf*

*l.v.*

*l.v.*

*Snare Drum*

*mf*

Open

**N** Mid Day's Dancing Energy  
 $\text{♩} = 120$  Very Joyfully

Fl. 1,2,3 152  $\frac{4}{4}$   $f$

Picc.  $\frac{4}{4}$   $f$

Ob. 1,2,3  $\frac{4}{4}$   $f$

A Cl. 1,2,3  $\frac{4}{4}$   $f$

Hns. 1,2 a2  $\frac{4}{4}$   $mp$

Hn. 3,4 a2  $\frac{4}{4}$   $mp$

Perc. 1  $\frac{4}{4}$   $f$

Vln. I Unis. arco  $\frac{4}{4}$   $f$

Vln. II (ord.)  $\frac{4}{4}$   $f$

Vla.  $\frac{4}{4}$   $f$

Vc. arco  $\frac{4}{4}$   $mf$

Cb.  $\frac{4}{4}$  arco  $\frac{4}{4}$   $mf$

156

Hns. 1,2

Hn. 3,4

C Tpt. 1,2,3

Tuba

Vln. I

Vln. II

Vla.

Vc.

Cb.

**O**

Fl. 1,2,3      ff

Picc.      ff

Ob. 1,2,3      a<sup>3</sup> ff

A Cl. 1,2,3      a<sup>3</sup> ff

Bsn. 1,2,3      ff p

Hns. 1,2      a<sup>2</sup> f

Hn. 3,4      a<sup>2</sup> f

C Tpt. 1,2,3

Tbn. 1,2,3      a<sup>3</sup> f

Tuba

Hp.      ff secco mf

Vln. I

Vln. II

Vla.

Vc.

Cb.      f

Fl. 1,2,3      166       $\frac{1}{2}$

Picc.       $p$

Ob. 1,2,3       $p$

A Cl. 1,2,3

Bsn. 1,2,3       $mp$

Hns. 1,2

Hn. 3,4

C Tpt. 1,2,3      a3       $mf$

Tbn. 1,2,3      1.       $mf$

Tuba

Perc. 2      Rosewood sticks       $mf$

Perc. 3      Xylo.       $mf$

Hp.

Vln. I      pizz. Div.       $mp$

Vln. II      pizz. Div.       $mp$

Vla.      arco      gliss.      ff

Vc.       $mp$

Cb.       $f$

P

171

Fl. 1,2,3

Picc.

Ob. 1,2,3

A Cl. 1,2,3

Bsn. 1,2,3

Hns. 1,2

Hn. 3,4

C Tpt. 1,2,3

Tbn. 1,2,3

Tuba

Perc. 1

Perc. 2

Perc. 3

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

<img alt="Musical score page 41 showing parts for Flute 1,2,3, Piccolo, Oboe 1,2,3, Alto Clarinet 1,2,3, Bassoon 1,2,3, Horns 1,2, Trombones 1,2,3, C Trumpet 1,2,3, Tuba, Percussion 1, Percussion 2, Percussion 3, Bassoon, Violin I, Violin II, Viola, Cello, and Double Bass. The score includes dynamic markings like sfp, mf, f, ff, marcato, and arco. Measure 171 starts with a forte dynamic. Measures 172-173 show various rhythmic patterns. Measures 174-175 feature woodwind entries. Measures 176-177 show brass entries. Measures 178-179 show woodwind entries. Measures 180-181 show brass entries. Measures 182-183 show woodwind entries. Measures 184-185 show brass entries. Measures 186-187 show woodwind entries. Measures 188-189 show brass entries. Measures 190-191 show woodwind entries. Measures 192-193 show brass entries. Measures 194-195 show woodwind entries. Measures 196-197 show brass entries. Measures 198-199 show woodwind entries. Measures 200-201 show brass entries. 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Measures 1000-1001 show woodwind entries.</p>

175

Bsn. 1,2,3

Hns. 1,2

Hn. 3,4

Tuba

Perc. 1

Perc. 3

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

181 a3

A Cl. 1,2,3

Bsn. 1,2,3

Hns. 1,2

Hn. 3,4

C Tpt. 1,2,3

Tbn. 1,2,3

Tuba

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*Non Div.*

*Non Div.*

*mp*

*f*

*mf*

*p*

*f p*

*f p*

*mp*

*mf*

Q

186

Fl. 1,2,3

Ob. 1,2,3

A Cl. 1,2,3

Bsn. 1,2,3

C Tpt. 1,2,3

Tbn. 1,2,3

Tuba

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.





202

Fl. 1,2,3

Ob. 1,2,3

A Cl. 1,2,3

Bsn. 1,2,3 *a3 >*

Hns. 1,2 *Open ff*

Hn. 3,4 *Open ff*

C Tpt. 1,2,3

Tbn. 1,2,3

Tuba

Perc. 1

Timp.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

*p*

*1 2,3*

*3*

*ff*

*ff*

*mf*

*subito p*

*subito p*

*subito p*

*subito p*



(very joyous and dance like)

Fl. 1,2,3      Fl. 3 to picc.      Picc.

Ob. 1,2,3      ff      ff

A Cl. 1,2,3      fp      f      ff

Bsn. 1,2,3      fp      ff      a<sup>3</sup>

Hns. 1,2      f

Hn. 3,4      f

C Tpt. 1,2,3      ff<sup>3</sup>      a<sup>3</sup>

Tbn. 1,2,3      f

Tuba      fp

Perc. 1      f

Perc. 2      Low Tom

Perc. 3      Bass Drum

Timp.      f

Hp.      ff

Vln. I      fp      sfp      sfpp

Vln. II      fp      sfp      sfpp

Vla.      fp      sfp      sfpp

Vc.      fp      sfp      sfpp

Cb.      fp      f (sempre)

214

Fl. 1,2,3  
Picc.  
Ob. 1,2,3  
A Cl. 1,2,3  
Bsn. 1,2,3

Hns. 1,2  
Hn. 3,4  
C Tpt. 1,2,3  
Tbn. 1,2,3

Perc. 1  
Perc. 2  
Hp.

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

Snare Drum  
mp  
High Tom  
f  
f  
f  
f  
f  
f  
pizz.  
pizz.

**U**

Fl. 1,2,3      ff

Picc.      ff

Ob. 1,2,3      a3  
ff

A Cl. 1,2,3      ff

Bsn. 1,2,3      f

Hns. 1,2      a3  
f

C Tpt. 1,2,3      1,2  
3  
f

Tbn. 1,2,3      1,2  
3  
f

Perc. 1      Temple Blocks

Perc. 2      Low Tom  
mf

Perc. 3      Bass Drum

Hp.      8va  
very quick

Vln. I      f p

Vln. II      f p

Vla.      f p

Vc.      arco  
f p

Cb.      f

224 a2

Fl. 1,2,3  
Picc.  
Ob. 1,2,3  
A Cl. 1,2,3  
Bsn. 1,2,3

Hns. 1,2  
Hn. 3,4  
C Tpt. 1,2,3  
Tbn. 1,2,3

Perc. 2  
Perc. 3

Hp.

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

230

Fl. 1,2,3

Picc.

Ob. 1,2,3

A Cl. 1,2,3

Bsn. 1,2,3

Hns. 1,2

Hn. 3,4

C Tpt. 1,2,3

Tbn. 1,2,3

Tuba

Perc. 1

Perc. 2

Perc. 3

Tim.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Temple Blocks

Xylo.

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*sfz*

*f*

*f*

*f*

*f*

*mp*

*sf*

*ff*

*mf*

*sfz*

*sfz*

*sfz*

*sf*

*sf*

235

Fl. 1,2,3  
Picc.  
Ob. 1,2,3  
A Cl. 1,2,3  
Bsn. 1,2,3

Hns. 1,2  
Hn. 3,4  
C Tpt. 1,2,3  
Tbn. 1,2,3  
Tuba

Perc. 1  
Perc. 2  
Perc. 3

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

Tambourine  
Low Woodblock

240

Fl. 1,2,3  
Picc.  
Ob. 1,2,3  
A Cl. 1,2,3  
Bsn. 1,2,3  
C Tpt. 1,2,3  
Tbn. 1,2,3  
Tuba  
Perc. 1  
Perc. 2  
Perc. 3  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

*ff*  
*ff*  
*a3*  
*fp*  
*f*  
*Div.*  
*sfz*

244

Fl. 1,2,3  
Picc.

To Flute 3

V

Ob. 1,2,3  
A Cl. 1,2,3  
Bsn. 1,2,3

Hns. 1,2  
Hn. 3,4  
C Tpt. 1,2,3  
Tbn. 1,2,3  
Tuba

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

Detailed description: This is a page from a musical score. The top section shows woodwind parts (Flutes 1,2,3, Piccolo, Oboes 1,2,3, Clarinets 1,2,3, Bassoons 1,2,3) with dynamic markings like ffz and ff. A box labeled 'V' is present. The middle section shows brass parts (Horns 1,2, Trombones 3,4, Trompetes 1,2,3, Tuba) with dynamics ff, ffz, ff, and ff. The bottom section shows string parts (Violins I, II, Violas, Cellos, Double Bass) with sustained notes and dynamics ff. Measure numbers 244 are indicated at the top left.

249

Fl. 1,2,3

Ob. 1,2,3

A Cl. 1,2,3

Bsn. 1,2,3

Hns. 1,2

Hn. 3,4

C Tpt. 1,2,3

Tbn. 1,2,3

Tuba

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

poco rit.

**W Dusk Approaches**

molto rall....

♩ = 72 (ma rubato)

Fl. 1,2,3

Ob. 1,2,3

A Cl. 1,2,3

Bsn. 1,2,3

Hns. 1,2

Hn. 3,4

C Tpt. 1,2,3

Tbn. 1,2,3

Timp.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

262

Fl. 1,2,3 Fl. 3 to picc

Ob. 1,2,3

B♭ Cl. Bb Clarinet

Bsn. 1,2,3 1,  
2,3 pp

C Tpt. 1,2,3 1,2  
3 p

Tbn. 1,2,3 1,2  
3 fp

Tuba 1,2  
3 fp

Perc. 3 Bass Drum mp p

Timp. p mp > p

Hp. sfz

Vln. I Solo Vln. f > mp mp

Vln. II f > mp

Vla. f > mp fp

Vc. f > mp fp

Cb. f > mp fp



Fl. 1,2,3      275      1  
*mp*

Picc.      Picc.  
*mp*

B♭ Cl.

Bsn. 1,2,3      1  
2,3      *mf*  
*mp*

(3) To Contra Bsn.

Hns. 1,2      Open 1.  
*mf*

Hn. 3,4

Tuba

Sus. Cymbal  
*p*

Perc. 3

sim.  
*mf*

(do not blur harmonies)

Hp.

Vln. I      *mf*

Vln. II      *mf*

Vla.      Div.  
*mp*

Vc.      *mf*

Cb.      *mf*

Musical score for orchestra and piano, page 279, system Y.

Fl. 1,2,3 (measures 1-4):  
Measure 1:  $\frac{1}{2}$ ,  $mf$ . Measure 2:  $p$ . Measures 3-4:  $p$ .

Picc. (measures 1-4):  
Measure 1:  $p$ . Measures 2-4:  $p$ .

Ob. 1,2,3 (measures 1-4):  
Measure 1:  $p$ . Measures 2-4:  $p$ .

Hns. 1,2 (measures 1-4):  
Measure 1:  $pp$ . Measures 2-4:  $p$ .

Hn. 3,4 (measures 1-4):  
Measure 1:  $pp$ . Measures 2-4:  $p$ .

Tbn. 1,2,3 (measures 1-4):  
Measure 1:  $p$ . Measures 2-4: muted,  $p$ .

Tuba (measures 1-4):  
Measure 1:  $pp$ . Measures 2-4:  $p$ .

Timp. (measures 1-4):  
Measure 1:  $p$ . Measures 2-4:  $p$ .

Hp. (measures 1-4):  
Measure 1: (E,F,Ab). Measures 2-4: (D,Eb,A) (B-Bb) (G-G#) (C-C#).

Vln. I (measures 1-4):  
Measure 1:  $mf$ . Measures 2-4:  $p$ .

Vln. II (measures 1-4):  
Measure 1:  $mf$ . Measures 2-4:  $p$ .

Vla. (measures 1-4):  
Measure 1:  $p$ . Measures 2-4:  $p$ .

Vc. (measures 1-4):  
Measure 1: Div.  $p$ . Measures 2-4:  $p$ .

Cb. (measures 1-4):  
Measure 1:  $p$ . Measures 2-4:  $p$ .

**Z** Sunset: splendid and suffusing  
subito più mosso  $\text{♩} = 112$

Fl. 1,2,3  
Picc.  
Ob. 1,2,3  
E. Hn.  
Hns. 1,2  
C Tpt. 1,2,3  
Tbn. 1,2,3  
Perc. 1  
Perc. 2  
Perc. 3  
Timp.  
Hp.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

284

*f* *espres* *mf* *1.* *mp* *Open* *pp* *Marimba* *Vibes* *p* *Finger Cymbal* *mp* *l.v.* *sul tasto* *1 desk* *1 desk* *One Player* *One Player* *V* *V*

291

Fl. 1,2,3      Ob. 1,2,3      B♭ Cl.      Perc. 1      Perc. 2      Perc. 3      Timp.      Hp.      Vln. I      Vln. II      Cb.

*mp*      *p*      *pp*

*p*

*mf*

*l.v.*

Sus. Cymbal      *l.v.*

*mp*

*ppp*

*p*

*Solo*

*pp*

*niente*

**AA**

296

Fl. 1,2,3

Ob. 1,2,3

C Tpt. 1,2,3

Bass Drum

Perc. 1

Perc. 2

Perc. 3

Hp.

Cb.

poco a poco rall...

$\frac{1}{2}$  Cup Mute

$mf$

$p$

$mp$

$p$

$p$

l.v.

l.v.



301

Ob. 1,2,3

B♭ Cl.

Perc. 1

Perc. 2

Hp.

Cb.

(1,2 To A Clarinet)

$pp$

$ppp$

$pp$

$pp$

$pp$

$pp$

$pp$

**BB** Evening and Night: A Time of Many Moods
 $\text{♩} = 58$ 

303

E. Hn. Bass Clarinet

Bsn. 1,2,3

Hp.

Vln. II

Vla.

Vc.

Cb.

*Sur La Table*

{B,C#,D,E,F#,G#,A}

{D-D#}

{A-A#}

1  
2  
a2

ord.

sul tasto

mp

p

Fl. 1,2,3

Ob. 1,2,3

E. Hn.

A Cl. 1,2,3

Bs. Cl.

Bsn. 1,2,3

Timp.

Hp. {  
 G#-G} {A# - Ab} {C# - C} {E - E#/F} {Ab - A#/Bb} {G - G#/Ab} {D - D#/Eb}

Vln. II

Vla.

Vc.

Cb.

307

a2

Oboe 1

f

pp

$\frac{1}{2}$

$\frac{1}{2}$

p

f

pizz.

CC

311

Ob. 1,2,3

A Cl. 1,2,3

Hn. 3,4

Perc. 2

Perc. 3

Hp.

Vln. I

Vc.

Cb.

3 to Eng. Hn.

1. *p*

Mute *p*

Vibes *p*

Tam-tam (l.v.)

*p*

ord. *p*

{A $\sharp$  - A} {D $\sharp$  - D} {A - A $\sharp$ }

solo *mp* sul tasto minimal vibrato pizz. *p*

arco sul pont.



315

A Cl. 1,2,3

Hn. 3,4

Perc. 2

Hp.

Vln. I

Vla.

Vc.

Cb.

l.v.

{F#-F}

{E#-E}

pizz.

pizz.

318

A Cl. 1,2,3

Bs. Cl.

Hn. 3,4

Perc. 2

Hp.

Vln. I

Vla.

Vc.

Cb.

poco meno

Bass Clarinet

321

Ob. 1,2,3

Bs. Cl.

Hns. 1,2

Hn. 3,4

Tuba

Hp.

Vln. I

Vla.

Vc.

Cb.

DD

poco più mosso  
rubato e expressivo

$\text{♩} = 64$

To A Clarinet

Open a2

niente

arco

arco

pizz.

$p$

326

A Cl. 1,2,3

Hns. 1,2

C Tpt. 1,2,3

Tuba

Vla.

Vc.

Cb.



330

A Cl. 1,2,3

Bsn. 1,2,3

Hn. 3,4

Flghn.

Vln. II

Vla.

Vc.

Cb.

EE

Fl. 1,2,3      334      1.      *mf*

A Cl. 1,2,3       $\frac{1}{2}$       *p*

Bsn. 1,2,3       $\frac{1}{2}$

Hn. 3,4

Vln. II

Vla.

Vc.      *mp*

Cb.      *mp*

**Fl. 1,2,3**      337

A Cl. 1,2,3

Bsn. 1,2,3

C Tpt. 1,2,3

Tbn. 1,2,3

Tuba

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*Tutti*      *mf*



344

Fl. 1,2,3

Ob. 1,2,3

A Cl. 1,2,3

Bsn. 1,2,3

Contra Bsn.

Hns. 1,2

Hn. 3,4

C Tpt. 1,2,3

Tbn. 1,2,3

Perc. 1

Perc. 2

Perc. 3

Hp.

Cb.

*p*

*mp*

*f*

*mf*

*Open +*

*mf*

*Open +*

*mf*

*in stand*

*1,2*

*3*

*1,2*

*3*

*f*

*mf*

*Med. Tom*

*mf*

*ff*

*arco sul pont.*

{B,C,Db,E,F,Gb,A}

{D, F#}

**GG**

Fl. 1,2,3      348

Picc.

Ob. 1,2,3

A Cl. 1,2,3

Bs. Cl.

Bsn. 1,2,3

Contra Bsn.

Hns. 1,2

Hn. 3,4

C Tpt. 1,2,3

Tbn. 1,2,3

Tuba

Perc. 1

Perc. 2

Perc. 3

Timp.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This is a page from a musical score for orchestra and band. The page is numbered 74 and includes rehearsal marks 'GG' and '348'. The instrumentation is listed on the left, and the music is arranged in multiple staves. The first six staves (Flute 1,2,3, Piccolo, Oboe, Alto Clarinet, Bassoon, Contra Bassoon) play eighth-note patterns with dynamics ff. The next two staves (Horn 1,2 and Horn 3,4) play sustained notes with dynamics f and f respectively. The C Tpt. 1,2,3 and Tbn. 1,2,3 staves show dynamic fp. The Tuba staff has dynamic fp. The Percussion section includes three staves: Perc. 1 (sfz), Perc. 2 (sfz Tam-tam), and Perc. 3 (mf). The Timpani (Timp.) plays eighth notes with dynamics mp. The Double Bassoon (Hp.) section has a dynamic f. The string section (Violin I, Violin II, Viola, Cello, Bass) plays eighth-note patterns with dynamics ff. The bassoon (Cb.) has a dynamic ff.

349

Fl. 1,2,3  
Picc.  
Ob. 1,2,3  
A Cl. 1,2,3  
Bs. Cl.  
Bsn. 1,2,3  
Contra Bsn.  
Hns. 1,2  
Hn. 3,4  
C Tpt. 1,2,3  
Tbn. 1,2,3  
Tuba  
Timp.  
Hp.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

350

Fl. 1,2,3

Picc.

Ob. 1,2,3

A Cl. 1,2,3

Bs. Cl.

Bsn. 1,2,3

Contra Bsn.

Hns. 1,2

Hn. 3,4

C Tpt. 1,2,3

Tbn. 1,2,3

Tuba

Timp.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

351

Fl. 1,2,3  
Picc.  
Ob. 1,2,3  
A Cl. 1,2,3  
Bs. Cl.  
Bsn. 1,2,3  
Contra Bsn.  
Hns. 1,2  
Hn. 3,4  
C Tpt. 1,2,3  
Tbn. 1,2,3  
Tuba  
Perc. 1  
Timp.  
Hp.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

*Glock.*  
*p*  
*tr*

*sffz*

Fl. 1,2,3  
Picc.  
Ob. 1,2,3  
A Cl. 1,2,3  
Bs. Cl.  
Bsn. 1,2,3  
Contra Bsn.  
Hns. 1,2  
Hn. 3,4  
C Tpt. 1,2,3  
Tbn. 1,2,3  
Tuba  
Perc. 1  
Timp.  
Hpf.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

353

Ob. 1,2,3

A Cl. 1,2,3

Bs. Cl.

Bsn. 1,2,3

Contra Bsn.

Hns. 1,2

Hn. 3,4

C Tpt. 1,2,3

Tuba

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

**HH**

355

Ob. 1,2,3      Bs. Cl.      Bsn. 1,2,3      Contra Bsn.      Hns. 1,2      Hn. 3,4      Tbn. 1,2,3      Tuba      Vln. I      Vln. II      Vla.      Vc.      Cb.

To Bassoon

358

subtly broader

Fl. 1,2,3

Picc.

A Cl. 1,2,3

Bs. Cl.

Bsn. 1,2,3

Hns. 1,2

Hn. 3,4

C Tpt. 1,2,3

Tbn. 1,2,3

Tuba

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

II      *poco meno - expressivo*

Fl. 1,2,3      Picc.      Ob. 1,2,3      A Cl. 1,2,3      Bs. Cl.      Bsn. 1,2,3      Hns. 1,2      Hn. 3,4      C Tpt. 1,2,3      Tbn. 1,2,3      Tuba      Timp.      Hp.      Vln. I      Vln. II      Vla.      Vc.      Cb.

361

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

1  
2,3

quick - on downbeat

364 *a tempo*

Fl. 1,2,3

Ob. 1,2,3

A Cl. 1,2,3

Bs. Cl.

Bsn. 1,2,3

Hns. 1,2

Hn. 3,4

C Tpt. 1,2,3

Tbn. 1,2,3

Tuba

Perc. 3

Timp.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

367

Fl. 1,2,3

Ob. 1,2,3

A Cl. 1,2,3

Hns. 1,2

Hn. 3,4

C Tpt. 1,2,3

Tuba

Perc. 3

Timp.

Hp.

Solo Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

*f*

*p*

*f*

*f*

*mf*

*pp*

*l.v.*

*Solo*

*mf*

**JJ** Dawn is Approaching

Fl. 1,2,3      *p*

Ob. 1,2,3

A Cl. 1,2,3      *p*

C Tpt. 1,2,3

Tim.      *pp*

Solo Vln.

Vln. I      *pp*

Vln. II

Vla.

Vc.

Cb.      *mp*

Fl. 1,2,3      373      1/2      Flute 3 To Picc.

Ob. 1,2,3      p      ff

A Cl. 1,2,3      p      (p)

Bs. Cl.      -      mp

Bsn. 1,2,3      -      a2      mp

Hns. 1,2      -      sfz

Hn. 3,4      -      sfz

C Tpt. 1,2,3      Solo Open f      ff

Tuba      -      mp

Perc. 3      -      grace note before beat Xylo. sfz

Timp.      -      -

Hp.      {E-E#} f (A to A#) C#/Db Sul pont. ff

Solo Vln.      -

Vln. I      fpp fpp fp fp f > p

Vln. II      fpp fpp fp fp f > p

Vla.      V fp fp f > p

Vc.      V fp f > p

Cb.      V

377

Fl. 1,2,3

Picc.

Ob. 1,2,3

A Cl. 1,2,3

Bs. Cl.

Bsn. 1,2,3

Hns. 1,2

ord. 2.

Hn. 3,4

ord. 2.

C Tpt. 1,2,3

a<sup>3</sup>

Straight Mute

f

mf

Perc. 3

$\ddot{s}fz$

Hp.

Vln. I

mf

pizz.

mp

Vln. II

mf

pizz.

mp

Vla.

mf

pizz.

mp

Vc.

mf

380

Fl. 1,2,3  
Picc.  
Ob. 1,2,3  
A Cl. 1,2,3  
Bs. Cl.  
Bsn. 1,2,3  
Hns. 1,2  
Hn. 3,4  
C Tpt. 1,2,3  
Perc. 2  
Hp.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

mf

2.

1/2

a3

2. + simile

simile

a3

f

Vibes C♯ B♭ c♯m B♭ C♯ B♭ c♯m b m C♯ E c♯m C♯

mp

gliss.

ord. (tutti)

f

gliss.

ord. (tutti)

f

gliss.

ord. (tutti)

f

gliss.

ord. (tutti)

f

Tutti

pizz.

(tutti)

mf

arco

f

384

A Cl. 1,2,3

Bs. Cl.

To A Clarinet

Bsn. 1,2,3

Hns. 1,2

ord. a2

Hn. 3,4

Tbn. 1,2,3

Tuba

Perc. 1

Perc. 2

Marimba

Hp.

Vln. I

arco col legno

p

Vln. II

arco col legno

p

Vla.

arco col legno

p

Vc.

Cb.

**LL**

387 a3

A Cl. 1,2,3 8 3  
Bsn. 1,2,3 8 3  
C Tpt. 1,2,3 8 3  
Tuba 8 3  
Tim. 8 3

This musical score page contains five staves. The first three staves are for woodwind instruments: A Clarinet 1,2,3 (G clef, 8th note), Bassoon 1,2,3 (Bass clef, 8th note), and C Trumpet 1,2,3 (G clef, 8th note). The fourth staff is for Tuba (Bass clef, 8th note) and the fifth staff is for Timpani (Bass clef, 8th note). The key signature changes from G major (A Cl., Bsn.) to F major (C Tpt.) and then to E major (Tuba, Tim.). The time signature is common time (8). Various dynamics are indicated: *mp* (mezzo-forte) for woodwinds and tuba/timpani, and *f* (fortissimo) for the trumpet. Articulations include *v.* (vibrato) and *Open a3* (open third space). Measure numbers 387 and section a3 are marked at the top of the page.

Fl. 1,2,3      390       $\frac{1}{2}$       *f*

Picc.      Picc.       $\frac{3}{4}$       *f*

A Cl. 1,2,3       $\frac{3}{4}$       -       $\frac{5}{4}$

Bsn. 1,2,3       $\frac{3}{4}$       -       $\frac{5}{4}$

Hns. 1,2       $\frac{3}{4}$       *mf*

Hn. 3,4       $\frac{3}{4}$       *mf*

C Tpt. 1,2,3       $\frac{3}{4}$       -       $\frac{5}{4}$

Tuba       $\frac{3}{4}$       -       $\frac{5}{4}$

Perc. 2       $\frac{3}{4}$       *mp*

Perc. 3      *Glock.*       $\frac{3}{4}$

Hp.      *fff*

Vln. I       $\frac{3}{4}$       *f*

Vln. II       $\frac{3}{4}$       *f*

Vla.       $\frac{3}{4}$       *f*

Vc.       $\frac{3}{4}$       *f*

Cb.      arco      pizz.      arco      pizz.      arco      arco

394

Fl. 1,2,3

Picc.

Ob. 1,2,3

A Cl. 1,2,3

Bsn. 1,2,3

Hns. 1,2

Hn. 3,4

C Tpt. 1,2,3

Tbn. 1,2,3

Marimba

Perc. 1

Perc. 2

Perc. 3

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

MM

396

Fl. 1,2,3  
Picc.  
Ob. 1,2,3  
A Cl. 1,2,3  
Bsn. 1,2,3  
Hns. 1,2  
Hn. 3,4  
C Tpt. 1,2,3  
Tbn. 1,2,3  
Tuba  
Perc. 1  
Perc. 2  
Perc. 3  
Timp.  
Hp.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

*f*      *f*  
*a3*  
*mp*  
*f*  
*mfp* — *f*  
*a3*

Sul G      *ff*  
Sul G      *ff*

\* Mute low D simultaneously while playing C#

## The Grandeur of Sunrise

WN Maestoso

Fl. 1,2,3  
Picc.  
Ob. 1,2,3  
A Cl. 1,2,3  
Bsn. 1,2,3  
Contra Bsn.  
Hns. 1,2  
Hn. 3,4  
C Tpt. 1,2,3  
Tbn. 1,2,3  
Tuba  
Perc. 1  
Perc. 2  
Perc. 3  
Hp.  
Vln. I  
Vln. II  
Vla.  
Vcl.  
Cb.

404

ff

f

mf

p

ff

1,2  
3

ff

ff

Marimba

Sus. Cymbal

Crash Cymbal

l.v.

p

l.v.

l.v.

l.v.

Div.

a2

sim.

a2

Open

fff

409

Fl. 1,2,3

Picc.

Ob. 1,2,3

A Cl. 1,2,3

Bsn. 1,2,3

To Bassoon

Contra Bsn.

Hns. 1,2

Hn. 3,4

Tbn. 1,2,3

Tuba

Perc. 1

Vibes

Glock.

Fast

Perc. 2

Perc. 3

Timp.

8va

Hp.

(A to A#) (as Bb)

Vln. I

mp ff

Vln. II

mp ff

Vla.

mp f

Vc.

mf

Cb.

mf

[OO]

413

Fl. 1,2,3  
Picc.  
Ob. 1,2,3  
A Cl. 1,2,3  
Bsn. 1,2,3  
Contra Bsn.  
Hns. 1,2  
Hn. 3,4  
Tbn. 1,2,3  
Perc. 2  
Perc. 3  
Timp.  
Hp.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

*mp*

*l.v.*

*l.v.*

*(8va)*

*f*

*f*

*V*

*f*

*p*



420

Fl. 1,2,3

Picc.

Ob. 1,2,3

A Cl. 1,2,3

Hns. 1,2

Hn. 3,4

Tbn. 1,2,3

Perc. 1

Timp.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f*

a3

1st. only

3rd. only

Triangle

*p*

423

Fl. 1,2,3

Picc.

Ob. 1,2,3

A Cl. 1,2,3

C Tpt. 1,2,3

Perc. 1

Timp.

Hp.

Vc.

Cb.

1.

*mf*

*ten.*

*pizz.*

*pizz.*

**PP** Early Morning: Quiet and Expansive

426 3rd.to Bass Clarinet

A Cl. 1,2,3

Bsn. 1,2,3 a2 *mf*

C Tpt. 1,2,3 *ppp* (2) Cup Mute *mp*

Tuba *p*

Perc. 2 Vibes *pp*

Hp. *pp*

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

Vln. II *espres* *mf* Non Div. *p*

Vla. *espres* Non Div. *p*

Vc.

Cb.

430

Ob. 1,2,3      1  
A Cl. 1,2,3      2,3  
Bsn. 1,2,3      *Mute*  
Hns. 1,2      *p*  
Hn. 3,4      *mf*  
C Tpt. 1,2,3      1/3 Open  
Tuba      *mf*  
Timp.      *pp*  
Vln. I  
Vln. II  
Vla.  
Vc.      arco  
Cb.      *mf*

434

**QQ**

Fl. 1,2,3

Ob. 1,2,3

A Cl. 1,2,3

Bsn. 1,2,3 1st. only

Tbn. 1,2,3 Cup Mute

Tuba

Perc. 2 pp

Timp.

Hp.

Vln. I

Vln. II

Vla.

Vc. Solo Only

This musical score page contains ten staves of music for various instruments. The instrumentation includes Flutes (3 players), Oboes (3 players), Bassoon (3 players), Trombones (3 players), Tuba, Percussion (2 players), Timpani, Horn (2 players), Violin I, Violin II, Cello, and Bass. The key signature is A major (two sharps). The time signature changes frequently between common time (4/4) and three-quarter time (3/4). Dynamic markings include **QQ**, **pp**, **mf**, **mp**, and **Cup Mute**. Special instructions like "1st. only" and "let ring" are also present. The score is numbered 434 at the top left and page 103 at the top right.

438

Fl. 1,2,3  
Picc.  
A Cl. 1,2,3  
Bs. Cl.  
Bsn. 1,2,3  
Tbn. 1,2,3  
Perc. 1  
Perc. 2  
Perc. 3  
Hp.  
Vln. I  
Vln. II  
Vla.  
Vc.

**poco meno**  
**(d=d)**

**Bass Clarinet**  
**pp**

**Marimba**  
**ppp**

**Sus. Cymbal**  
**ppp**  
(sound at pitch as harmonics)

**Con sord. Sul D 2 stands**  
**pp**  
(inside stands) simile  
(outside stands) simile

**Con sord. Sul D 2 stands**  
**pp**  
(inside stands) simile  
(outside stands) simile

**Sul tatso**  
**pp**

**Tutti Div.**  
**pp [bow freely]**

442

Picc. -

Ob. 1,2,3 1. *sing out* *mf*

Bs. Cl.

Bsn. 1,2,3

Perc. 1

Hp. simile

Vln. I

Vln. II

Vla.

Vc.

**ss**

447

A Cl. 1,2,3

Bs. Cl.

Hns. 1,2

Vln. I

Vln. II

Vla.

Vc.

Cb.

$\frac{1}{2}$

*pp*

Mute

*pp*

Div. [bow freely]

*pp*

Con sord.

*pp*

[bow freely]

tasto [bow freely]

*pp*

arco tasto [bow freely]

*pp*

451

Picc.

A Cl. 1,2,3

Bs. Cl.

Hns. 1,2

Perc. 1

Glock. (as quietly as possible)

Perc. 3

Timp.

Vln. I

1 stand

Vln. II

1 stand

Vla.

1 stand

Vc.

1 stand

Cb.