

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 Flugelhorn)
3 Trombones
Tuba

Percussion 3 players :

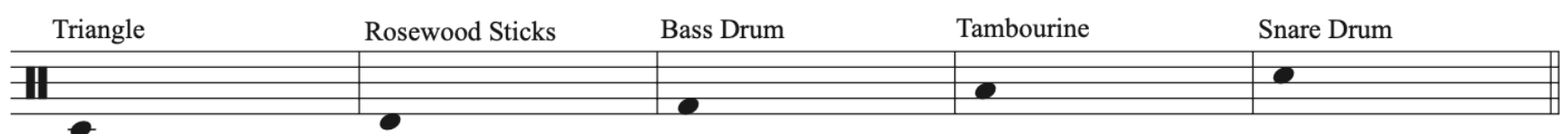
Marimba, Glockenspiel, Vibraphone, Xylophone, Snare Drum, Bass Drum, Tom Toms (Low, Medium & High),
Tambourine, Rosewood Sticks, Wood Blocks (High & Low), Chinese Temple Blocks, Ratchet, Slap Stick,
Tam-tam, Crash Cymbal, Finger Cymbal, Suspended Cymbal, Triangle.

Timpani

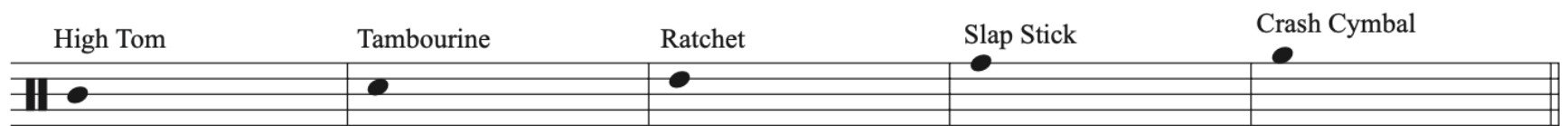
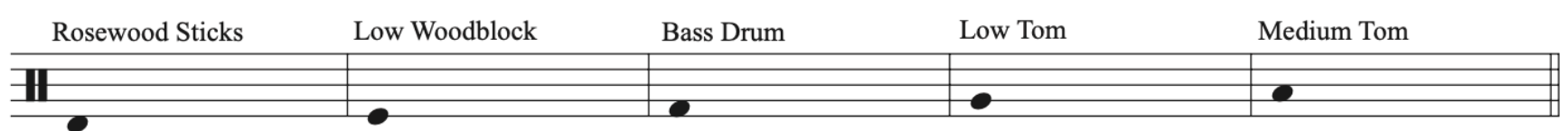
2 Harps (if only 1, then discretely amplify)

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

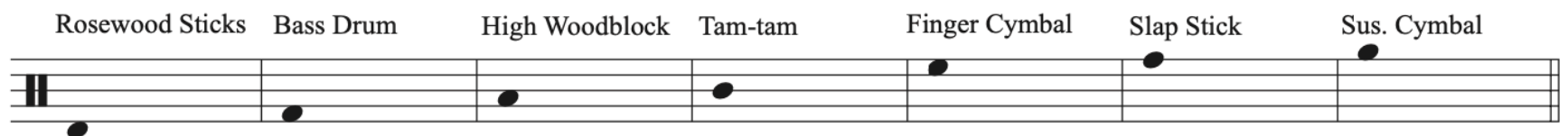
Percussion 1 Plus Marimba, Glockenspiel, Chinese Temple Blocks



Percussion 2 Plus Vibraphone



Percussion 3 Plus Xylophone, Glockenspiel



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.

Edward Green
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Symphony in One Movement

Edward Green

"A Summer Day"

for Charles Schneider

Early Morning
molto rubato ♩ = 60

Flute 3 To Picc.
a2

Flute 1,2,3

Clarinet in A 1,2,3

Bassoon 1,2,3

Horns in F 1,2

Percussion 1
Marimba (hard mallets)

Percussion 2
Vibes (soft mallets)

Percussion 3
Xylo. (soft mallets)

Timpani

Harp

Violin I

Violin II

Viola

Cello

mf

pp

mf

pp

p

pp

mp

p

ppp

mf

ppp

p

pp

change bowing freely

change bowing freely

Div. change bowing freely

sul tasto change bowing freely

Div. change bowing freely

p

pp

Mute

l.v.

8

Fl. 1,2,3 *mp* **A**

Picc. *mp* Picc.

Ob. 1,2,3 *mp* 1. *mf* a3

A Cl. 1,2,3 1.

Bsn. 1,2,3

Hns. 1,2 Open 1. *p*

Hn. 3,4 Mute *p*

C Tpt. 1,2,3 2 *p* 3 Con sord.

Perc. 2 Vibes *p* *pp*

Perc. 3 Sus. Cymbal brush rub (l.v.) *pp* < *p*

Hp. quick 8va

Vln. I

Vln. II

Vla. *mp* *pp*

Vc. Tutti *pp* *p* *p*

Cb. *p* pizz. *mp*

14 *poco meno* *a tempo* *poco rall*

Fl. 1,2,3 *mp*

Ob. 1,2,3

A Cl. 1,2,3 *mp*

Hns. 1,2

C Tpt. 1,2,3 *p*

Hp. *p*

Vc. *pizz.* *arco* *mp*

Cb. *mf* *p*

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 *mp* Open a2

Hn. 3,4 *mp* Open a2

C Tpt. 1,2,3 *pp*

Tuba *mf*

Timp. *mp*

Hp. *f* quick sim.

Vln. I *f*

Vln. II *f*

Vla. *mp*

Vc. *f*

Cb. *f* arco

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

p

p

ff

mf

Bass Drum

29

Fl. 1,2,3 *ff*

Ob. 1,2,3 *f*

A Cl. 1,2,3 *f* a3

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

Hns. 1,2 *f* brassy a2

Hn. 3,4 *f* brassy a2

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

Tbn. 1,2,3 *mp* *ff* 1.

Tuba

Perc. 2 *mf* Vibes

Perc. 3 *mf*

Vln. I *sfpp*

Vln. II *sfpp*

Vla. *sfpp*

Vc. *f* *sfpp* 3

Cb. *f* *sfpp* 3

32

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

Tuba

Perc. 2

Perc. 3

Timp.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Contra Bassoon

mf

f

ff

f

ff

ff

mf

Sus. Cymbal brush rub

mp

p

(C#,D#,Eb,F#,G#,A#,B) *f* gliss.

ord. *mf*

ord. *mf*

ord. *mf*

f

mf

mf

C

35

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
mf (i.v.)

Timp.
mf

Hp.
(i.v.)

Vln. I
ff

Vln. II
ff

Vla.
ff

Vc.
f

Cb.
f

40

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.

mf

mf

ff

ff

ff

mf

mf

mf

mp

mf

mf

mf

mf

mf

mf

mf

ff

sfz

sfz

sfz

sfz

1 2

a3

a2

a2

1 2,3

(soft mallets)

Glock.

Vibes

Xylo.

l.v.

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.

f

fpp

f

p, subito

To Bassoon

p, subito

p, subito

p, subito

p, subito

p, subito

p, subito

D

49

Fl. 1,2,3 *p*

A Cl. 1,2,3 *p*

Bsn. 1,2,3 *mf*

C Tpt. 1,2,3 *mf* Cup Mute

Vln. I *mp* *p* *mf* sul tasto ord.

Vln. II *mp* *p* *mf* sul tasto ord.

Vc. *mp* dolce



The Day Grows in Liveliness

E

♩ = 60

56

Bsn. 1,2,3 *p*

Vln. I *f*

Vln. II *f*

Vc. *f*

Cb. *f* pizz.

(scherzando dance - but same tempo)

60

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.

mf

mp

f

pizz.

a3

a2

$\frac{1}{2}$

3

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

f

mf

f

f

f

mp

p

p

f

mp

f

f

f

3

Open 1,2

a3

a2

68

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

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

A Cl. 1,2,3 *mf*

Bsn. 1,2,3

Hns. 1,2 *mf* *fp*

Hn. 3,4 *mf* *fp*

C Tpt. 1,2,3 Open *mf* *fp* 1, 2,3

Tbn. 1,2,3 *mf* *fp* 1, 2,3

Tuba

Perc. 2 Tambourine *mf*

Perc. 3 Bass Drum *mp* *mf*

Hp. *mp* (A,B#) (A To A#) (C,G,Ab) *mf*

Vln. I *f* *p*

Vln. II *f* *p*

Vla. arco *mf* *f* *p*

Vc. arco *mf* *f*

Cb. arco *mf* *f*

G
74

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

Picc. *mp*

Ob. 1,2,3 *mp*

A Cl. 1,2,3 *mp* 1. a3 *mp*

Bsn. 1,2,3 *mp* a3

Hn. 3,4 *p* 3.

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

Perc. 1 *mf* Glock.

Perc. 2

Timp. *p*

Vln. I *mf* *f* *mf*

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

Vla. *mf* *f* *mf*

Cb. *mf* pizz. *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

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

mp

mp

Bsn 3 to Contrabassoon

1.

p

1
2,3

wood block

p

p

p

mf

pizz.

arco

mf

84

Fl. 1,2,3 *ff* a3

Ob. 1,2,3 *mp* $\frac{1}{2}$

A Cl. 1,2,3 *mp* $\frac{1}{2}$ *f* a3

Hns. 1,2

C Tpt. 1,2,3 *f* $\frac{1}{2}$ *f*

Hp. *mp*

Vln. I *mf* *fpp* *fpp*

Vln. II *mf* *fpp* *fpp*

Vla. *mf*

Vc. *mf*

Cb. arco *mf*

Detailed description of the musical score: This page contains measures 84, 85, and 86 of a symphonic score. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The score is divided into two systems. The first system (measures 84-85) features: Flute 1, 2, and 3 (Fl. 1,2,3) with a dynamic of *ff* and a trill (a3) in measure 85; Oboe 1, 2, and 3 (Ob. 1,2,3) with a dynamic of *mp* and a half note (1/2) in measure 84; Clarinet in A 1, 2, and 3 (A Cl. 1,2,3) with a dynamic of *mp* and a half note (1/2) in measure 84, and a dynamic of *f* with a trill (a3) in measure 85; Horns 1 and 2 (Hns. 1,2) with a half note (1/2) in measure 84; Trumpets in C 1, 2, and 3 (C Tpt. 1,2,3) with a dynamic of *f* and a half note (1/2) in measure 84; Harp (Hp.) with a dynamic of *mp* in measure 85; Violin I (Vln. I) with a dynamic of *mf* in measure 84 and *fpp* in measure 85; Violin II (Vln. II) with a dynamic of *mf* in measure 84 and *fpp* in measure 85; Viola (Vla.) with a dynamic of *mf* in measure 85; Violoncello (Vc.) with a dynamic of *mf* in measure 85; and Contrabass (Cb.) with a dynamic of *mf* and *arco* in measure 85. The second system (measure 86) continues the dynamics and articulations from the previous measures.

87

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.

fpp *fp* *ff* *mf* *mp* *f*

Div. Unis.

H

1 2,3

a3

1 2

1. 2 3

V

90

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.

mf

Detailed description of the musical score: The score is for measures 90, 91, and 92. The key signature is three sharps (F#, C#, G#). The time signature is 3/4. The music is written for a full orchestra. The Flute (Fl. 1,2,3) part starts with a melodic line in measure 90, which continues in measure 91 and 92. The Oboe (Ob. 1,2,3) and Clarinet (A Cl. 1,2,3) parts play a rhythmic accompaniment of eighth notes. The Bassoon (Bsn. 1,2,3) and Contrabassoon (Contra Bsn.) parts play a similar rhythmic accompaniment. The Trombone (Tbn. 1,2,3) part has a melodic line in measure 90 and a sustained chord in measure 91 and 92. The Timpani (Timp.) part has a rhythmic pattern of eighth notes. The Violin I (Vln. I) and Violin II (Vln. II) parts have melodic lines. The Viola (Vla.) part has a melodic line. The Violoncello (Vc.) and Contrabass (Cb.) parts have melodic lines. The dynamic marking *mf* is present in the Clarinet part. The letter 'V' is written above the Violoncello and Contrabass parts in measure 91.

92 Flute 3 To Picc.

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.

ff

mf

f

ff

f

a2

a3

1,2
3

96 Picc. I

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

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Picc.

Marimba (hard mallets)

Bass Drum

Xylo.

f

mf

ff

sfz

f 3.

$\frac{1}{2}$

101

Fl. 1,2,3 f ff

Ob. 1,2,3 mp ff

A Cl. 1,2,3 ff

Bsn. 1,2,3 mp

Hns. 1,2 mf mf

Hn. 3,4 mf mf

Tbn. 1,2,3 ff

Tuba

Perc. 1 Marimba f

Perc. 2 Vibes p

Timp.

Hp. ff

Vln. I

Vln. II

Vla.

Vc. pizz.

Cb. pizz.

104

Fl. 1,2,3 *mp* *f*

Picc. *f*

Ob. 1,2,3 *mp*

A Cl. 1,2,3 *f* (1) To Eb Clarinet (3) To Bass Clarinet

Bsn. 1,2,3 *f*

Hns. 1,2

Hn. 3,4

C Tpt. 1,2,3 *f*

Tuba *mf*

Perc. 1 Snare Drum *mp*

Perc. 3 (hard mallets) Xylo. *mp*

Hp. *mp*

Vln. I *mp* col legno

Vln. II *f* *mp* col legno

Vla. *mp*

Vc. *arco*

Cb.

107

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.

mf

mp

pp

p

ord.

sim.

pizz.

III

Fl. 1,2,3

Picc.

Ob. 1,2,3

Bs. Cl.

Tuba

Vln. I

Vln. II

Vla.

p

$\frac{1}{2}$

$\frac{3}{4}$

The musical score is for a symphony orchestra, page 26. It features seven staves: Flutes 1, 2, and 3; Piccolo; Oboes 1, 2, and 3; Bass Clarinet; Tuba; Violin I; Violin II; and Viola. The key signature is three sharps (F#, C#, G#). The score is divided into three measures. The first measure is marked with a first ending bracket and a $\frac{1}{2}$ time signature. The second measure is marked with a $\frac{3}{4}$ time signature. The third measure is marked with a $\frac{3}{4}$ time signature. The Flute and Piccolo parts play a melodic line starting in the second measure, marked *p*. The Oboe part plays a chordal accompaniment starting in the second measure, also marked *p*. The Bass Clarinet and Tuba parts play a rhythmic accompaniment of eighth notes throughout. The Violin I and II parts play a melodic line of eighth notes. The Viola part plays a chordal accompaniment of eighth notes. The score ends with a double bar line and repeat dots.

K

116

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.

mf

mf

f

ff

ff

mp

mp

sfz

sfz

p

sfz

ff

col legno

p

col legno

p

col legno

p

arco

mp

arco

mp

1/2

1/2

ord. 2.

ord.

grace note before beat

Xylo.

C#/Db

Sul pont.

a3

119

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

Perc. 2

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

ff

f

a3

mf

Vibes
(hard mallets)

mf

Solo

mf

pizz.

mf

123

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.

In Stand 2,3

Cup Mute 1.

Temple Blocks

Vibes*

p

ff

gliss.

ord. (tutti)

a3

p

C# Bb C#m Bb Db Bb

p

ff

gliss.

ord. (tutti)

p

ff

gliss.

ord. (tutti)

p

ff

gliss.

ord. (tutti)

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

127

Fl. 1,2,3

Picc.

Ob. 1,2,3

E♭ Cl. *To A Clar.*

A Cl. 2

B♭ Cl. *To A Clar.*

Bsn. 1,2,3 *(3) To Contra Bsn.*

Hns. 1,2

Hn. 3,4

C Tpt. 1,2,3 *Open a3*

Perc. 1

Perc. 2

Hp.

Vln. I *col legno V sim. p*

Vln. II *col legno V sim. p*

Vla. *col legno V sim. p*

Vc. *Tutti*

Cb. *arco ff*

129

Ob. 1,2,3 *p*

Hns. 1,2

Hn. 3,4

C Tpt. 1,2,3 *f*

Tbn. 1,2,3 *f* a3

Perc. 1 *mf* Glock.

Perc. 2 *mf* Bbm C#m Bb Bm Bbm

Perc. 3 *mp* Rosewood Sticks

Hp.

Vln. I *f* ord.

Vln. II *f* ord.

Vla. *f* ord.

Vc. *f*

Cb. *f*

L

132

Ob. 1,2,3

A Cl. 1,2,3

Bsn. 1,2,3

Tuba

Vln. I

Vln. II

Vla.

Vc.

Cb.

Musical score for measures 132-134. The score includes parts for Ob. 1,2,3; A Cl. 1,2,3; Bsn. 1,2,3; Tuba; Vln. I; Vln. II; Vla.; Vc.; and Cb. The key signature is three sharps (F#, C#, G#). The time signature is 1/2. Dynamics include *mf* and *f*. Performance instructions include accents (>), breath marks (a3), and *sim.* (sustained).

135

Ob. 1,2,3 (sharply accented)
mf

A Cl. 1,2,3 (sharply accented)
mf

Contra Bsn. *f* *To Bassoon*

Hns. 1,2 *f* *a2* *mf*

Hn. 3,4 *f* *a2*

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

Tbn. 1,2,3 *f*

Tuba *f*

Timp. *fp* *fp* *fp*

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

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

Vla. *f* *p* *f*

Vc. *f*

Cb. *f*

139

rall...

M

Moderato ♩ = 60

Fl. 1,2,3

Picc.

A Cl. 1,2,3

Bsn. 1,2,3

Perc. 3

Hp.

Vla.

Vc.

mp

mf

mp

mp

Sus. Cymbal (l.v.)

mp

(no accents)

$\frac{1}{2}$ (no accents)

(resonantly)

f

f

arco

arco

143

Fl. 1,2,3

Picc.

Ob. 1,2,3

A Cl. 1,2,3

Bsn. 1,2,3

Perc. 1

Perc. 2

Perc. 3

Hp.

Vln. II

Vla.

Vc.

Cb.

poco a poco accel. -----

mf

fp

mf

fp

mf

f

p

mf

Marimba

mp

Vibes Soft

mp

(l.v.)

(l.v.)

f

arco sul tasto

Div.

pp

subito p

subito p

pizz.

mf

pizz.

mf

This page of a musical score, numbered 36, features a woodwind and brass section with a 2/4 time signature. The score is divided into measures 147 and 148. The woodwind section includes Flutes 1, 2, and 3 (Fl. 1,2,3), Piccolo (Picc.), Oboes 1, 2, and 3 (Ob. 1,2,3), and Clarinets in A 1, 2, and 3 (A Cl. 1,2,3). The brass section includes Bassoons 1, 2, and 3 (Bsn. 1,2,3), Cornets in C 1, 2, and 3 (C Tpt. 1,2,3), and Trombones 1, 2, and 3 (Tbn. 1,2,3). Percussion includes Percussion 1 (Perc. 1) and Percussion 2 (Perc. 2), with a Snare Drum part. The string section includes Violoncello (Vc.) and Contrabass (Cb.).

Measure 148 begins with a key signature change to two sharps (F# and C#) and a tempo change to $\frac{1}{2}$. The woodwinds and brass play a series of chords, while the strings provide a rhythmic accompaniment. The percussion parts include a snare drum pattern. The dynamic marking *mf* (mezzo-forte) is used throughout the section. The score includes various musical notations such as slurs, accents, and dynamic markings.

N

Mid Day's Dancing Energy

♩ = 120

Very Joyfully

152

Fl. 1,2,3 *f*

Picc. *f*

Ob. 1,2,3 *f*

A Cl. 1,2,3 *f*

Hns. 1,2 *mp* a2

Hn. 3,4 *mp* a2

Perc. 1 *f*

Vln. I *f* Unis. arco >

Vln. II *f* (ord.) >

Vla. *f* >

Vc. *mf* arco

Cb. *mf* arco

156

Hns. 1,2

Hn. 3,4

C Tpt. 1,2,3

Tuba

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

mf

f

1,2
3

f

f

f

f

f

f

161

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

Picc. *ff*

Ob. 1,2,3 *ff* a3

A Cl. 1,2,3 *ff* a3 *p*

Bsn. 1,2,3 *ff* $\frac{1}{2}$ *f* a3

Hns. 1,2 *f* a2

Hn. 3,4 *f* a2

C Tpt. 1,2,3

Tbn. 1,2,3 *f* a3

Tuba *f*

Hp. *ff* *mf* secco

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

166

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

Picc. *p*

Ob. 1,2,3 *p*

A Cl. 1,2,3 $\overset{1}{2,3}$ *mp*

Bsn. 1,2,3 *mp*

Hns. 1,2 *ff*

Hn. 3,4 *ff*

C Tpt. 1,2,3 $\overset{a3}{mf}$

Tbn. 1,2,3 $\overset{1.}{mf}$

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 pizz.*

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.

To Flute 3

Marimba

sfp

sfp

1, 2,3

mf

mf

f

Unis. arco *marcato*

ff

Unis. arco *marcato*

ff

arco *marcato*

ff

arco *marcato*

ff

175

Bsn. 1,2,3

Hns. 1,2

Hn. 3,4

Tuba

Perc. 1

Perc. 3

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Measure 175: Bsn. 1,2,3 and Hns. 1,2 play a quarter note G3, accented, with fortissimo (f) dynamic. Hn. 3,4 plays a quarter note G3, accented, with fortissimo (f) dynamic and 'a2' marking. Tuba has a whole rest. Perc. 1 and 3 play eighth notes G4 and E4, accented. Hp. has a whole rest.

Measure 176: Bsn. 1,2,3 and Hns. 1,2 play a quarter note A3, accented, with fortissimo (f) dynamic. Hn. 3,4 plays a quarter note A3, accented, with fortissimo (f) dynamic and 'a2' marking. Tuba has a whole rest. Perc. 1 and 3 play eighth notes G4 and E4, accented. Hp. has a whole rest.

Measure 177: Bsn. 1,2,3 and Hns. 1,2 play a quarter note B3, accented, with fortissimo (f) dynamic. Hn. 3,4 plays a quarter note B3, accented, with fortissimo (f) dynamic and 'a2' marking. Tuba has a whole rest. Perc. 1 and 3 play eighth notes G4 and E4, accented. Hp. has a whole rest.

Measure 178: Bsn. 1,2,3 and Hns. 1,2 play a quarter note C4, accented, with fortissimo (f) dynamic. Hn. 3,4 plays a quarter note C4, accented, with fortissimo (f) dynamic and 'a2' marking. Tuba plays a quarter note C2, accented, with fortissimo (f) dynamic and 'a3' marking. Perc. 1 and 3 have whole rests. Hp. has a whole rest. Vln. I, Vln. II, and Vla. play sixteenth note chords: D4-F#4, E4-G#4, F#4-A4, G#4-B4, and A4-C#5. Vc. plays sixteenth notes: G2, A2, B2, C3, B2, A2, G2, F#2. Cb. has a whole rest.

181

A Cl. 1,2,3 *mp* a3

Bsn. 1,2,3 *mp*

Hns. 1,2

Hn. 3,4

C Tpt. 1,2,3 *f* a3 1 2,3

Tbn. 1,2,3 *f* 1 2,3

Tuba *mf*

Hp.

Vln. I *f* *p* Non Div.

Vln. II *f* *p* Non Div.

Vla. *mp*

Vc. *mp*

Cb. *mf*

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.

f
f
sfz
f
f
f
f
sfz
f
f
f
sfz
f
sfz
f
sfz
f

192

Fl. 1,2,3 *ff* 3

Ob. 1,2,3 *ff* 3

A Cl. 1,2,3 *mp* *ff* 3

Bsn. 1,2,3 *sfpp* *mp* *sfpp* a3

Hns. 1,2 *sfz* *mf* *sfz* a2

Hn. 3,4 *sfz* *mf* *sfz* a2

C Tpt. 1,2,3

Tbn. 1,2,3 *sfpp* a3

Tuba *sfpp*

Perc. 1 Marimba *mf*

Perc. 2 Ratchet *mp* Tambourine *p* *mf*

Perc. 3 Bass Drum *mf* *p* *mf* 3

Timp. *f*

Hp. (C#,D,E,F#,G#=Ab,A,Bb=A#)

Vln. I *mp* 3 3

Vln. II *mp* 3 3

Vla. *mp* *sfpp* 3

Vc. *mp* *sfpp* 3

Cb. *sfpp* *sfpp*

197

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. 1

Perc. 2

Perc. 3

Timp.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

R

3

3

3

a3

a3

a3

a3

1,2 3

mf

mp 3 sfp

a2

p

f

a2

p

f

in stand

mf

1,2 Open 3

p

f

a3

p

f

Glock.

f

p mf

mf

f

(C, Eb)

(C#E) (F) (Eb)

f

sul tasto Div. V

pp

ff

sul tasto Div. V

pp

ff

mf 3 sfp

ff

mf 3 sfp

ff

sfp

f

202

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. 1

Timp.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Open

ff

mf

p

subito p

a3

1
2,3

3

S

205

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. 1
Timp.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

f *ff* *mf* *fp*

a3 a2 a1

T (very joyous and dance like)

209

Fl. 1,2,3 *fp* *f* *ff* Fl. 3 to picc *ff* Picc. *ff*

Ob. 1,2,3 *fp* *f* *ff* *ff*

A Cl. 1,2,3 *fp* *f* *ff* *ff*

Bsn. 1,2,3 *fp* *ff* *f* (sempre)

Hns. 1,2 *f* *f*

Hn. 3,4 *f* *f*

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

Tbn. 1,2,3 *f* *f*

Tuba *fp* *ff*

Perc. 1 *f*

Perc. 2 Low Tom *f*

Perc. 3 Bass Drum *f*

Timp. *f* *mf*

Hp. *ff* 1.v.

Vln. I *fp* *sfp* *sfpp* *f p* sim.

Vln. II *fp* *sfp* *sfpp* *f p* sim.

Vla. *fp* *sfp* *sfpp* *f p* sim.

Vc. *fp* *sfp* *sfpp* *f p* sim.

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

High Tom

mp

sfz

f

ff

p

f

ffz

sfz

f

ff

ffz

ffz

mp

f

f

f

pizz.

pizz.

V

V

V

a3

a3

a2

a2

1/2

1, 2, 3

3.

a3

U

219 $\frac{1}{2}$

Fl. 1,2,3 *ff*

Picc. *ff*

Ob. 1,2,3 *ff* a3

A Cl. 1,2,3 *ff* a3

Bsn. 1,2,3 *f*

Hns. 1,2

C Tpt. 1,2,3 *f* 1,2 3 a3

Tbn. 1,2,3 *f* 1,2 3

Perc. 1 Temple Blocks *mp*

Perc. 2 Low Tom *mf* Bass Drum

Perc. 3 *mf*

Hp. *8va* very quick

Vln. I *f p f*

Vln. II *f p f*

Vla. *f p f*

Vc. *f p* arco pizz.

Cb. *f*

224

Fl. 1,2,3 *a2*

Picc. *f*

Ob. 1,2,3 *f*

A Cl. 1,2,3 *f*

Bsn. 1,2,3 *mf*

Hns. 1,2 *sfz*

Hn. 3,4 *sfz*

C Tpt. 1,2,3 *f* *sfz* *1,2 sfz* *3*

Tbn. 1,2,3 *mf*

Perc. 2 High Tom Low Tom *mf*

Perc. 3 slap stick *mp*

Hp.

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc.

Cb.

230

Fl. 1,2,3 *mf*

Picc. *mf*

Ob. 1,2,3 *mf*

A Cl. 1,2,3 *mf*

Bsn. 1,2,3

Hns. 1,2 *mf* *sfz* *f*

Hn. 3,4 *mf* *sfz* *f*

C Tpt. 1,2,3 *f*

Tbn. 1,2,3

Tuba

Perc. 1 Temple Blocks *mp*

Perc. 2

Perc. 3 Xylo. *f*

Timp. *sf*

Hp. *ff* *sfz*

Vln. I *mf* *sfz*

Vln. II *mf* *sfz*

Vla. *sfz* *sf*

Vc. *sf*

Cb. *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

sf

ff

mf

a3

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

ff

fp

f

Div.

sfz

244

Fl. 1,2,3

Picc. To Flute 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

Vln. I

Vln. II

Vla.

Vc.

Cb.

V

sffz

ff

ff

ff

ff

a3

a3

a3

a2

$\frac{1}{2}$

3,4

a3

249

poco rit.

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.

ff

p

ff

ff

ff

mp

p

sfp

f

f

f

f

mf

mp

Non Div.

Non Div.

Non Div.

Non Div.

Tutti

ff

ff

W Dusk Approaches

molto rall...

♩ = 72 (ma rubato)

254

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.

p

mp

pp

f > mp

sfz

To Bb Clarinet

Cup Mute

1.

3.

4/4

3/4

5/4

262 Fl. 3 to picc

Fl. 1,2,3 *mf*

Ob. 1,2,3 *mp*

B♭ Cl. *pp*

Bsn. 1,2,3 *pp*

C Tpt. 1,2,3 *p*

Tbn. 1,2,3 *fp*

Tuba *fp*

Perc. 3 Bass Drum *mp* *p*

Timp. *p* *mp* *p*

Hp. *sfz* *sf*

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

Vln. II *f* *mp*

Vla. *f* *mp* *fp*

Vc. *f* *mp* *fp*

Cb. *f* *mp* *fp*

275

Fl. 1,2,3 *mp*

Picc. *mp*

B♭ Cl.

Bsn. 1,2,3 *mp* (3) To Contra Bsn.

Hns. 1,2 *mf* Open 1.

Hn. 3,4

Tuba

Perc. 3 Sus. Cymbal *p*

Hp. *mf* *p* (do not blur harmonies)

Vln. I *mf*

Vln. II *mf*

Vla. Div. *mp*

Vc. *mp*

Cb. *mp*

Y

279 $\frac{1}{2}$

Fl. 1,2,3 *mf* *p*

Picc. *p* *p*

Ob. 1,2,3

Hns. 1,2 *pp*

Hn. 3,4 *pp*

Tbn. 1,2,3 muted *p*

Tuba *pp*

Timp. *p*

Hp. (E,F,Ab) (D,Eb,A) (B-Bb) (G-G#) (C-C#)

Vln. I *mf*

Vln. II *mf*

Vla. Div. *p* *pp*

Vc. Div. *p* *pp*

Cb. *p*

Z Sunset: splendid and suffusing
subito piu mosso ♩ = 112

284

Fl. 1,2,3

Picc.

Ob. 1,2,3 *f* *espres* *mf* *ppp* *mp*

E. Hn. *mf* *ppp*

Hns. 1,2 *mp* 1. *pp*

C Tpt. 1,2,3 *mp* *pp* Open

Tbn. 1,2,3

Perc. 1 Marimba *mp*

Perc. 2 Vibes *p* *mp*

Perc. 3 Finger Cymbal *mp*

Timp. *pppp*

Hp. *mp* i.v.

Vln. I *ppp* 1 desk sul tasto

Vln. II *ppp* 1 desk

Vla. *ppp* 1 stand One Player

Vc. *ppp* 1 stand One Player

Cb. *ppp*

291

Fl. 1,2,3 *mp* *p* *pp*

Ob. 1,2,3 *p*

B♭ Cl. *mf*

Perc. 1

Perc. 2 *l.v.*

Perc. 3 *mp* *l.v.* *Sus. Cymbal*

Timp. *ppp*

Hp. *p*

Vln. I *pp* Solo *niente*

Vln. II

Cb.

BB Evening and Night: A Time of Many Moods

♩ = 58

303

E. Hn. *mp*

Bs. Cl. *p*

Bsn. 1,2,3 *pp*

Hp. *p* Sur La Table {B,C#,D,E,F#,G#,A} {D-D#} {A-A#}

Vln. II *mp*

Vla. *mf* ord.

Vc. *mf* ord.

Cb. *p* sul tasto

2. $\frac{1}{2}$ a2

307

Fl. 1,2,3

Ob. 1,2,3

E. Hn.

A Cl. 1,2,3

Bs. Cl.

Bsn. 1,2,3

Timp.

Hp.

Vln. II

Vla.

Vc.

Cb.

a2

Oboe 1

f

pp

p

$\frac{1}{2}$

$\frac{1}{2}$

p

f

f

f

pizz.

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

{C# - C}

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.

Mute

Vibes

Tam-tam (l.v.)

ord.

{A# - A}

{D# - D}

{A - A#}

Solo sul tasto minimal vibrato

pizz.

arco sul pont.

mf *p*

pp

p

p

p

mp

p

mf

p

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 *poco meno*

A Cl. 1,2,3

Bs. Cl. Bass Clarinet *p*

Hn. 3,4

Perc. 2

Hp.

Vln. I

Vla.

Vc.

Cb.

321 *poco piu mosso rubato e espressivo* **DD** ♩ = 64

Ob. 1,2,3

Bs. Cl. *To A Clarinet* *mp*

Hns. 1,2 *Open a2* *mf*

Hn. 3,4

Tuba

Hp.

Vln. I

Vla. *niente* *arco* *mf* *arco*

Vc. *mf*

Cb. *pizz.* *p*

326

A Cl. 1,2,3

Hns. 1,2

C Tpt. 1,2,3

Tuba

Vla.

Vc.

Cb.

ten.

mp

1/2 Flugelhorn Open

mf

330

A Cl. 1,2,3

Bsn. 1,2,3

Hn. 3,4

Flghn.

Vln. II

Vla.

Vc.

Cb.

1/2

p

Mute

1/2 to C Trumpets

mp

EE

334

Fl. 1,2,3 *mf*

A Cl. 1,2,3 *p*

Bsn. 1,2,3

Hn. 3,4

Vln. II

Vla.

Vc. *mp*

Cb. *mp*

337

Fl. 1,2,3

A Cl. 1,2,3

Bsn. 1,2,3

C Tpt. 1,2,3 *p*

Tbn. 1,2,3 *mp*

Tuba *mp*

Hp. *p*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mp*

Cb. *mf*

Tpt. 3 Mute

Open 1/2

Tutti

FF

340

Fl. 1,2,3 *mf*

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

E. Hn. Eng. Hn. *mf*

Bsn. 1,2,3 *p*

Tbn. 1,2,3 *p* *pp*

Tuba *p* *pp*

Perc. 1 Bass Drum *ppp*

Timp. *ppp*

Hp. *mf*

Vln. I

Vln. II

Vla.

Vc. *pizz.* *pp*

Cb. *pizz.* *pp*

poco rall *a tempo*

$\frac{1}{2}$

344

Fl. 1,2,3 *mf*

Ob. 1,2,3 *p* *f*

A Cl. 1,2,3 *mp*

Bsn. 1,2,3

Contra Bsn.

Hns. 1,2 *mf* Open +

Hn. 3,4 *mf* Open +

C Tpt. 1,2,3 *mp* in stand

Tbn. 1,2,3 *f*

Perc. 1 *mf*

Perc. 2 *mf* Med. Tom

Perc. 3

Hp. {B,C,Db,E,F,Gb,A} {D, F#}

Cb. arco sul pont. *ff*

Fl. 1,2,3 *ff*

Picc. *ff*

Ob. 1,2,3 *ff*

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

Bs. Cl. *fp*

Bsn. 1,2,3 *mf* $\frac{1}{2}$ *s*

Contra Bsn. *f*

Hns. 1,2 *f*

Hn. 3,4 *f* a2

C Tpt. 1,2,3 *fp* Open

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

Tuba *fp*

Perc. 1 *sfz*

Perc. 2 *sfz*

Perc. 3 *mf* Tam-tam (l.v.)

Timp. *mp* *tr*

Hp. *f* *s*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff* arco

Cb. *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.

fp

fp

fp

tr

V

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 *ff*

Picc. *ff*

Ob. 1,2,3 *f*

A Cl. 1,2,3

Bs. Cl.

Bsn. 1,2,3 a2

Contra Bsn.

Hns. 1,2

Hn. 3,4

C Tpt. 1,2,3

Tbn. 1,2,3 1,2 3

Tuba

Perc. 1 Glock. *p*

Timp. *tr*

Hp.

Vln. I *sffz*

Vln. II *sffz*

Vla. *sffz*

Vc. *sffz*

Cb.

352

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.

Detailed description of the musical score: The score is for page 78, starting at measure 352. The key signature has two sharps (F# and C#), and the time signature is 3/4. The woodwind section includes Flutes (1, 2, 3), Piccolo, Oboes (1, 2, 3), Clarinet in A (1, 2, 3), Bass Clarinet, Bassoon (1, 2, 3), and Contrabassoon. The brass section includes Horns (1, 2 and 3, 4), Trumpets (C, 1, 2, 3), Trombones (1, 2, 3), and Tuba. The percussion section includes Percussion 1 and Timpani. The harp (Hp.) has a complex part with triplets and slurs. The string section includes Violin I, Violin II, Viola, Violoncello, and Contrabass. The flute and piccolo parts have long slurs over measures 352-353. The oboe part has a slur over measures 352-353. The clarinet and bassoon parts have slurs over measures 352-353. The bassoon part has a triplet of eighth notes in measure 353. The horn parts have slurs over measures 352-353. The trumpet and trombone parts have slurs over measures 352-353. The tuba part has a slur over measures 352-353. The harp part has a triplet of eighth notes in measure 353. The violin and viola parts have slurs over measures 352-353. The cello and contrabass parts have slurs over measures 352-353.

353

Ob. 1,2,3 *p*

A Cl. 1,2,3 *p*

Bs. Cl. *p*

Bsn. 1,2,3

Contra Bsn.

Hns. 1,2 *p*

Hn. 3,4 *p*

C Tpt. 1,2,3 *pp*

Tuba

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

HH

355

Ob. 1,2,3 *p*

Bs. Cl. *p* *mf*

Bsn. 1,2,3 *p* To Bassoon

Contra Bsn. *p*

Hns. 1,2 *p*

Hn. 3,4 *p*

Tbn. 1,2,3 *p* *mf*

Tuba *p*

Vln. I *p*

Vln. II *p*

Vla. *f* *espres*

Vc. *f* *espres*

Cb. *p* *mf*

subtly broader

358

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.

358

f

f

$\frac{1}{2}$

f

$\frac{1}{2}$

mf

2.

mp

mf

mp

1
2,3

mp

mf

f

f

f

f

f

II poco meno - espressivo

361

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.

mf
pp
mp
p
f
p
pp
mf
f
mf
ff
mf
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.

1. *pp*

mp

f

niente

p

niente

pp

mp

niente

pp

2.

f

4.

f

Cup Mute

mf

a3

p

mp

Sus. Cymbal

p

l.v.

p

mf

mp

1 desk

pp

p

mp

mf

mf

mf

367

Fl. 1,2,3 *p* a3

Ob. 1,2,3 *mp* *f* >

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

Hns. 1,2 *f*

Hn. 3,4 *f* + +

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

Tuba *mf*

Perc. 3 *pp* l.v.

Timp.

Hp.

Solo Vln. *mf* Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

JJ Dawn is Approaching

370 ♩ = 60

Fl. 1,2,3 *p* *mf*

Ob. 1,2,3 *mf*

A Cl. 1,2,3 *p*

C Tpt. 1,2,3 *p*

Timp. *pp*

Solo Vln. *pp*

Vln. I *mf* *fpp* *fpp*

Vln. II *mp* *fpp* *fpp*

Vla. *mp* *mf*

Vc. *mp* *mf*

Cb. *mp* *mf*

KK

373 $\frac{1}{2}$ Fl. 1,2,3 $\frac{1}{2}$ Flute 3 To Picc. *p* *f*

Ob. 1,2,3 *p* *ff* a3

A Cl. 1,2,3 *p* 2. (*p*)

Bs. Cl. *mp*

Bsn. 1,2,3 *mp* a2

Hns. 1,2 *sfz* +

Hn. 3,4 *sfz* +

C Tpt. 1,2,3 *f* Solo Open *ff*

Tuba *mp*

Perc. 3 *sfz* grace note before beat Xylo.

Timp.

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

Solo Vln. *fpp* *fpp* *fp* *fp* *f* *p*

Vln. I *fpp* *fpp* *fp* *fp* *f* *p*

Vln. II *fpp* *fpp* *fp* *fp* *f* *p*

Vla. *fpp* *fpp* *fp* *fp* *f* *p*

Vc. *fpp* *fpp* *fp* *fp* *f* *p*

Cb. *fpp* *fpp* *fp* *fp* *f* *p*

377

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. 3

Hp.

Vln. I

Vln. II

Vla.

Vc.

ff

ff

ff

mf

mf

ff

ord. 2.

mp

ord.

mp

a3

f

Straight Mute

mf

sfz

sfz

mf

mp

pizz.

mp

pizz.

mp

pizz.

mp

mf

384

A Cl. 1,2,3

Bs. Cl. *To A Clarinet*

Bsn. 1,2,3 *a3* *mf* $\frac{1}{2}$

Hns. 1,2 *ord. a2* *ff*

Hn. 3,4 *ord. a2* *ff*

Tbn. 1,2,3 *a3* *f*

Tuba *f* *mf*

Perc. 1 *Marimba* *mf* *ff*

Perc. 2 *b m b m B b E C# b m b m c# m B b b m b m*

Hp.

Vln. I *arco col legno* *p* *arco ord.* *f* *sfz* *sfz*

Vln. II *arco col legno* *p* *arco ord.* *f* *sfz* *sfz*

Vla. *arco col legno* *p* *arco ord.* *f*

Vc.

Cb.

LL

387 a3

A Cl. 1,2,3 *mp*

Bsn. 1,2,3 *mp*

C Tpt. 1,2,3 *f* Open a3

Tuba *mp*

Timp. *mp*

390

Fl. 1,2,3 f

Picc. f

A Cl. 1,2,3

Bsn. 1,2,3

Hns. 1,2 mf

Hn. 3,4 mf

C Tpt. 1,2,3 fp

Tuba

Perc. 2 mp

Perc. 3 Glock. p

Hp. fff

Vln. I f

Vln. II f

Vla. f

Vc. f

Cb. arco pizz. arco pizz. 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

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
f
mf → *f*
ff
ff
a3

Sul G

Sul G

* Mute low D simultaneously while playing C#

404

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.

Vc.

Cb.

Marimba

Sus. Cymbal

Crash Cymbal

Div.

sim.

Open

ff

mf

f

p

fff

l.v.

a3

a2

1,2
3

1/2

409

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

Tuba

Perc. 1

Perc. 2

Perc. 3

Timp.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

To Bassoon

Vibes

Glock.

Fast

f

f

f

f

mf

mp

ff

mp

ff

mp

f

mf

mf

a2

8va

(A to A#) (as Bb)

00

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.

f *p* *f* *p*

mp

l.v.

l.v.

f

f

f

416

Fl. 1,2,3

Ob. 1,2,3

A Cl. 1,2,3

Hns. 1,2

Hn. 3,4

Tbn. 1,2,3

Perc. 2

Perc. 3

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f *p*

mf

mf

f *let ring* *mp*

p

p

1 2,3

a2

a2

l.v.

l.v.

l.h. r.h.

420 $\frac{1}{2}$

Fl. 1,2,3

Picc. *f*

Ob. 1,2,3

A Cl. 1,2,3 *mp* a3

Hns. 1,2 1st. only

Hn. 3,4 3rd. only

Tbn. 1,2,3

Perc. 1 Triangle *pp*

Timp. *p*

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

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.

mf
1.
ten.
ten.
pizz.
pizz.

This page of a musical score, numbered 100, covers measures 423 to 426. The score is for a symphony orchestra and includes parts for Flutes 1, 2, and 3; Piccolo; Oboes 1, 2, and 3; Alto Clarinet 1, 2, and 3; Trumpets 1, 2, and 3; Percussion 1; Timpani; Harp; Violin; and Cello. The music is in G major and 3/4 time. Measure 423 begins with a key signature change to G major and a time signature change to 3/4. The flute part has a long note with a slur. The piccolo part has a melodic line with slurs. The oboe part has a long note with a slur. The alto clarinet part has a melodic line with slurs. The trumpet part has a rest followed by a note marked *mf* and a slur. The percussion part has a rest followed by a note with a slur. The timpani part has a note with a slur. The harp part has a triplet of chords. The violin and cello parts have a note marked *pizz.*. Measure 424 continues the melodic lines. Measure 425 features a first ending bracket and a *ten.* marking. Measure 426 concludes the passage with a final *ten.* marking. The score uses various musical notations including slurs, ties, and dynamic markings.

426 **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* *p* Non Div.

Vla. *espres* *mf* *p* Non Div.

Vc. *p*

Cb. *p*

1.

430

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

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

1
2,3

mp

p

mf

Mute

mf

1/3 Open

mf

mf

pp

f

f

f

arco

mf

mf

1
2

a3

tr

b2

b2

b2

4/4

434

QQ

1.

Fl. 1,2,3

Ob. 1,2,3

A Cl. 1,2,3

Bsn. 1,2,3

Tbn. 1,2,3

Tuba

Perc. 2

Timp.

Hp.

Vln. I

Vln. II

Vla.

Vc.

pp

mf

mp

mf

mf

1st. only

Cup Mute

let ring

Solo Only

RR poco meno

438

Fl. 1,2,3 *mf* 3

Picc. *pp*

A Cl. 1,2,3 *ppp* 3

Bs. Cl. Bass Clarinet *pp*

Bsn. 1,2,3 *ppp*

Tbn. 1,2,3

Perc. 1 Marimba *ppp*

Perc. 2

Perc. 3 Sus. Cymbal *ppp*

Hp. *ppp*
(sound at pitch as harmonics)

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

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

Vla. Sul tatso *pp*

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

442

Picc.

Ob. 1,2,3

Bs. Cl.

Bsn. 1,2,3

Perc. 1

Hp.

Vln. I

Vln. II

Vla.

Vc.

pp

mf

ppp

simile

1. *sing out*

447 SS

A Cl. 1,2,3 pp

Bs. Cl. ppp

Hns. 1,2 Mute pp

Vln. I Div. pp [bow freely]

Vln. II [bow freely] pp

Vla. Con sord. pp [bow freely]

Vc. pp [bow freely]

Cb. arco pp [bow freely]

tasto

$\frac{1}{2}$

451

Picc. *pp*

A Cl. 1,2,3

Bs. Cl. *pp* *ppp*

Hns. 1,2

Perc. 1 Glock. (as quietly as possible) *ppp*

Perc. 3 *ppp*

Timp. *ppp*

Vln. I 1 stand *pp* *ppp*

Vln. II 1 stand *pp* *ppp*

Vla. 1 stand *pp* *ppp*

Vc. 1 stand *pp* *ppp*

Cb. 1 stand *pp* *ppp*