

Fuse

Charlotte Harding
2011

2 Flutes
Piccolo
2 Oboes
Cor Anglais
3 Clarinets in Bb
Bass Clarinet
2 Bassoons
Contra Bassoon

Soprano Saxophone
Alto Saxophone

4 Horns in F
3 Trumpets in Bb
3 Trombones
Tuba

Percussion (4 players)

Drum Kit: kick,snare,hi-hat, toms,ride cymbal,crash cymbal

Perc.1 : Small opera gong, cowbell, ratchet, triangle, splash cymbal, sizzle cymbal (crash with chain)

Perc 2: Large tenor drum, bongos (mounted), shaker (soft), tambourine, ride cymbal

Perc 3: Vibraphone, crotales (1 octave)

Harp
Piano

Strings

10.8.6.5.4

Score in C

Duration: c.8 minutes

All accidentals carry through the bar in the traditional manner, however, some cautionary accidentals have been included.

Fuse

Charlotte Harding

♩ = 120 Blaring, angular

(2+3)

(2+3)

This is a full orchestral score for the piece 'Fuse' by Charlotte Harding. The score is written for a large ensemble, including woodwinds, brass, percussion, piano, harp, and strings. The tempo is marked as ♩ = 120, with the character 'Blaring, angular'. The score is divided into two systems, each with a tempo marking at the beginning. The first system includes parts for Flute 1 and 2, Piccolo, Oboe 1 and 2, Cor Anglais, Clarinet in Bb 1, 2, and 3, Bass Clarinet in Bb, Soprano Saxophone, Alto Saxophone, Bassoon 1 and 2, Contrabassoon, Horn in F 1, 2, and 3, Trumpet in Bb 1, 2, and 3, Tenor Trombone 1, 2, and 3, Tuba, Percussion 1 and 2, Drum Kit, and Vibraphone. The second system includes Violin I and II, Viola, Violoncello (with Divisi parts), and Double Bass (with Divisi parts). The score features various musical notations such as dynamics (e.g., sfz, mf, f, mp, p, pp), articulation (e.g., staccato, marcato), and performance instructions (e.g., 'Small Dampened Gong/Cowbell', 'To Bongos', 'Bongos with hands'). The time signatures change throughout the piece, including 4/4, 3/4, 2/4, 5/8, and 2/4. The score is presented in a clean, professional layout with clear notation and dynamic markings.

A Driving forward, lighter

(2+3)

B $\text{♩} = 80$

16 $\frac{2}{4}$ $\frac{3}{8}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{5}{8}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{6}{8}$

Fl. I *sffz* *mp* *p* *mp* *mf* *f* *mf* *mf* *f* *mp* *ff*

Fl. II *sffz* *mp* *p* *mp* *mf* *mf* *mf* *mf* *f* *mp* *ff*

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

Ob. *sffz* *mf* *f* *mf* *mf* *f* *mp* *f*

Ob. *sffz* *mf* *f* *mf* *mf* *f* *mp* *f*

C.A. *sffz* *mf* *f* *mf* *mf* *f* *mp* *f*

Cl. *sffz* *mf* *f* *mf* *mf* *f* *mp* *f*

Cl. *sffz* *mf* *f* *mf* *mf* *f* *mp* *f*

Cl. *sffz* *mf* *f* *mf* *mf* *f* *mp* *f*

B. Cl. *sffz* *mf* *f* *mf* *mf* *f* *mp* *f*

Sop. Sax. *mf* *p* *mf* *mp* *mp* *mf* *p* *mf*

Alto Sax. *pp* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

Bsn. *p* *pp* *mf* *mf* *mf* *mf* *f* *mp*

Bsn. *p* *pp* *mf* *mf* *mf* *mf* *f* *mp*

Cbsn. *sffz* *mf* *f* *mf* *mf* *f* *mp* *f*

Hn. 1.3 *sffz* *p* *f*

Hn. 2.4 *sffz* *p* *f*

Tpt. *sffz* Mute *cup mute* *ord* *mf* *mp* *mp* *mf* *mp*

Tpt. *sffz* Mute *cup mute* *ord* *mf* *mp* *mp* *mf* *mp*

Tpt. *sffz* Mute *cup mute* *fltr.* *ord.* *mf* *mp* *mp* *mf* *pp* *mf*

Tbn. *sffz* *pp* *mf* *ord* *mf* *pp* *p* *mf* *p* *f* *mp*

Tbn. *sffz* *mf* *mf* *mf* *pp* *p* *mf* *p* *f*

Tbn. *sffz* *mf* *mf* *mf* *pp* *p* *mf* *p* *f*

Tbn. *sffz* *mf* *mf* *mf* *pp* *p* *mf* *p* *f*

Perc. *f* *pp* *pp* *pp* *pp* *mp* *f*

Perc. *f* *pp* *pp* *pp* *pp* *mp* *f*

Dr. *p* *mf* *mp* *p* *mf* *mp* *mf* *p* *mp* *f*

Pno. *sffz* *mf* *ff* *mp* *mf* *mf* *f* *mp* *mf* *f* *mf*

Hp. *sffz* *mf* *mf* *mf* *mf* *mf* *f* *mf* *mf*

A Driving forward, lighter

B $\text{♩} = 80$

16 $\frac{2}{4}$ $\frac{3}{8}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{5}{8}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{6}{8}$

Vln. I *sffz* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *p* *ff*

Vln. II *sffz* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *f* *ff*

Vla. *sffz* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *f* *ff*

Vc. *sffz* *snap pizz (deaden)* *mf* *p* *mp* *mf* *f* *ff* *mf* *mp*

Db. *sffz* *snap pizz (deaden)* *mf* *p* *mp* *mf* *f* *ff* *mf* *mp*

32

9 6 3/4 6 4/4

Fl. 1

Fl. 2

Picc.

Ob.

Ob.

C.A.

Cl.

Cl.

Cl.

B. Cl.

Sop. Sax.

Alto Sax.

Bsn.

Bsn.

Cbsn.

Hn. 1,3

Hn. 2,4

Tpt.

Tpt.

Tpt.

Tbn.

Tbn.

Tbn.

Tba.

Vib.

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vcl.

Db.

pp, mp, mf, f, p, ff, ppp, mfpp, pppp, unis, Heavy bowing, orl, Mute On, (Bell like) (mute), Crotales (1 octave, low) (Rubber Stick), To Vibraphone (Continue using rubber stick)

44 **C** 4/4 5/4 4/4 3/4 6

Fl. *f* *mf* *ff* *f*

Fl. *f* *mp* *ff* *f*

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

Ob. *mp* *mf*

Ob. *mp*

C.A.

Cl. *mf* *p f > p* *f* *mp* *p mf > p* *f* *mp*

Cl. *mf* *p f > p* *f* *mp* *p mf > p* *f* *mp*

Cl. *mf* *p f > p* *f* *mp* *p mf > p* *f* *mp*

B. Cl.

Sop. Sax. *pp*

Alto Sax. *mf* *p* *mp > p* *mp*

Hn. 1,3 (mutes) *mp > pp* Mutes Off

Hn. 2,4 (mutes) *mp > pp* Mutes Off

Tpt. *mp > pp* *mp > pp*

Tpt. *mp > pp* *mp > pp*

Tpt.

Tbn. *ppp* *mf* *mp*

Tbn. *ppp* *mf* *mp*

Tbn. *ppp* *mf* *mp*

Tbn.

Perc. **Ratchet** *p* Turn slowly *mf*

Perc. **Bongos** *p ppp sim.* *ppp* *p*

Dr. *mp* *mf* *mf*

Vib. *mf*

Pno. *ff* *fff* *ff* *ff* *ff* *ff*

Hp. *mf* *f*

Vln. I **C** 4/4 *mf* *ff* 3/4 *mf* *ff* 6

Vln. II *mf* *f*

Vla. *mf* *f*

Vc. *mf* *f* *arco* *f*

Vc. *mf* *f* *arco* *f*

Db. *f* *f*

6

D **E**

Fl. 1, 2
Picc.
Ob. 1, 2
C.A.
Cl. 1, 2, 3
B. Cl.
Sop. Sax.
Alto Sax.
Bsn. 1, 2
Cbsn.
Hn. 1, 3
Hn. 2, 4
Tpt. 1, 2, 3
Tbn. 1, 2, 3
Tba.
Perc. (Gong/Cowbell, Bongo, Triangle, Bell of Ruk)
Vib.
Pno.
Hp.

D **E**

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

F (2+3)

This page of a musical score, labeled 'F (2+3)' and page number '7', contains two systems of staves for various instruments. The top system includes Flutes (Fl.), Piccolo (Picc.), Oboes (Ob.), Clarinets (C.A., Cl., Cl.), Bass Clarinet (B. Cl.), Soprano Saxophone (Sop. Sax.), Alto Saxophone (Alto Sax.), Bassoons (Bsn.), Contrabassoon (Cbssn.), Horns (Hn. 1,3 and Hn. 2,4), Trumpets (Tpt.), Trombones (Tbn.), Triangle (mortal beater), Shaker (soft), Bell of Ride, Cowbell/gong, Vibraphone (Vib.), Piano (Pho.), Harp (Hp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.).

The score is characterized by frequent changes in time signature, including 5/4, 4/4, 2/4, and 3/4. Dynamic markings such as *ff*, *sfz*, *mp*, *mf*, *p*, and *pp* are used throughout. Performance instructions include 'growl', 'fltr.', 'ord.', 'bend', 'Heavy bowing', 'div', 'pizz', 'arco', and 'unis'. The woodwind and brass sections feature complex rhythmic patterns and articulations, while the strings and percussion provide a rhythmic and textural foundation.

G

85

Fl. I, Fl. II, Picc., Ob. I, Ob. II, C.A., Cl. I, Cl. II, Cl. III, B. Cl., Sop. Sax., Alto Sax., Ban., Bsn., Cbsn., Hn. 1,3, Hn. 2,4, Tpt., Tpt., Tpt., Tbn., Tbn., Tbn., Tbn., Perc. (Cowbell/gong, Bongos, Ride), Vib., Pno., Hp., Vln. I, Vln. II, Vla., Vc., Db.

Dynamic markings: *f*, *mp*, *p*, *mf*, *pp*, *ff*, *div.*, *arco*, *pizz*.

Musical directions: *Mute On Cup Mute*, *Mute Off*, *open*, *1. solo*.

Section markers: **G**

The score is a full orchestral score for a 4/4 time signature. It begins at measure 85. The woodwinds (flutes, piccolo, oboes, clarinets, bass clarinet, saxophones, bassoons, and contrabassoon) have complex melodic and harmonic parts with various dynamic markings. The brass section (trumpets, trombones) includes mutes and dynamic changes. The percussion section features cowbell/gong, bongos, and ride. The strings (violin I and II, viola, violin, and double bass) provide harmonic support and melodic lines. The piano and harp parts are also present. The score is divided into sections marked with a 'G' in a box.

(3+2+2)

This page of the musical score contains the following staves and parts:

- Flutes (Fl.):** Two staves with dynamic markings such as *mf*, *f*, and *mp*.
- Picc.:** Piccolo flute part with dynamic markings like *mf* and *f*.
- Oboes (Ob.):** Two staves with dynamic markings including *mp*, *mf*, and *f*.
- Cornets (C.):** Three staves with dynamic markings like *mf* and *f*.
- Bass Clarinet (B. Cl.):** One staff with dynamic markings such as *mf* and *f*.
- Soprano Saxophone (Sop. Sax.):** One staff with dynamic markings like *p*, *mp*, *mf*, and *f*.
- Alto Saxophone (Alto Sax.):** One staff with dynamic markings including *mp*, *pp*, *p*, and *f*.
- Baritone Saxophone (Bsn.):** Two staves with dynamic markings like *p*, *mp*, *f*, and *pp*.
- Contrabass (Cbssn.):** One staff with dynamic markings such as *mp* and *f*.
- Horns (Hn. 1, 3 and Hn. 2, 4):** Two staves with dynamic markings like *pp*.
- Trumpets (Tpt.):** Three staves with dynamic markings including *mp* and *ppp*.
- Timpani (Tbn.):** Three staves with dynamic markings like *mf* and *f*.
- Thomans (Tbn. / Tba.):** Two staves.
- Percussion (Perc.):** Multiple staves for Ratchet, Low bongo, Tambourine, and Ball of rick, with dynamic markings like *p*, *mf*, and *pp*.
- Drum (Dr.):** One staff with dynamic markings like *mf*.
- Piano (Pno.):** Two staves with dynamic markings such as *f* and *mf*.
- Harpsichord (Hp.):** One staff.
- Violins (Vln. I and Vln. II):** Two staves with dynamic markings like *mf* and *f*.
- Viola (Vla.):** One staff with dynamic markings such as *mp* and *mf*.
- Violoncello (Vc.):** One staff with dynamic markings like *mp* and *f*.
- Double Bass (Db.):** One staff with dynamic markings such as *mf* and *f*.

10

(2+2+3) H

106 $\frac{2}{4}$ $\frac{3}{4}$ $\frac{7}{8}$ $\frac{6}{8}$ $\frac{3}{4}$

Fl. I

Fl. II

Picc.

Ob. I

Ob. II

C. A.

Cl. I

Cl. II

Cl. III

B. Cl.

Sop. Sax.

Alto Sax.

Bsn. I

Bsn. II

Cbsn.

Hn. 1, 3

Hn. 2, 4

Tpt. I

Tpt. II

Tpt. III

Tbn. I

Tbn. II

Tbn. III

Tbn. IV

Perc.

Ratchet

Low bongo

Tambourine

Shaker

Dr.

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vcl.

Db.

pp *mf* *mp* *p* *f* *ff* *ppp* *fz* *div.*

mute *ord.*

Mute Off

arco

(pizz)

(pizz) arco

115 $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

Fl. *mf* *f* *ff*

Pec. *mf* *f* *ff*

Ob. *mp* *mf* *f* *ff*

C.A. *mp* *mf* *f* *ff*

Cl. *mf* *f* *ff*

B.Cl. *mp cresc.* *f*

Sop. Sax.

Alto Sax.

Bsn. *mp cresc.*

Hn. 1,3 *mp* *f*

Hn. 2,4 *p* *f*

Tpt. *mf* *p* *mf* *mp*

Tbn. *Open* *mp* *p* *mf* *f*

Perc. *Shaker* *ad. lib.* *Single Cymbal (Crash with chain)*

Dr. *f* *ad. lib.*

Pno. *ff* *f* *mf* *ff* *mf* *ff* *mf* *ff*

Hp. *mf* *ff* *mf* *ff* *mf* *ff*

Vln. I *mf* *ff* *mf* *ff* *mf* *ff* *unis* *ff*

Vln. II *f* *mp* *mf* *ff* *mf* *ff* *ff*

Vla. *mp* *mf* *ff* *mf* *ff* *ff*

Vc. *ff*

Db. *ff*

I Hazy

2/4

3/4

4/4

Fl. 1, 2

Picc.

Ob. 1, 2

C.A.

Cl. 1, 2, 3

B. Cl.

Sop. Sax.

Alto Sax.

Bsn. 1, 2

Chsn.

Hn. 1, 3

Hn. 2, 4 (Harmon Mute)

Tpt. 1, 2, 3 (Harmon Mute)

perc. 1 (Ride Cymbal (Hard sticks))

perc. 2 (With soft beaters)

Dr.

Vib. (With Soft Sticks)

Pno.

Hp.

mf, ff, pp, p, mp, f, sfz

hold release sim...

I Hazy

2/4

3/4

4/4

Vln. I

Vln. II

Vla.

Vcl. (sul pont., ord., pizz., arco)

Db. (pizz., arco)

pp < mf, p, mp, sfz, sfz, sfz, sfz, sfz, sfz, sfz, sfz

unis

138

Fl. 4/4

Fl. 2/4 3/4 4/4 2/4 J 7/8 (2+2+3) 3/4 4/4

Picc.

Ob. ff mf f

Ob. ff mf f

C.A.

Cl. mf 3 f

Cl. mf p mf p mf

Cl. mf p mf p mf

B. Cl. mf p mf sfz p < mf

Sop. Sax. ff > mf 3 f 3 ff

Alto Sax. mf < f mf p mf

Bsn. mf < f

Bsn. mf < f

Cbssn.

Hr. 1,3

Hr. 2,4

Tpt. (mute on) ff f mf Mute Off Open pp < p mp pp < mf p

Tpt. Mute Off Open pp < mp pp < mp p

Tpt. Mute Off Open pp < mp pp < p pp < p p

Perc. [Stable Cymbal]

Perc. 3

Dr. Start changing to STICKS (sticks) mf mp f mp

Vib. mp

Pno. mf sfz f sfz

Hp. mf

Vln. I 4/4 mp 3/4 4/4 2/4 J 7/8 3/4 4/4

Vln. II

Vla.

Vc. mf p arco f (pizz) arco f

Vc. mf p arco f (pizz) arco f

Db. mf p arco f (pizz) p f

14

(2+3+2)

Fl. 1, Fl. 2, Picc., Ob. 1, Ob. 2, C.A., Cl. 1, Cl. 2, Cl. 3, B. Cl., Sop. Sax., Alto Sax., Bsn. 1, Bsn. 2, Cbsn., Hn. 1,3, Hn. 2,4, Tpt. 1, Tpt. 2, Tpt. 3, Tbn. 1, Tbn. 2, Tbn. 3, Tba., Dr., Pno., Hp., Vln. I, Vln. II, Vla., Vc., Db.

Musical score for orchestra and woodwinds, including dynamics (mp, mf, sfz, f, ff, p) and articulation (accents, slurs, breath marks).

Tempo and meter changes: 4/4, 7/8, 3/4, 4/4, 3/4, 4/4, 3/4, 4/4.

Performance instructions: *H Solo*, *Nail Gliss*, *gliss*, *sfz*.

This page of a musical score is for a symphony orchestra, starting at measure 158. The score is divided into several systems of staves, each representing a different instrument or section. The instruments listed on the left include Flutes (Fl.), Piccolo (Picc.), Oboes (Ob.), Cor Anglais (C.A.), Clarinets (Cl.), Bass Clarinet (B.Cl.), Soprano Saxophone (Sop. Sax.), Alto Saxophone (Alto Sax.), Bassoons (Bsn.), Contrabassoon (Cbssn.), Horns (Hn.), Trumpets (Tpt.), Trombones (Tbn.), Drums (Dr.), Vibraphone (Vib.), Piano (Pno.), Violins I (Vln. I), Violins II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.).

The score features a variety of rhythmic patterns and time signatures. At the top, the time signatures are 4/4, 3/4, 3/8, 3/4, 7/8 (with a 2+3+2 pattern), 3/4, 5/4, and 4/4. The dynamics range from *mp* (mezzo-piano) to *ff* (fortissimo), with specific markings like *sfz* (sforzando) and *growl* for the saxophones. The woodwinds and strings play complex melodic and harmonic lines, while the percussion section provides a steady rhythmic accompaniment. The piano part is marked with *pizz* (pizzicato) and *ff*. The string parts are marked with *f* and *ff*. The double bass part is marked with *f* and *ff*. The overall texture is dense and dynamic, with a focus on rhythmic complexity and tonal contrast.

16 **K**

Fl. 1 *f* *mf* *f* *mp* stacc. *ff*

Fl. 2 *f* *mf* *f* *mp* stacc. *ff*

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

Ob. *f* *mf* *f* *mp* stacc. *ff*

Ob. *f* *mf* *f* *mp* *ff*

C. A. *f* *mf* *f* *mp* *ff*

Cl. *f* *mf* *f* *mp* *ff*

Cl. *f* *mf* *f* *mp* *ff*

Cl. *f* *mf* *f* *mp* *ff*

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

Sop. Sax. *f* *mf* *f* *mp* *ff*

Alto Sax. *f* *mf* *f* *mp* *ff*

Bsn. *f* *mf* *f* *mp* *ff*

Bsn. *f* *mf* *f* *mp* *ff*

Cbsn. *f* *mf* *f* *mp* *ff*

Hr. 1,3 Mute On 1. Mute Mute Off *f* *mf* *f* *pp* *mf*

Hr. 2,4 Mute On 1. Mute Mute Off *f* *mf* *f* *pp* *mf*

Tpt. *f* *mf* *f* *mp* *ff*

Tpt. *f* *mf* *f* *mp* *ff*

Tpt. *f* *mf* *f* *mp* *ff*

Tbn. *f* *mf* *f* *mp* *ff*

Tbn. *f* *mf* *f* *mp* *ff*

Tbn. *f* *mf* *f* *mp* *ff*

Tbn. *f* *mf* *f* *mp* *ff*

Perc. *f* *mf* *f* *mp* *ff*

Dr. *f* *mf* *f* *mp* *ff*

Vib. *f* *mf* *f* *mp* *ff*

Pno. *f* *mf* *f* *mp* *ff*

K

Vln. I *arco* *ff* *mf* *f* *dry pizz*

Vln. II *arco* *ff* *mf* *f* *dry pizz*

Vla. *arco* *ff* *mf* *f* *dry pizz*

Vc. *arco* *Heavy Bowing* *ff* *mf* *f* *dry pizz*

Db. *arco* *Heavy Bowing* *ff* *mf* *f* *dry pizz*

172 $\frac{3}{4}$

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

Fl. *fp* *fp* *fp* *fp* *fp* *fp*

Picc.

Ob. *fp* *fp* *fp* *fp* *fp* *fp* *f*

Ob.

C. A.

Cl. *fp* *fp* *fp* *fp* *fp* *fp* *f*

Cl. *fp* *fp* *fp* *fp* *fp* *fp* *f*

Cl. *fp* *fp* *fp* *fp* *fp* *fp* *f*

B. Cl.

Sop. Sax.

Alto Sax.

Bsn. *fp* *fp* *f*

Bsn. *fp* *fp* *f*

Cbsn.

Hr. 1.3 *mp* *mf* *mp*

Hr. 2.4 *mp* *mf* *p* *mp* *f*

Tpt. *mf* *mf* *f* *mf* *f* *mp* *f* *mf* *f*

Tpt. *mf* *f* *mf* *f* *p* *f* *mp* *f* *mf* *f*

Tpt. *mf* *p* *mf* *mp* *p* *f* *f*

Tbn. *p* *f* *p* *f* *mp* *f*

Tbn. *p* *mf* *p* *f* *p* *mp* *f*

Tbn. *p* *mf*

Tba. *mp* *f* *p*

Perc. *pp*
Small Gong/Dampened (soft beater)

Vib. *p*
Motor OFF
Rubber Sticks

Pno. *f*

This page of a musical score (page 18) contains the following sections and instruments:

- Woodwinds:** Flutes (Fl.), Piccolo (Picc.), Oboes (Ob.), Cor Anglais (C.A.), Clarinets (Cl.), Saxophones (Sop. Sax., Alto Sax.), Bassoons (Bsn.), and Contrabassoon (Cbss.).
- Brass:** Horns (Hn. 1, 3 and 2, 4), Trumpets (Tpt.), Trombones (Tbn.), and Tuba (Tba.).
- Percussion:** Small Gong/Dampened (soft beater), Drums (Dr.), and Vibraphone (Vib.).
- Piano:** Piano (Pno.).
- Strings:** Violins I and II (Vln. I, Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.).

The score features several tempo and time signature changes:

- Measures 180-200:** 3/8 time signature.
- Measure 201:** 4/4 time signature.
- Measures 202-210:** 2/4 time signature.
- Measures 211-215:** 4/4 time signature.

Dynamic markings include *mp* (mezzo-piano), *f* (forte), *ff* (fortissimo), *p* (piano), *mf* (mezzo-forte), and *pp* (pianissimo). Performance instructions such as *poco rall.* (poco rallentando) and *arco div.* (arco diviso) are present. The score is marked with rehearsal points (e.g., 180, 200, 210) and includes various musical notations like slurs, accents, and triplets.

M $\text{♩} = 60$ Harsh, strong

188 $\frac{4}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{5}{4}$ 68

Fl. I *f sfz* *fp sfz* *f sfz* *fp sfz* *fmp sfz* *mf sfz* *mf*

Fl. II *f sfz* *fp sfz* *f sfz* *fp sfz* *fmp sfz* *mf sfz* *mf*

Picc. *f sfz* *fp sfz* *f sfz* *fp sfz* *fmp sfz* *mf sfz* *mf*

Ob. I *f sfz* *mp sfz* *f sfz* *fp sfz* *fmp sfz* *mf sfz* *mf*

Ob. II *f sfz* *mp sfz* *f sfz* *fp sfz* *fmp sfz* *mf sfz* *mf*

C.A. *f sfz* *fp sfz* *f sfz* *fp sfz* *fmp sfz* *mf sfz* *mf*

Cl. I *f sfz* *fp sfz* *f sfz* *fp sfz* *fmp sfz* *mp sfz* *mf*

Cl. II *f sfz* *fp sfz* *f sfz* *fp sfz* *fmp sfz* *mp sfz* *mf*

Cl. III *f sfz* *fp sfz* *f sfz* *fp sfz* *fmp sfz* *mp sfz* *mf*

B. Cl. *f sfz* *fp sfz* *f sfz* *fp sfz* *fmp sfz* *mp sfz* *mf*

Sop. Sax. *fp sfz* *fp sfz* *fp sfz* *mp sfz* *fp sfz* *mp sfz* *mf*

Alto Sax. *fp sfz* *fp sfz* *fp sfz* *fp sfz* *fp sfz* *mp sfz* *mf*

Bsn. I *sfz* *fp sfz* *fp sfz* *fp sfz* *fp sfz* *mp sfz* *mf*

Bsn. II *sfz* *fp sfz* *fp sfz* *fp sfz* *fp sfz* *mp sfz* *mf*

Cbsn. *sfz* *fp sfz* *fp sfz* *fp sfz* *fp sfz* *mp sfz* *mf*

Hn. 1,3 *fp sfz* *fp sfz* *fp sfz* *mp sfz* *fp sfz* *mp sfz* *mp*

Hn. 2,4 *fp sfz* *fp sfz* *fp sfz* *mp sfz* *fp sfz* *mp sfz* *mp*

Tpt. I *fp sfz* *fp sfz* *fp sfz* *fp sfz* *fp sfz* *mp sfz* *p f*

Tpt. II *fp sfz* *fp sfz* *fp sfz* *fp sfz* *fp sfz* *mp sfz* *p f*

Tpt. III *fp sfz* *fp sfz* *fp sfz* *fp sfz* *fp sfz* *mp sfz* *p f*

Tbn. I *fp sfz* *fp sfz* *fp sfz* *fp sfz* *fp sfz* *mp sfz* *p*

Tbn. II *fp sfz* *fp sfz* *fp sfz* *fp sfz* *fp sfz* *mp sfz* *p*

Tbn. III *fp sfz* *fp sfz* *fp sfz* *fp sfz* *fp sfz* *mp sfz* *p*

Tba. *fp sfz* *fp sfz* *fp sfz* *fp sfz* *fp sfz* *mp sfz* *pp f*

Cowbell/Ratchet

Perc. *mf* *mf* *f* *mf* *mf* *mf* *mf*

Dr. *f* *mp f* *mf* *ppp f* *mf* *mf* *mf*

Vib. *mf* *f sfz* *mf sfz* *mf sfz* *mf sfz* *mf sfz* *mf sfz*

Pno. *mf* *f sfz* *mf sfz* *mf sfz* *mf sfz* *mf sfz* *mf sfz*

Hp. *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *mf*

M $\text{♩} = 60$ Harsh, strong

188 $\frac{4}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{5}{4}$ 68

Vln. I *arco* *fp sfz* *fp sfz* *fp sfz* *fp sfz* *fp sfz* *mp sfz* *fff*

Vln. II *uniso* *fp sfz* *fp sfz* *fp sfz* *fp sfz* *fp sfz* *p sfz* *fff*

Vla. *div* *fp sfz* *fp sfz* *fp sfz* *fp sfz* *fp sfz* *p sfz* *fff*

Vc. *arco* *fp sfz* *fp sfz* *fp sfz* *fp sfz* *fp sfz* *p sfz* *fff*

Db. *pizz* *fp sfz* *fp sfz* *fp sfz* *fp sfz* *fp sfz* *p sfz* *fff*

N ♩ = 80 With movement

196

Fl. 1 *sffz* *p* *ff* *p* *mp* *f* *mp* *mf*

Fl. 2 *sffz* *p* *ff* *p* *mp* *f* *mp* *mf*

Picc. *sffz* *mf* *mf*

Ob. 1 *sffz* *p* *ff* *p* *mp*

Ob. 2 *sffz* *p* *ff* *p* *mp*

C.A. *sfz*

Cl. 1 *sfz* *p* *f* *p* *f* *mp* *mp* *f*

Cl. 2 *sfz* *p* *f* *p* *f* *mp* *mp* *f*

Cl. 3 *sfz* *p* *f* *p* *f* *mp* *mp* *f*

B. Cl. *sfz* *mp* *sfz* *mp* *f* *mp*

Sop. Sax. *sfz* *p* *f* *f*

Alto Sax. *sfz* *p* *f* *mf*

Ban. 1 *sfz* *mp* *mp* *f* *mp*

Ban. 2 *sfz* *mp* *mp* *f* *mp*

Cbsn. *sfz* *mp*

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

Hn. 2,4 *sfz*

Tpt. 1 *pp* *p* *mp*

Tpt. 2 *pp* *p*

Tpt. 3 *pp* *p*

Tbn. 1 *sfz* *p* *f*

Tbn. 2 *sfz* *p* *f*

Tbn. 3 *sfz*

Tbn. 4 *sfz*

[Cowbell]

Perc. *sffz*

Tenor Drum *sffz*

Rim shot *ff* *p* *mf*

Vib. *mf* *f*

Pno. *sffz* *mf* *f*

N ♩ = 80 With movement

Vln. I *mp* *ff* *mf* *f* *p* *f*

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

Vla. *sffz* *mp* *pp* *mf* *pp* *mf*

Vc. *sffz* *mf* *mf* *mf*

Db. *sffz* *mf* *mf* *mf*

209 **O** 21

Fl. *ff* *mp*

Picc.

Ob.

Ob.

C. A.

Cl. *f*

Cl. *f*

Cl. *f*

B. Cl.

Sop. Sax. *f*

Alto Sax.

Bsn.

Bsn.

Cbsn.

Hr. 1,3 *f* *p*

Hr. 2,4 *f* *p*

Tpt.

Tpt.

Tpt.

Tbn. *p*

Tbn. *p*

Tbn.

Tba. *f* *mp*

Dr.

Vib. *ff* Dry/metallic

Pno. *ff*

Hp. *ff*

Vln. I *mf* *pp* *3/4*

Vln. II *mf* *pp*

Vla. *mp* *pp*

Vc. *mp* *pizz* *mp*

Vc. *mp* *pizz* *mp*

Db. *f* *mp* *pizz* *mp*

224

Fl. *mf* *ff*

Fl. *mf* *ff*

Picc. *ff* *ff*

Ob. *ff* *pp* *ff* *p* *ff*

Ob. *ff*

Cl. *f*

Cl. *f*

Cl. *f*

B. Cl. *f*

Sop. Sax. *p* *f* *p* *pp* *ff* *p*

Alto Sax. *ff*

Bsn. *ff*

Bsn. *ff*

Cbsn. *ff*

Hn. 1,3 *mf*

Hn. 2,4 *mf*

Tpt. *mf*

Tpt. *mf*

Tpt. *mf*

Tbn. *mf*

Tbn. *mf*

Tbn. *mf*

Tbn. *mf*

Dr. *mf*

Vib. *mf*

Pno. *mf* *ff*

Hp. *mf*

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

Vln. II *mf* *mf* *mf* *ff*

Vla. *mf* *mf* *ff*

Vc. *mp* *cresc.* *mp* *cresc.* *mp* *cresc.*

Db. *mf* *mp* *cresc.* *mp* *cresc.*

div piz

unis arco

pizz

arco

arco

arco

arco div

unis

235 **P** **2/4** **G.P** **3/4** **2/4** 23

Fl. *mf*
Fl. *mf*
Picc. *mf*
Ob. *mf*
Ob. *mf*
C.A. *f* *mp* *mf*
Cl. *p* *mp* *ff* *mf*
Cl. *p* *mp* *ff* *f* *mp* *mf*
Cl. *p* *mp* *ff* *f* *mp* *mf*
B. Cl. *f*
Sop. Sax. *mp* *ff* *mf*
Alto Sax. *p* *mp* *f* *mf*
Ban. *mp* *f*
Ban. *mp* *f*
Clasn. *p* *f*
Hn. 1,3 *mp* *f* *mp* *mf*
Hn. 2,4 *mp*
Tpt. *mp* *mf*
Tpt. *mp* *mf*
Tpt. *mp*
Tbn. *f*
Tbn. *f*
Tbn. *f*
Tbn. *f*
Tbn. *mp* *mf*
Perc. **G.P**
Perc. *ad. lib.*
Dr. *ad. lib.*
Vib. *f*
Pno. *ff* *f* (c.h.)
Hp.
Vln. I **P** **2/4** **G.P** *f* *div* *unis*
Vln. II *mf* *div* *unis* *div* *unis*
Vla. *mf* *f* *div* *unis*
Vc. *f*
Db. *ff* *f* *ff* *f*

R ♩ = 60 Calm, but still building

This page of the orchestral score includes the following instruments and parts:

- Flutes (Fl.):** Fl. I and Fl. II. Dynamics range from *ppp* to *fff*.
- Oboes (Ob.):** Ob. I and Ob. II. Dynamics range from *pp* to *fff*.
- Clarinets (Cl.):** Cl. I, Cl. II, Cl. III, Cl. IV.
- Bass Clarinet (Cbcl.):** Cbcl.
- Bassoon (Bsn.):** Bsn. I, Bsn. II.
- Contrabassoon (Cbsn.):** Cbsn.
- Horns (Hn.):** Hn. 1.3 and Hn. 2.4. Dynamics range from *pp* to *ff*.
- Trumpets (Tpt.):** Tpt. I, Tpt. II, Tpt. III. Includes instructions like 'Cup Mute' and 'Mute'. Dynamics range from *ppp* to *f*.
- trombones (Tbn.):** Tbn. I, Tbn. II, Tbn. III, Tbn. IV. Dynamics range from *ppp* to *f*.
- Percussion (Perc.):** Perc. I, Perc. II, Dr. Includes 'Soft Beaters' and 'Ratchet'.
- Vibraphone (Vib.):** Vib.
- Piano (Pno):** Pno.
- Harp (Hp.):** Hp.
- Violins (Vln.):** Vln. I and Vln. II. Dynamics range from *pp* to *fff*. Includes instructions like 'mute', 'div', and 'Mute Off'.
- Viola (Vla.):** Vla. Includes instructions like 'mute', 'div', and 'Mute Off'.
- Violoncello (Vcl.):** Vcl.
- Double Bass (Db.):** Db. Includes instructions like 'snap pizz div'.

Rehearsal Markers (R) are present at the beginning of the page, indicating a tempo of 60 bpm and the mood 'Calm, but still building'. The score features various time signatures (2/4, 3/4, 4/4) and performance directions such as 'G.P.' (Grave Performance), 'Mute Off', and 'Heavy' for the strings.