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*WORLD PREMIERE RECORDING ON ERM "MASTERWORKS", Vol.11
KIEV PHILHARMONIC ORCHESTRA / ROBERT IAN WINSTIN*

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Terpsichore, Op.7

"The Whirler"

or

Muse of Dance

EVOCATION OF THE SEVENTH OF THE NINE MUSES

Poème de danse

for

Full Orchestra

"TERPISCHORE" CONSISTS OF THE FOLLOWING THEMES AND DANCE SCENES:

The precocious Muse begins her wild, whirling dance;
Entrancing Terpsichore dazzles all those who behold her;
A most majestic and dramatic solo performer;
The beguiling Muse slows and strikes a pose;
Her frenzied dance resumes;
The Muse displays her hypnotic, swaying gracefulness;
She pauses one last time;
Her recollection of past glories, and homage to the ancient circular dances;
The capricious Terpsichore's Finale!

by
JONATHAN LITTLE

SCORE FOR LARGE ORCHESTRA IN "C"

(ca.14-15 mins.)

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Terpsichore - the "Whirler", or Muse of Dance

THE PRECOCIOUS MUSE BEGINS HER WILD, WHIRLING DANCE

Jonathan LITTLE 3

Capriccioso ma con gusto e spirito!

$\text{♩} = \text{ca. } 100$

Piccolo

Flute 1.2

Oboes 1.2

Cor Anglais

Clarinet in B \flat 1.2

Bass Clarinet in B \flat

Bassoon 1.2

Contrabassoon

I. III.

Horns in F 1-4

II. IV.

Trumpet in C 1.2.3

Trombone 1.2

Bass Trombone

Bass Tuba

7 tims: tune first to (low to high) (F/A flat, C, E flat, F, A flat, A natural, C)

Timpani
(7 tims & bird whistle)

Percussion 1
To triangle

Percussion 2
To sizzle cymbal - struck with triangle beater (if no sizzle cym, use triangle beater scraped along crash cym)

Percussion 3
Glock/Xylo
(+ F crotales, bass drum, tam-tam, sistrum & castanets)

Harp

Celesta

Harpsichord

Capriccioso ma con gusto e spirito!

$\text{♩} = \text{ca. } 100$

Violin I

Violin II

Viola

Violoncello

Double Bass

N.B.: Wherever a single grace note is shown before a trill, that note indicates the interval of the trill, and the trill should begin marginally before the beat, on that note.

Picc.

Fl. 1.2

Ob. 1.2

C. A.

B♭ Cl. 1.2

Bass Cl.

Bsn. 1.2

Cbsn.

Hns. 1-4

C Tpt.

Tbn.

B. Tbn.

B. Tba.

Timp.

Perc. I

Perc. II

Glock/
Xylo.

Hp.

Cel.

Hpsd.

Vln. I

Vln. II

Vla.

Vc.

Db.

I. con sord. (straight mute) *mp*

II. con sord. (straight mute) *mp*

To crotales (F octave) with triangle beaters

p

6

3

3

PERCUSSION INSTRUMENTATION = PERC.I: triangle, 3 high cowbells, tam-tam, bell tree, 2 timbales, bass drum (secco), snare drum; PERC.II: sizzle cymbal, 2 high suspended cymbals, large suspended cymbal, sleigh bells, anvil/brake drum, tambourine, 2 rototoms (or similar), bass drum (secco). More than 3 percussionists may be employed, if this is found to be most practical to play all the instruments well.

5

Picc.

Fl. 1.2

Ob. 1.2

C. A.

B \flat Cl.1.2

Bass Cl.

Bsn. 1.2

Cbsn.

Hns. 1-4

C Tpt.

Tbn.

B. Tbn.

B. Tba.

Timp.

Perc. I

Perc. II

Glock/
Xylo.

Hp.

Cel.

Hpsd.

Vln. I

Vln. II

Vla.

Vc.

Db.

This musical score page, numbered 6, features a variety of instruments. The woodwind section includes Piccolo (Picc.), Flute 1 and 2 (Fl. 1.2), Oboe 1 and 2 (Ob. 1.2), Clarinet in A (C. A.), Clarinet in Bb (Bb Cl. 1.2), Bass Clarinet (Bass Cl.), Bassoon 1 and 2 (Bsn. 1.2), and Contrabassoon (Cbsn.). The brass section consists of Horns 1-4 (Hns. 1-4), Trumpet in C (C Tpt.), Trombone (Tbn.), Baritone Trombone (B. Tbn.), and Tuba (B. Tba.). The percussion section includes Percussion I (Perc. I), Percussion II (Perc. II), Glockenspiel/Xylophone (Glock/Xylo.), and Harp (Hp.). The string section includes Cello (Cel.), Harpsichord (Hpsd.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The score begins at measure 7. The Piccolo part has a dynamic marking of *mp*. The Harp part features a sixteenth-note scale with a fermata and a '6' marking. The Viola and Violoncello parts have triplet markings. The Violin I and II parts have long, sweeping phrases. Percussion II has a specific rhythmic pattern. The string parts have various rhythmic values and phrasing.

8

Picc.

Fl. 1.2

Ob. 1.2

C. A.

B♭ Cl. 1.2

Bass Cl.

Bsn. 1.2

Cbsn.

C Tpt. I. senza sord. (naturale)
II. senza sord. (naturale)

Tbn.

B. Tbn.

B. Tba.

Timp.

Perc. I To cowbells (3 high-pitched) - with nylon tip drum sticks:

Perc. II To suspended cymbals (2 high-pitched, slightly damped) - with nylon tip drum sticks:

Glock/
Xylo. (F octave crotales) To glock. - hard plastic mallets

Hp.

Cel.

Hpsd.

Vln. I

Vln. II

Vla.

Vc.

Db.

A

10

Picc.

Fl. 1.2

Ob. 1.2

C. A.

B♭ Cl. 1.2

Bass Cl.

Bsn. 1.2

Cbsn.

C Tpt.

Tbn.

B. Tbn.

B. Tba.

Timp.

Perc. I

Perc. II

Glock/
Xylo.

Hp.

Cel.

Hpsd.

Vln. I

Vln. II

Vla.

Vc.

Db.

unis.

f

f

SOLO - wood sticks

ff

To tam-tam (damped) with nylon tip sticks

p

p

(High cymbal) (sus crash cym w/ triangle beater)

mf

f

To xylophone - 8 mallets!

f

mf

SOLO - couple manuals

ff

m.g.

m.g.

A

col legno

divisi a2

mp

pizz.

f

N.B.: The harpsichord may be amplified for balance purposes, if the conductor deems it necessary.
Alternatively, an electronic keyboard - on harpsichord setting - may be employed, should circumstances determine this to be a more viable option.

13

Picc. -

Fl. 1.2 -

Ob. 1.2 -

C. A. -

B♭ Cl. 1.2 -

Bass Cl. -

Bsn. 1.2 -

Cbsn. -

C Tpt. - (naturale)

Tbn. - (naturale)

B. Tbn. -

B. Tba. -

Timp. -

Perc. I
To cowbells - with nylon tip drum sticks
p

Perc. II
(sus cyms - with nylon tip drum sticks) *p* 3 (High cymbal) *mf*

Glock/
Xylo. To glock. - hard plastic mallets *f* To tam-tam (damped) with nylon tip sticks *p*

Hp. -

Cel. *f*

Hpsd. *ff* m.g. 8va

Vln. I col legno *mp*

Vln. II col legno *mp*

Vla. -

Vc. -

Db. pizz.

B

15

Picc. *ff* 12

Fl. 1.2

Ob. 1.2

C. A.

B♭ Cl. 1.2

Bass Cl.

Bsn. 1.2

Cbsn.

C Tpt. *f* 3 I. II. III. I. II. 3 III. 3

Tbn. *f*

B. Tbn. *f*

B. Tba.

Timp. SOLO *ff*

Perc. I SOLI - 2 timbales *ff* 3

Perc. II SOLI - 2 rototoms *ff* 3

Glock/
Xylo.

Hp.

Cel.

Hpsd.

B

Vln. I

Vln. II

Vla.

Vc.

Db.

C

18

Picc.

(Fl. I. & II. alternate as indicated)

I. II.

ff 12 12 12 12

Ob. 1.2

ff

C. A.

B♭ Cl. 1.2

Bass Cl.

Bsn. 1.2

unis.

mf

Cbsn.

Hns. 1-4

C Tpt.

Tbn.

f

B. Tbn.

f

B. Tba.

Timp.

Perc. I

Perc. II

(glock.)

Glock/
Xylo.

ff

Hp.

Cel.

C

Vln. I

Vln. II

Vla.

Vc.

Db.

19

Picc.

I.

II.

I.

12

12

12

12

Fl. 1.2

Ob. 1.2

C. A.

B♭ Cl. 1.2

Bass Cl.

Bsn. 1.2

Cbsn.

Hns. 1-4

C Tpt.

Tbn.

B. Tbn.

B. Tba.

Timp.

Perc. I

Perc. II

Glock/
Xylo.

ff

R R L L etc.

12

12

Vln. I

Vln. II

Vla.

Vc.

Db.

20

Picc.

Fl. 1.2 II. I. 12 12 12 12

Ob. 1.2

C. A.

B♭ Cl. 1.2

Bass Cl.

Bsn. 1.2

Cbsn.

C Tpt.

Tbn.

B. Tbn.

B. Tba.

f

To nightingale whistle (or other loud high-pitched warbling bird whistle)

Timp.

To bell tree

Perc. I *ff* *gliss.* *gliss.*

To sleigh bells

Perc. II *ff*

Glock/ Xylo.

Hp. *ff* 12 12

Cel. *ff* 12 12

Vln. I

Vln. II

Vla.

Vc.

Db.

E♭F♯G♭A♭
B♭C♯D♯

21

Picc. *12*

Fl. 1.2 *12*

Ob. 1.2

C. A.

Bsn. 1.2

C Tpt. I. con sord.(straight mute) *ff*
II. con sord.(straight mute) *ff*

Tbn.

B. Tbn.

B. Tba.

Timp. *ff*

Perc. I *gliss.*

Perc. II *gliss.*

Glock/ Xylo. *12*

Hp. *12*

Cel. *12*

Vln. I

Vln. II

Vla.

Vc.

Db.

D

Un poco meno mosso

♩ = 94

Cantabile SOLI

Picc. 

Fl. 1.2 

Ob. 1.2 


C. A. 

B♭ Cl. 1.2 

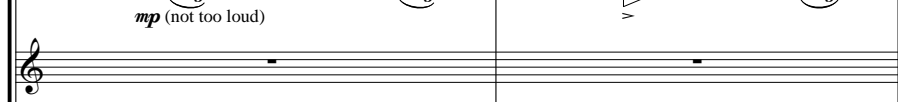
Bass Cl. 

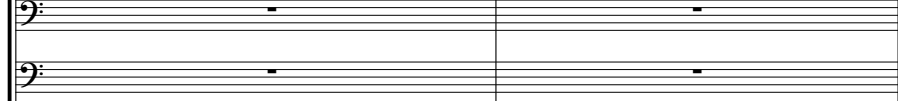
Bsn. 1.2 


Cbsn. 


Hns. 1-4 *mp* (not too loud) 

mp (not too loud) 

C Tpt. 

Tbn. 

B. Tbn. 

B. Tba. 

D

Un poco meno mosso

♩ = 94

Vln. I 

Vln. II 

Vla. *Cantabile SOLI unis.* *f* 

Vc. *f* 

Db. 

Subito più mosso

♩ = 100

27

Picc.

Fl. 1.2

Ob. 1.2

C. A.

B♭ Cl. 1.2

Bass Cl.

Bsn. 1.2

Cbsn.

Hns. 1-4

C Tpt.

Tbn.

B. Tbn.

B. Tba.

Timp.

Perc. I

Perc. II

Subito più mosso

♩ = 100

Vln. I

Vln. II

Vla.

Vc.

Db.

unis.

ff

f

mf

divisi a2

(unis.)

Subito meno mosso

$\text{♩} = 90$

E

Picc. $\text{♩} = 90$

Fl. 1.2

Ob. 1.2

C. A.

B♭ Cl. 1.2

Bass Cl.

Bsn. 1.2

Cbsn.

Hns. 1-4 *mp* (not too loud)

C Tpt.

Tbn.

B. Tbn.

B. Tba.

Timp. (Hard felt sticks; top line smooth and melodic) *mp*

Perc. I

Perc. II To anvil/brake drum *mf* 1.v.

Glock/Xylo.

Subito meno mosso

$\text{♩} = 90$

E

Vln. I

Vln. II

Vla. *f* unis.

Vc. unis.

Db. *mf* divisi a2

33

Picc.

Fl. 1.2

Ob. 1.2

C. A.

B \flat Cl. 1.2

Bass Cl.

Bsn. 1.2

Cbsn.

Hns. 1-4

C Tpt.

Tbn.

B. Tbn.

B. Tba.

Timp.

Perc. I
To sus. cym. (hard yarn mallets)
(molto cresc. & decresc.) *mf*

Perc. II
l.v.

Glock/
Xylo.

Un poco più mosso e poco accel.

Vln. I

Vln. II

Vla.

Vc.

Db.

ff

mp *mf* *f*

un. *f*

divisi a2 *mf*

un. *mf*

12

F

A tempo

♩ = 100

36 *t*

Picc. *t*

(Fl. I. & II. alternate as indicated)

Fl. I. 1.2 *ff* 12 12 12 12

Ob. 1.2 *ff*

C. A. *ff*

B♭ Cl. 1.2

Bass Cl.

Bsn. 1.2 *mf* unis.

Cbsn.

C Tpt.

Tbn. *f*

B. Tbn. *f*

B. Tba.

Timp. *ff*

Perc. I *ff* > l.v.

Perc. II

(glock.)

Glock/ Xylo. *ff* *t*

Hp.

F

A tempo

♩ = 100

Vln. I

Vln. II

Vla.

Vc.

Db.

This page of a musical score, numbered 21, contains the following instruments and parts:

- Picc.**: Piccolo, starting at measure 37 with a trill and a melodic line.
- Fl. 1.2**: Flutes 1 and 2, playing a melodic line with first and second endings.
- Ob. 1.2**: Oboe 1 and 2, playing a rhythmic pattern.
- C. A.**: Clarinet in A, playing a rhythmic pattern.
- B♭ Cl. 1.2**: Clarinet in B-flat, silent.
- Bass Cl.**: Bass Clarinet, silent.
- Bsn. 1.2**: Bassoon 1 and 2, playing a rhythmic pattern.
- Cbsn.**: Contrabassoon, silent.
- C Tpt.**: Trumpet in C, silent.
- Tbn.**: Trombone, playing a sustained chord.
- B. Tbn.**: Baritone Trombone, playing a sustained chord.
- B. Tba.**: Tuba, silent.
- Timp.**: Timpani, silent.
- Perc. I**: Percussion I, silent.
- Perc. II**: Percussion II, silent.
- Glock/Xylo.**: Glockenspiel/Xylophone, playing a melodic line with a forte (*ff*) dynamic.
- Cel.**: Cello, silent.
- Hpsd.**: Harpsichord, silent.
- Vln. I**: Violin I, silent.
- Vln. II**: Violin II, silent.
- Vla.**: Viola, silent.
- Vc.**: Violoncello, silent.
- Db.**: Double Bass, silent.

38

Picc.

Fl. 1.2 I. II.

Ob. 1.2

C. A.

Bsn. 1.2 *ff*

Hns. 1-4 *ff*

C Tpt.

Tbn. *mf*

B. Tbn. *mf*

B. Tba. *mf*

Timp. To nightingale whistle (or other loud high-pitched warbling bird whistle)

Perc. I To bell tree *ff* *gliss.* *gliss.*

Perc. II To sleigh bells *ff*

Glock/ Xylo. *ff*

Hp. *ff*

Cel. *ff*

Vln. I

Vln. II

Vla.

Vc.

Db.

39

Picc. *12* *12* *ff* *12*

Fl. 1.2 *12* *12* *12* *12*

Ob. 1.2 *v* *v* *v* *v*

C. A. *v* *v* *v* *v*

Bsn. 1.2 *v* *v* *v* *v*

Hns. 1-4 *t* *t* *t* *t*

C Tpt.

Tbn. *t* *t* *t* *t*

B. Tbn. *t* *t* *t* *t*

B. Tba. *t* *t* *t* *t*

Timp. *t* *t* *t* *t*

Perc. I *ff* *gliss.* *gliss.*

Perc. II *t* *t* *t* *t*

Glock/Xylo. *t* *t* *t* *t*

Hp. *12* *12* *12* *12*

Cel. *12* *12*

Vln. I

Vln. II

Vla.

Vc.

Db.

This page of a musical score, numbered 24, contains the following instruments and parts:

- Picc.**: Piccolo, with trill markings at the beginning and end of the section.
- Fl. 1.2**: Flute 1 and 2, playing a melodic line with *ff* dynamics and triplet markings (12).
- Ob. 1.2**: Oboe 1 and 2, playing a rhythmic accompaniment.
- C. A.**: Clarinet in A, playing a rhythmic accompaniment.
- B♭ Cl. 1.2**: Bass Clarinet 1 and 2, with rests.
- Bass Cl.**: Bass Clarinet, with rests.
- Bsn. 1.2**: Bassoon 1 and 2, with rests.
- Cbsn.**: Contrabassoon, with rests.
- Hns. 1-4**: Horns 1-4, playing triplets with the instruction *Nobile e brillante!* and *fff* dynamics.
- C Tpt.**: Cornet in E-flat, with rests.
- Tbn.**: Tenor Trombone, playing *f* dynamics.
- B. Tbn.**: Baritone Trombone, playing *f* dynamics.
- B. Tba.**: Bass Trombone, with rests.
- Timp.**: Timpani, with rests.
- Perc. I & II**: Percussion I and II, with rests.
- Glock./Xylo.**: Glockenspiel and Xylophone, playing *ff* dynamics with trill markings.
- Hp.**: Harp, with rests.
- Cel.**: Cello, with rests.
- Vln. I & II**: Violins I and II, with rests.
- Vla.**: Viola, with rests.
- Vc.**: Violoncello, with rests.
- Db.**: Double Bass, with rests.

41 Picc. *tr*

I. Fl. 1.2 *12* *12* II. *12* *12*

Ob. 1.2 *v*

C. A. *v*

Hns. 1-4 *v* *3*

C Tpt.

Tbn. *b*

B. Tbn.

B. Tba.

Timp.

Perc. I

Perc. II

Glock/
Xylo. *tr* *ff* *12* *12*

Hp.

Cel.

Vln. I

Vln. II

Vla.

Vc.

Db.

42

Picc. *mf*

Fl. 1, 2 I. *mf* *12* II. *mf* *12*

Ob. 1, 2 *mf*

C. A. *mf*

Hns. 1-4 *mf*

C. Tpt. *mf*

Tbn. *mf*

B. Tbn. *mf*

B. Tba. *mf*

Timp. *mp cresc.*

Perc. I

Perc. II

Glock/
Xylo.

Hp. *ff* *12* *12*

Cel. *ff* *12* *12*

Vln. I

Vln. II

Vla.

Vc.

Db.

43

Picc.

Fl. I, 2

Ob. 1, 2

C. A.

Hns. 1-4

C Tpt.

Tbn.

B. Tbn.

B. Tba.

Timp.

Perc. I

Perc. II

(Glock. gliss. "black" notes only - smooth rather than too loud)

L L L L L L R R R R R R L gliss. R gliss. L gliss. R gliss. L gliss. R gliss.

Glock/ Xylo.

Hp.

Cel.

Vln. I

Vln. II

Vla.

Vc.

Db.

44

Picc.

Fl. 1.2

Ob. 1.2

C. A.

B♭ Cl. 1.2

Bass Cl.

Bsn. 1.2

Cbsn.

Hns. 1-4

C Tpt.

Tbn.

B. Tbn.

B. Tba.

Timp.

Perc. I

Perc. II

Glock/
Xylo.

Hp.

Cel.

Vln. I

Vln. II

Vla.

Vc.

Db.

45

Fl. 1.2 I. II. I. II.

Ob. 1.2

Bb Cl. 1.2 I. II. I. II. I. II. I. II.

Bsn. 1.2

Hns. 1-4 *mf*

C Tpt. *f* senza sord. (naturale) I. & II. only *f*

Tbn.

B. Tbn.

B. Tba.

Timp.

Perc. I Bell tree *gliss.*

Perc. II To tambourine (hand strike on crotchets; shake back and forth between) *6*

Glock/ Xylo. L *gliss.* R *gliss.* L *gliss.* R *gliss.* L *gliss.* R *gliss.* L *gliss.* R *gliss.*

Hp. *ff* *gliss.* *ff* *gliss.* *ff* *gliss.* *ff* *gliss.*

Vln. I *mp* *ff* *mp* *ff* *mp* *ff* *mp* *ff*

Vln. II *mp* *ff* *mp* *ff* *mp* *ff* *mp* *ff*

Vla.

Vc.

Db. *f* divisi a2 (arco)

46

Picc. _____

Fl. 1.2 _____

Ob. 1.2 _____

C. A. _____

B♭ Cl. 1.2
 (Cl. I & II alternate)
 I. *f* 12 II. 12

Bass Cl. _____
f 12 *mf* 6 6 *mf* *mp*

Bsn. 1.2 _____
mf *mp*

Cbsn. _____
mf *mp*

C Tpt. _____
 II. & III. only (naturale)
mp 3 3 I.

Tbn. _____
f *molto dim.* *pp*

B. Tbn. _____
f *molto dim.* *pp* *mp* 3 6 6

B. Tba. _____
f *molto dim.* *pp* *mp* 3 6 6 *p*

Timp. _____
f *molto dim.* *pp*

Perc. I _____
gliss.
 I.v. (let ring)

Perc. II _____

Glock/
 Xylo. _____
 (Let glock. ring this bar only)

Hp. _____
gliss.
 E♭F♯G♭A♯
 B♭C♯D♯
f *mf*

Vln. I _____
f *mf* unis. V

Vln. II _____
mf unis. V

Vla. _____
mf unis. V

Vc. _____
mp unis. V

Db. _____
 (arco)

G

49

Picc. -

Fl. 1.2 -

Ob. 1.2 -

C. A. -

B♭ Cl. 1.2 -

Bass Cl. -

Bsn. 1.2 -

Cbsn. -

Hns. 1-4 -

C Tpt. -

Tbn. -

B. Tbn. -

B. Tba. -

Timp. - *Soft sticks* *p* - *Back to wood sticks!*

Perc. I -

Perc. II -

Glock/
Xylo. -

Hp. *Près de la table*
mp *mp* *mp*
8^{va} *8^{va}* *8^{va}*

G

Vln. I *divisi a2* *mp*

Vln. II *divisi a2* *mp*

Vla. *divisi a2* *mp*

Vc. *divisi a2* *ff*

Db. *divisi a2* *mp* *mf* *ff*

56

Picc. $\frac{3}{16}$ $\frac{2}{4}$ $\frac{3}{16}$ $\frac{2}{4}$

Fl. 1.2 $\frac{3}{16}$ $\frac{2}{4}$ $\frac{3}{16}$ $\frac{2}{4}$

Ob. 1.2 $\frac{3}{16}$ $\frac{2}{4}$ $\frac{3}{16}$ $\frac{2}{4}$

C. A. $\frac{3}{16}$ $\frac{2}{4}$ $\frac{3}{16}$ $\frac{2}{4}$

B \flat Cl. 1.2 $\frac{3}{16}$ $\frac{2}{4}$ $\frac{3}{16}$ $\frac{2}{4}$

Bass Cl. $\frac{3}{16}$ $\frac{2}{4}$ $\frac{3}{16}$ $\frac{2}{4}$

Bsn. 1.2 $\frac{3}{16}$ $\frac{2}{4}$ $\frac{3}{16}$ $\frac{2}{4}$

Cbsn. $\frac{3}{16}$ $\frac{2}{4}$ $\frac{3}{16}$ $\frac{2}{4}$

Hns. 1-4 $\frac{3}{16}$ $\frac{2}{4}$ $\frac{3}{16}$ $\frac{2}{4}$

C Tpt. $\frac{3}{16}$ $\frac{2}{4}$ $\frac{3}{16}$ $\frac{2}{4}$

Tbn. $\frac{3}{16}$ $\frac{2}{4}$ $\frac{3}{16}$ $\frac{2}{4}$

B. Tbn. $\frac{3}{16}$ $\frac{2}{4}$ $\frac{3}{16}$ $\frac{2}{4}$

B. Tba. $\frac{3}{16}$ $\frac{2}{4}$ $\frac{3}{16}$ $\frac{2}{4}$

Timp. (Wood sticks) f $\frac{3}{16}$ $\frac{2}{4}$ f $\frac{3}{16}$ $\frac{2}{4}$

Perc. I 2 timbales f $\frac{3}{16}$ $\frac{2}{4}$ f $\frac{3}{16}$ $\frac{2}{4}$

Perc. II 2 rototoms f $\frac{3}{16}$ $\frac{2}{4}$ f $\frac{3}{16}$ $\frac{2}{4}$

Glock/ Xylo. To bass drum (damped) mf $\frac{3}{16}$ $\frac{2}{4}$ mf $\frac{3}{16}$ $\frac{2}{4}$

Vln. I $\frac{3}{16}$ $\frac{2}{4}$ $\frac{3}{16}$ $\frac{2}{4}$

Vln. II $\frac{3}{16}$ $\frac{2}{4}$ $\frac{3}{16}$ $\frac{2}{4}$

Vla. $\frac{3}{16}$ $\frac{2}{4}$ $\frac{3}{16}$ $\frac{2}{4}$

Vc. $\frac{3}{16}$ $\frac{2}{4}$ $\frac{3}{16}$ $\frac{2}{4}$ ff

Db. $\frac{3}{16}$ $\frac{2}{4}$ $\frac{3}{16}$ $\frac{2}{4}$ ff

H

63

Picc. -
Fl. 1.2 -
Ob. 1.2 -
C. A. -
B♭ Cl. 1.2 -
Bass Cl. -
Bsn. 1.2 -
Cbsn. -
Hns. 1-4 *f*
C Tpt. -
Tbn. -
B. Tbn. -
B. Tba. -
Timp. -
Perc. I -
Perc. II -
Glock/
Xylo. -
Cel. -
Vln. I -
Vln. II -
Vla. -
Vc. -
Db. -

Detailed description: This page of a musical score, page 33, contains measures 63 through 66. The score is for a full orchestra and string section. The woodwind section includes Piccolo, Flutes 1 and 2, Oboes 1 and 2, Cor Anglais, B♭ Clarinets 1 and 2, Bass Clarinet, Bassoons 1 and 2, and Contrabassoon. The brass section includes Trumpets in C, Trombones (Tenor and Bass), and Tuba. The percussion section includes Timpani, two Percussion parts, Glockenspiel, and Xylophone. The keyboard section includes Celesta. The string section includes Violins I and II, Viola, Violoncello, and Double Bass. Measures 63 and 64 feature a complex woodwind and string texture with many notes and dynamics. Measures 65 and 66 are mostly rests for all instruments. A rehearsal mark 'H' is placed at the beginning of measure 63. The page number '33' is in the top right corner.

67

Picc. -

Fl. 1.2 -

Ob. 1.2 -

C. A. -

B♭ Cl. 1.2 -

Bass Cl. -

Bsn. 1.2 -

Cbsn. -

Hns. 1-4 *ff*

(sempre senza sord. - naturale - al fine)

C Tpt. *ff*

Tbn. -

B. Tbn. -

B. Tba. -

Timp. (Wood sticks) *ff* SOLO *ff*

Perc. I *fff*

Perc. II *fff*

Glock/ Xylo. large sus cym. To tam-tam *ff*

Cel. -

Vln. I -

Vln. II -

Vla. -

Vc. -

Db. -

72

Picc.

Fl. 1.2

Ob. 1.2

C. A.

B \flat Cl. 1.2

Bass Cl.

Bsn. 1.2

Cbsn.

Hns. 1-4

C Tpt.

Tbn.

B. Tbn.

B. Tba.

Timp.

Perc. I

Perc. II

Glock/
Xylo.

Hp.

Cel.

Hpsd.

Vln. I

Vln. II

Vla.

Vc.

Db.

SOLO

ff

SOLO

ff

12

ff

3

3

6

6

6

6

6

6

3

3

74 Picc. *sfz*

Fl. 1.2 *ff*

Ob. 1.2 *ff*

C. A. *f*

B♭ Cl. 1.2 *f*

Bass Cl. *f*

Bsn. 1.2 *f*

Cbsn. *f*

Hns. 1-4 *f*

Tbn. *ff molto legato e minaccioso!*

B. Tbn. *ff molto legato e minaccioso!*

B. Tba. *ff molto legato e minaccioso!*

To sistrum (and/or Turkish Crescent - or large tambourine): slap or stamp on accents

Glock/ Xylo. *mp f*

Vln. I *mp ff*

Vln. II *mp ff*

Vla. *f*

Vc. *f*

Db. *f*

N.B.: PERCUSSION III -- The "SISTRUM" should be capable of producing a bright, metallic clatter. If an appropriate sistrum is not available, a TURKISH CRESCENT should ideally be used (otherwise known as a JINGLING JOHNNY, or PAVILLON CHINOIS). If these instruments are not available, then a large tambourine with batter head may suffice. The instruments should be slapped with the hand on the accents (on the batter head of the tambourine, for instance) or - in the case of the Turkish Crescent - the instrument stamped on the floor on the accents, so producing a dull thud. A COMBINATION OF TWO OR MORE DIFFERENT TYPES OF INSTRUMENT MAY EVEN BE EMPLOYED FOR A FULLER EFFECT, IF ENOUGH HANDS / PLAYERS ARE FREE!

75

Picc. *sfz*

(Fl. I & II. alternate)

Fl. 1.2 *sfz*

Ob. 1.2 *sfz*

C. A. *sfz*

B♭ Cl. 1.2 *sfz*

Bass Cl. *sfz*

Bsn. 1.2

Obsn.

Hns. 1-4

Tbn. *sfz*

B. Tbn. *sfz*

B. Tba. *sfz*

Glock/ Xylo. *mp* *f* *mp* *f* *mp* *f* *mp* *ff*

Vln. I *mp* *ff* *mp* *ff* *mp* *ff* *mp* *ff*

Vln. II *mp* *ff* *mp* *ff* *mp* *ff* *mp* *ff*

Vla.

Vc.

Db.

Detailed description: This page of a musical score, numbered 37, contains staves for various instruments. The Piccolo (Picc.) and Flutes (Fl. 1.2) play a melodic line starting at measure 75, marked with a forte dynamic (sfz). The Flutes alternate between the first and second parts. The Oboe (Ob. 1.2) and Clarinet in A (C. A.) play a rhythmic accompaniment of eighth notes, with triplets and a nonet. The Bass Clarinet (B♭ Cl. 1.2) also plays eighth notes with triplets. The Trombone (Tbn.) and Bass Trombone (B. Tbn.) play a sustained note. The Glockenspiel (Glock/ Xylo.) and Violins (Vln. I and II) play a rhythmic pattern of eighth notes with triplets and a nonet, marked with dynamics from mezzo-piano (mp) to fortissimo (ff). The Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.) are present but have no notation on this page.

Picc. *sfz*

Fl. 1.2

Ob. 1.2

C. A.

B♭ Cl. 1.2

Bass Cl.

Bsn. 1.2

Cbsn.

Hns. 1-4

Tbn. *ff*

B. Tbn. *ff*

B. Tba. *ff*

Glock/
Xylo. *mp* *f*

Vln. I *mp* *ff*

Vln. II *mp* *ff*

Vla.

Vc.

Db.

77

Picc. *sfz*

Fl. 1.2 *sfz*

Ob. 1.2 *sfz*

C. A. *sfz*

B♭ Cl. 1.2 *sfz*

Bass Cl.

Bsn. 1.2

Cbsn.

Hns. 1-4

Tbn.

B. Tbn.

B. Tba.

Glock/ Xylo. *mp* *f* *mp* *f* *mp* *f* *mp* *ff*

Vln. I *mp* *ff* *mp* *ff* *mp* *ff* *mp* *ff* ⁹

Vln. II *mp* *ff* *mp* *ff* *mp* *ff* *mp* *ff* ⁹

Vla.

Vc.

Db.

78

Picc. *sfz*

Fl. 1.2

Ob. 1.2

C. A.

B♭ Cl. 1.2

Bass Cl.

Bsn. 1.2

Cbsn.

Hns. 1-4

Tbn. *ff*

B. Tbn. *ff*

B. Tba. *ff*

Glock/ Xylo. *mp* *f*

Vln. I *mp* *ff*

Vln. II *mp* *ff*

Vla.

Vc.

Db.

80

Picc. *sfz*

Fl. 1.2

Ob. 1.2

C. A.

B♭ Cl. 1.2

Bass Cl.

Bsn. 1.2

Cbsn.

Hns. 1-4

Tbn. *ff*

B. Tbn. *ff*

B. Tba. *ff*

Glock/
Xylo. *mp* *f*

Vln. I *mp* *ff*

Vln. II *mp* *ff*

Vla.

Vc.

Db.

81

Picc. *sfz*

Fl. 1.2 I. II. *sfz*

Ob. 1.2 *sfz*

C. A. *sfz*

B♭ Cl. 1.2 *sfz*

Bass Cl. *sfz*

Bsn. 1.2

Cbsn.

Hns. 1-4

Tbn. *mp* *f*

B. Tbn. *mp* *f*

B. Tba. *mp* *f*

Glock/ Xylo. *mp* *f* *mp* *f* *mp* *f* *mp* *ff*

Vln. I *mp* *ff* *mp* *ff* *mp* *ff* *mp* *ff* *mp* *ff* *mp* *ff*

Vln. II *mp* *ff* *mp* *ff* *mp* *ff* *mp* *ff* *mp* *ff* *mp* *ff*

Vla.

Vc.

Db.

Detailed description: This page of a musical score, numbered 43, covers measures 81 through 84. The score is for a full orchestra. The Piccolo (Picc.) and Flute 1 & 2 (Fl. 1.2) parts feature a melodic line with a 12-measure phrase and a 9-measure phrase, both marked *sfz*. The Oboe 1 & 2 (Ob. 1.2) part has a similar melodic line with triplets and a 9-measure phrase, also marked *sfz*. The Clarinet in A (C. A.) and Bass Clarinet 1 & 2 (B♭ Cl. 1.2) parts play a rhythmic accompaniment with triplets, marked *sfz*. The Bass Clarinet (Bass Cl.), Bassoon 1 & 2 (Bsn. 1.2), and Contrabassoon (Cbsn.) parts are silent. The Horns 1-4 (Hns. 1-4) are also silent. The Trombone (Tbn.), Baritone Trombone (B. Tbn.), and Bass Trombone (B. Tba.) parts play a sustained chord, marked *mp*. The Glockenspiel and Xylophone (Glock/ Xylo.) part has a rhythmic accompaniment with triplets and a 9-measure phrase, marked *mp* and *f*. The Violin I (Vln. I) and Violin II (Vln. II) parts play a melodic line with triplets and a 9-measure phrase, marked *mp* and *ff*. The Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.) parts are silent.

82

Picc. - - - - - 2/4 - 4/4 -

Fl. 1.2 - - - - - 2/4 - 4/4 -

Ob. 1.2 - - - - - 2/4 - 4/4 -

C. A. - - - - - 2/4 - 4/4 -

B♭ Cl. 1.2 - - - - - 2/4 - 4/4 -

Bass Cl. - - - - - 2/4 - 4/4 -

Bsn. 1.2 - - - - - 2/4 - 4/4 -

Cbsn. - - - - - 2/4 - 4/4 -

Hns. 1-4 *ff* - - - - - 2/4 - 4/4 -

C Tpt. *f* - - - - - *ff* - - - - - 2/4 - 4/4 -

Tbn. - - - - - 2/4 - 4/4 -

B. Tbn. - - - - - 2/4 - 4/4 -

B. Tba. - - - - - 2/4 - 4/4 -

Timp. (Wood sticks) *ff* 3 - - - - - SOLO *fff* 3 3 - - - - - SOLO

Perc. I *fff* - - - - - *fff* 3 3 - - - - - SOLO *fff* 3 3 3

Perc. II *fff* - - - - - *fff* - - - - - SOLO *fff* 3

Glock/ Xylo. To tam-tam *ff* - - - - -

Hp. - - - - - 2/4 - 4/4 -

Cel. - - - - - 2/4 - 4/4 -

Hpsd. - - - - - 2/4 - 4/4 -

Vln. I - - - - - 2/4 - 4/4 -

Vln. II - - - - - 2/4 - 4/4 -

Vla. - - - - - 2/4 - 4/4 -

Vc. - - - - - 2/4 - 4/4 -

Db. - - - - - 2/4 - 4/4 -

12
ff

88

Picc. - Fl. 1.2 - Ob. 1.2 - C. A. - B♭ Cl. 1.2 - Bass Cl. - Bsn. 1.2 - Cbsn. - Hns. 1-4 - C Tpt. - Tbn. - B. Tbn. - B. Tba. - Timp. - Perc. I - Perc. II - Glock/ Xylo. - Hp. - Cel. - Hpsd. - Vln. I - Vln. II - Vla. - Vc. - Db.

91 Picc. *sfz*

Fl. 1.2 *ff* *ff*

Ob. 1.2 *ff*

C. A. *f*

B♭ Cl. 1.2 *f*

Bass Cl. *f*

Bsn. 1.2

Cbsn.

Hns. 1-4

Tbn. *ff* *molto legato e minaccioso!*

B. Tbn. *ff* *molto legato e minaccioso!*

B. Tba. *ff* *molto legato e minaccioso!*

To sistrum (and/or Turkish Crescent - or large tambourine): slap or stamp on accents

Glock/ Xylo. *mp* *f* *mp* *f* *mp* *f* *mp* *f*

Vln. I *mp* *ff* *mp* *ff* *mp* *ff* *mp* *ff*

Vln. II *mp* *ff* *mp* *ff* *mp* *ff* *mp* *ff*

Vla.

Vc.

Db.

92

Picc. *sfz*

(Fl. I & II. alternate)

Fl. 1.2 *sfz*

Ob. 1.2 *sfz*

C. A. *sfz*

B♭ Cl. 1.2 *sfz*

Bass Cl. *sfz*

Bsn. 1.2

Cbsn.

Hns. 1-4

Tbn.

B. Tbn.

B. Tba.

Glock/
Xylo. *mp* *f* *mp* *f* *mp* *f* *mp* *ff*

Vln. I *mp* *ff* *mp* *ff* *mp* *ff* *mp* *ff* ⁹

Vln. II *mp* *ff* *mp* *ff* *mp* *ff* *mp* *ff* ⁹

Vla.

Vc.

Db.

93 Picc. *sfz*

Fl. 1.2

Ob. 1.2

C. A.

B♭ Cl. 1.2

Bass Cl.

Bsn. 1.2

Cbsn.

Hns. 1-4

Tbn. *ff*

B. Tbn. *ff*

B. Tba. *ff*

Glock/
Xylo. *mp* *f*

Vln. I *mp* *ff*

Vln. II *mp* *ff*

Vla.

Vc.

Db.

94

Picc. *sfz*

Fl. 1.2

Ob. 1.2

C. A. *sfz*

B♭ Cl. 1.2 *sfz*

Bass Cl.

Bsn. 1.2

Cbsn.

Hns. 1-4

Tbn.

B. Tbn.

B. Tba.

Glock/ Xylo. *mp* *f* *mp* *f* *mp* *f* *mp* *ff*

Vln. I *mp* *ff* *mp* *ff* *mp* *ff* *mp* *ff* *mp* *ff*

Vln. II *mp* *ff* *mp* *ff* *mp* *ff* *mp* *ff* *mp* *ff*

Vla.

Vc.

Db.

95 Picc. *sfz*

Fl. 1.2

Ob. 1.2

C. A.

B♭ Cl. 1.2

Bass Cl.

Bsn. 1.2

Cbsn.

Hns. 1-4

Tbn. *ff*

B. Tbn. *ff*

B. Tba. *ff*

Glock/ Xylo. *mp* *f*

Vln. I *mp* *ff*

Vln. II *mp* *ff*

Vla.

Vc.

Db.

96 Picc. *sfz*

Fl. 1.2 I. II. *sfz*

Ob. 1.2 *sfz*

C. A. *sfz*

B♭ Cl. 1.2 *sfz*

Bass Cl.

Bsn. 1.2

Cbsn.

Hns. 1-4

Tbn. *sfz*

B. Tbn.

B. Tba.

Glock/ Xylo. *mp* *f* *mp* *f* *mp* *f* *mp* *ff*

Vln. I *mp* *ff* *mp* *ff* *mp* *ff* *mp* *ff*

Vln. II *mp* *ff* *mp* *ff* *mp* *ff* *mp* *ff*

Vla.

Vc.

Db.

Picc. *sfz*

Fl. 1.2

Ob. 1.2

C. A.

B♭ Cl. 1.2

Bass Cl.

Bsn. 1.2

Cbsn.

Hns. 1-4

Tbn. *ff*

B. Tbn. *ff*

B. Tba. *ff*

Glock/ Xylo. *mp* *f*

Vln. I *mp* *ff*

Vln. II *mp* *ff*

Vla.

Vc.

Db.

98 Picc. *sfz*

Fl. 1.2 *sfz*

Ob. 1.2 *sfz*

C. A. *sfz*

B♭ Cl. 1.2 *sfz*

Bass Cl.

Bsn. 1.2

Cbsn.

Hns. 1-4

Tbn.

B. Tbn.

B. Tba.

Glock/Xylo. *mp* *f* *mp* *f* *mp* *f* *mp* *ff*

Vln. I *mp* *ff* *mp* *ff* *mp* *ff* *mp* *ff* ⁹

Vln. II *mp* *ff* *mp* *ff* *mp* *ff* *mp* *ff* ⁹

Vla.

Vc.

Db.

99

Picc. -

Fl. 1.2 -

Ob. 1.2 -

C. A. -

B♭ Cl. 1.2 -

Bass Cl. -

Bsn. 1.2 -

Cbsn. -

Hns. 1-4 *ff*

C Tpt. *f*

Tbn. -

B. Tbn. -

B. Tba. -

Timp. (Wood sticks) *ff*

Perc. I *fff*

Perc. II *fff*

Glock/ Xylo. To tam-tam *ff*

Hp. -

Cel. -

Hpsd. -

Vln. I -

Vln. II -

Vla. -

Vc. -

Db. -

103

Picc. - Fl. 1.2 - Ob. 1.2 - C. A. - B♭ Cl. 1.2 - Bass Cl. - Bsn. 1.2 - Cbsn. - Hns. 1-4 - C Tpt. - Tbn. - B. Tbn. - B. Tba. - Timp. (SOLO, *fff*, 3) - Perc. I (SOLO, 6) - Perc. II (SOLO, 3) - Glock./Xylo. - Hp. - Cel. - Hpsd. - Vln. I - Vln. II - Vla. - Vc. - Db.

108

Picc.
Fl. 1.2
Ob. 1.2
C. A.
B♭ Cl. 1.2
Bass Cl.
Bsn. 1.2
Cbsn.
Hns. 1-4
C Tpt.
Tbn.
B. Tbn.
B. Tba.
Timp.
Perc. I
Perc. II
Glock/
Xylo.
Hp.
Cel.
Hpsd.
Vln. I
Vln. II
Vla.
Vc.
Db.

unis. sul pont. *pp*
nat. *pp*
unis. *pp*

Detailed description: This page of a musical score, numbered 108, contains staves for various instruments. The woodwind section includes Piccolo, Flutes 1 and 2, Oboes 1 and 2, Clarinet in A, Clarinets in B-flat 1 and 2, Bass Clarinet, Bassoon 1 and 2, and Contrabassoon. The brass section includes Horns 1-4, Trumpets in C, Trombones, Baritone Trombone, and Tuba. Percussion includes Timpani, Percussion I, and Percussion II. The keyboard section includes Glockenspiel/Xylophone, Harp, and Celesta. The string section includes Violins I and II, Viola, Violoncello, and Double Bass. The score shows a complex rhythmic pattern with frequent rests and dynamic markings such as *pp* (pianissimo) and *pp* (pianissimo). Performance instructions like 'unis. sul pont.' and 'nat.' are present for the string parts.

THE BEGUILING MUSE SLOWS AND STRIKES A POSE

I Quasi meno mosso
♩ = 100

119

Picc.

Fl. 1.2 *mp*

I. SOLO *pp*

Ob. 1.2 *mp*

C. A. *mp*

Bb Cl. 1.2

Bass Cl.

Bsn. 1.2

I. SOLO *mp (lontano)*

Cbsn.

Hns. 1-4

IV. SOLO *p (lontano)*

C Tpt.

Tbn.

B. Tbn.

B. Tba.

Timp.

Perc. I To triangle *p*

Perc. II

Glock/Xylo.

Hp. *p* Près de la table

Cel.

Hpsd. *mf*

I Quasi meno mosso
♩ = 100

Vln. I (nat.)

Vln. II (nat.)

Vla. 2 desks only con sord. *pp* divisi con sord. Mutes off!

Vc.

Db.

J A tempo

127

Picc. *mp*

Fl. 1.2

Ob. 1.2

C. A.

B♭ Cl. 1.2

Bass Cl.

Bsn. 1.2

Cbsn.

Hns. 1-4

C Tpt. I. naturale *mp*
II. naturale *mp*

Tbn.

B. Tbn.

B. Tba.

Timp.

Perc. I

To sizzle cymbal - struck with triangle beater (if no sizzle cym, use triangle beater scraped along crash cym)

Perc. II *mp*

Glock/
Xylo. (F octave crotales) *p*

Hp. *mp*

Cel.

J A tempo

Vln. I *mp*

Vln. II *mp*

(tutti unis.) senza sord.

Vla. *mp*

Vc. *mp*

Db. *mp*

129

Picc.

Fl. 1.2

Ob. 1.2

C. A.

B♭ Cl. 1.2

Bass Cl.

Bsn. 1.2

Cbsn.

Hns. 1-4

C Tpt.

Tbn.

B. Tbn.

B. Tba.

Timp.

Perc. I

Perc. II

Glock/
Xylo.

Hp.

Cel.

Vln. I

Vln. II

Vla.

Vc.

Db.

Detailed description: This page of a musical score, numbered 129, features 22 staves. The woodwind section includes Piccolo, Flutes 1 & 2, Oboes 1 & 2, Cor Anglais, B♭ Clarinets 1 & 2, Bass Clarinet, Bassoons 1 & 2, and Contrabassoon. The brass section includes Horns 1-4, Trumpets in C, Trombones, Baritone Trombone, and Tuba. Percussion includes Tom-toms I and II, Glockenspiel/Xylophone, and Harp. The string section includes Violins I and II, Viola, Violoncello, and Double Bass. The score shows measures 129-132. The C Trumpet part has a triplet in measure 129 and a melodic line in measure 130. The Harp part has a sixteenth-note triplet in measure 130. The Violin I and II parts play sustained, arched figures. The Viola, Violoncello, and Double Bass parts have sparse, rhythmic accompaniment.

130

Picc. _____
 Fl. 1.2 _____
 Ob. 1.2 _____
 C. A. _____
 B♭ Cl. 1.2 _____
 Bass Cl. _____
 Bsn. 1.2 *f* *unis.* *f*
 Cbsn. *f*
 C Tpt. _____
 Tbn. _____
 B. Tbn. _____
 B. Tba. _____
 Timp. SOLO - wood sticks *ff*
 Perc. I To cowbells (3 high-pitched) - with nylon tip drum sticks *p* To tam-tam (damped) with nylon tip sticks *p*
 Perc. II To suspended cymbals (2 high-pitched, slightly damped) - with nylon tip drum sticks *p* (High cymbal) *mf* (sus crash cym w/ triangle beater) *f*
 Glock/ Xylo. To glock. - hard plastic mallets *f* To xylophone - 8 mallets! *mf*
 Cel. *ff*
 Hpsd. SOLO - couple manuals *ff* m.g. *mp* m.g. *mp*
 Vln. I _____
 Vln. II _____
 Vla. *mp* col legno *divisi a2*
 Vc. _____
 Db. *f* pizz.

133

Picc. -

Fl. 1.2 -

Ob. 1.2 -

C. A. -

B♭ Cl. 1.2 -

Bass Cl. -

Bsn. 1.2 -

Cbsn. -

C Tpt. - (naturale)

Tbn. - (naturale)

B. Tbn. -

B. Tba. -

Timp. -

Perc. I To cowbells - with nylon tip drum sticks
p

Perc. II (sus cyms - with nylon tip drum sticks) (High cymbal)
p 3 *mf*

Glock/ Xylo. To glock. - hard plastic mallets *f* To tam-tam (damped) with nylon tip sticks *p*

Cel. *ff*

Hpsd. *ff* m.g. *mp* *mp* *ff* m.g.

Vln. I col legno *mp*

Vln. II col legno *mp*

Vla. -

Vc. -

Db. pizz.

L

135

Picc. *ff* 12

Fl. 1.2

Ob. 1.2

C. A.

B♭ Cl. 1.2

Bass Cl.

Bsn. 1.2

Cbsn.

Hns. 1-4

C Tpt. *f* I. II. III. I. II. 3 III. 3

Tbn. *f*

B. Tbn. *f*

B. Tba.

Timp. SOLO

Perc. I SOLI - 2 timbales *ff* 3

Perc. II SOLI - 2 rototoms *ff* 3

Glock/
Xylo.

Cel.

Hpsd.

Vln. I

Vln. II

Vla.

Vc.

Db.

L

138

Picc. *sfz*

Fl. 1.2 *ff* I. II. *ff*

Ob. 1.2 *ff*

C. A. *f*

B♭ Cl. 1.2 unis. *f*

Bass Cl.

Bsn. 1.2

Cbsn.

Hns. 1-4

Tbn. unis. *ff molto legato e minaccioso!*

B. Tbn. *ff molto legato e minaccioso!*

B. Tba. *ff molto legato e minaccioso!*

To sistrum (and/or Turkish Crescent - or large tambourine): slap or stamp on accents

Glock/ Xylo. *mp f mp f mp f mp f*

Vln. I unis. nat. 8^{va} *mp ff mp ff mp ff mp ff*

Vln. II unis. nat. *mp ff mp ff mp ff mp ff*

Vla.

Vc.

Db.

139

Picc. *sfz*

(Fl. I & II. alternate)

Fl. 1.2

Ob. 1.2

C. A.

B♭ Cl. 1.2 *sfz*

Bass Cl.

Bsn. 1.2

Cbsn.

Hns. 1-4

Tbn.

B. Tbn.

B. Tba.

Glock/
Xylo. *mp* *f* *mp* *f* *mp* *f* *mp* *ff*

Vln. I *mp* *ff* *mp* *ff* *mp* *ff* *mp* *ff* *mp* *ff* *9*

Vln. II *mp* *ff* *mp* *ff* *mp* *ff* *mp* *ff* *mp* *ff* *9*

Vla.

Vc.

Db.

140 Picc. *sfz*

Fl. 1.2

Ob. 1.2

C. A.

B♭ Cl. 1.2

Bass Cl.

Bsn. 1.2

Cbsn.

Hns. 1-4

Tbn. *ff*

B. Tbn. *ff*

B. Tba. *ff*

Glock/ Xylo. *mp* *f*

Vln. I *mp* *ff*

Vln. II *mp* *ff*

Vla.

Vc.

Db.

146

141

Picc. *sfz*

Fl. 1.2 *sfz*

Ob. 1.2 *sfz*

C. A. *sfz*

B♭ Cl. 1.2 *sfz*

Bass Cl. *sfz*

Bsn. 1.2

Cbsn.

Hns. 1-4

Tbn.

B. Tbn.

B. Tba.

Glock/
Xylo. *mp* *f* *mp* *f* *mp* *f* *mp* *ff*

Vln. I *mp* *ff* *mp* *ff* *mp* *ff* *mp* *ff*

Vln. II *mp* *ff* *mp* *ff* *mp* *ff* *mp* *ff*

Vla.

Vc.

Db.

142

Picc. *sfz*

Fl. 1.2

Ob. 1.2

C. A.

B♭ Cl. 1.2

Bass Cl.

Bsn. 1.2

Cbsn.

Hns. 1-4

Tbn. *ff*

B. Tbn. *ff*

B. Tba. *ff*

Glock/ Xylo. *mp* *f*

Vln. I *mp* *ff*

Vln. II *mp* *ff*

Vla.

Vc.

Db.

146

143

Picc. *sfz*

Fl. 1.2 I. II. *sfz*

Ob. 1.2 *sfz*

C. A. *sfz*

Bb Cl. 1.2 *sfz*

Bass Cl.

Bsn. 1.2

Cbsn.

Hns. 1-4

Tbn.

B. Tbn.

B. Tba.

Glock/ Xylo. *mp* *f* *mp* *f* *mp* *f* *mp* *ff*

Vln. I *mp* *ff* *mp* *ff* *mp* *ff* *mp* *ff*

Vln. II *mp* *ff* *mp* *ff* *mp* *ff* *mp* *ff*

Vla.

Vc.

Db.

144 Picc. *sfz*

Fl. 1.2 I. II. *mp* *ff*

Ob. 1.2 *mp* *ff*

C. A. *mp* *ff*

B♭ Cl. 1.2 *mp* *ff*

Bass Cl. *mp* *ff*

Bsn. 1.2 *mp* *ff*

Cbsn. *mp* *ff*

Hns. 1-4 *mp* *ff*

Tbn. *ff*

B. Tbn. *ff*

B. Tba. *ff*

Glock/ Xylo. *mp* *f*

Vln. I *mp* *ff*

Vln. II *mp* *ff*

Vla. *mp* *ff*

Vc. *mp* *ff*

Db. *mp* *ff*

145

Picc. *sfz*

Fl. 1.2 I. II. *sfz*

Ob. 1.2 *sfz*

C. A. *sfz*

B♭ Cl. 1.2 *sfz*

Bass Cl. *sfz*

Bsn. 1.2

Cbsn.

Hns. 1-4

Tbn.

B. Tbn.

B. Tba.

Glock/ Xylo. *mp* *f* *mp* *f* *mp* *f* *mp* *ff*

Vln. I *mp* *ff* *mp* *ff* *mp* *ff* *mp* *ff*

Vln. II *mp* *ff* *mp* *ff* *mp* *ff* *mp* *ff*

Vla.

Vc.

Db.

Detailed description: This page of a musical score contains measures 145 through 152. The key signature has one flat (B-flat), and the time signature is 18/8. The Piccolo part (Picc.) plays a melodic line with a forte accent (*sfz*) at measure 152. The Flute 1 and 2 parts (Fl. 1.2) have first and second endings in measures 151 and 152. The Oboe 1 and 2 parts (Ob. 1.2) feature triplet and nonet patterns. Clarinet in A (C. A.) and Bass Clarinet 1 and 2 (B♭ Cl. 1.2) play triplet figures. The Glockenspiel and Xylophone (Glock/ Xylo.) play a rhythmic pattern with dynamics ranging from *mp* to *ff*. The Violin I and II parts (Vln. I, Vln. II) play sustained chords with dynamics from *mp* to *ff*. The Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.) parts are mostly silent or have sustained notes.

146

Picc. -
Fl. 1.2 -
Ob. 1.2 -
C. A. -
B♭ Cl. 1.2 -
Bass Cl. -
Bsn. 1.2 -
Cbsn. -

Hns. 1-4 *ff*
C Tpt. *f*
Tbn. -
B. Tbn. -
B. Tba. -

Timp. (Wood sticks) *ff* *SOLO*
Perc. I *ff* To sus cym. + rototoms *fff*
Perc. II *fff*
Glock/ Xylo. -
Hp. -

Vln. I -
Vln. II -
Vla. -
Vc. -
Db. -

N

151

Picc.

Hns. 1-4

Timp.

SOLO *ff* 3 3 3 3 6 6 6 6 *mp* 3 *ff*

Glock/Xylo.

N

Vln. I

159

Picc.

Fl. 1.2

Ob. 1.2

C. A.

B♭ Cl. 1.2

Bass Cl.

Bsn. 1.2

Cbsn.

Hns. 1-4

C Tpt.

Tbn.

B. Tbn.

B. Tba.

Timp.

Perc. I

Perc. II

Glock/
Xylo.

Hp.

Cel.

Hpsd.

Vln. I

Vln. II

Vla.

Vc.

Db.

ff 3 3 3 3 6 6 6 6 6 6 6 6 6 6 3

ff 3 3 3 3 3

165

Picc.

Fl. 1.2

Ob. 1.2

C. A.

B♭ Cl. 1.2

Bass Cl.

Bsn. 1.2

Cbsn.

Hns. 1-4

C Tpt.

Tbn.

B. Tbn.

B. Tba.

Timp.

Perc. I

Perc. II

Glock/
Xylo.

Hp.

Cel.

Hpsd.

Vln. I

Vln. II

Vla.

Vc.

Db.

171

Picc.

Fl. 1.2

Ob. 1.2

C. A.

B♭ Cl. 1.2

Bass Cl.

Bsn. 1.2

Cbsn.

Hns. 1-4

C Tpt.

Tbn.

B. Tbn.

B. Tba.

Timp.

Perc. I

Perc. II

Glock/
Xylo.

Hp.

Cel.

Hpsd.

Vln. I

Vln. II

Vla.

Vc.

Db.



177

Picc. - - - - -

Fl. 1.2 - - - - -

Ob. 1.2 - - - - -

C. A. - - - - -

B♭ Cl. 1.2 - - - - -

Bass Cl. - - - - -

Bsn. 1.2 - - - - -

Cbsn. - - - - -

Hns. 1-4 - - - - -

C Tpt. - - - - -

Tbn. *mp* unis. - - - - -

B. Tbn. *mp* - - - - -

B. Tba. *mp* - - - - -

Timp. *mp* - - - - - *mp* - - - - - *mf* 3 3

Perc. I *mp* 3 3 - - - - -

Perc. II *mp* 3 - - - - -

Glock/Xylo. - - - - -

Hp. - - - - -

Cel. - - - - -

Hpsd. - - - - -

Vln. I - - - - -

Vln. II - - - - -

Vla. - - - - -

Vc. - - - - -

Db. - - - - -

182

Picc.

Fl. 1.2

Ob. 1.2

C. A.

B♭ Cl. 1.2

Bass Cl.

Bsn. 1.2

Cbsn.

Hns. 1-4

C Tpt.

Tbn.

B. Tbn.

B. Tba.

Timp.

Perc. I

Perc. II

Glock/
Xylo.

Hp.

Cel.

Hpsd.

Vln. I

Vln. II

Vla.

Vc.

Db.

To bass drum (secco - like a kit bass drum)

mf

unis.

mp

8va

THE MUSE DISPLAYS HER HYPNOTIC, SWAYING GRACEFULNESS

P

186

Picc.

Fl. 1.2

Ob. 1.2

C. A.

B \flat Cl. 1.2

Bass Cl.

Bsn. 1.2

Cbsn.

Hns. 1-4

C Tpt.

Tbn.

B. Tbn.

B. Tba.

Use one drum - soft sticks (then return to original tuning)

Timp.

Perc. I

Perc. II

Glock/
Xylo.

Hp.

Cel.

Hpsd.

P

Vln. I

Vln. II

Vla.

Vc.

Db.

192

Picc. -

Fl. 1.2 -

Ob. 1.2 - *mf*

C. A. - *mf*

B \flat Cl. 1.2 - *mf*

Bass Cl. - *mf*

Bsn. 1.2 *mp* *unis.*

Cbsn. - *mf*

Hns. 1-4 *mp* *divisi*

C Tpt. *mp* *unis.*

Tbn. *mp*

B. Tbn. *mp*

B. Tba. *mp*

Timp. Fairly hard felt sticks *mp*

Perc. I

Perc. II

Glock/
Xylo.

Hp.

Cel.

Vln. I

Vln. II

Vla.

Vc.

Db.

198

Picc.

Fl. 1.2

Ob. 1.2

C. A.

B♭ Cl. 1.2

Bass Cl.

Bsn. 1.2

Cbsn.

Hns. 1-4

C Tpt.

Tbn.

B. Tbn.

B. Tba.

Timp.

Perc. I

Perc. II

Glock/
Xylo.

Hp.

Cel.

Vln. I

Vln. II

Vla.

Vc.

Db.

202

Picc.

Fl. 1.2

Ob. 1.2

C. A.

B♭ Cl. 1.2

Bass Cl.

Bsn. 1.2

Cbsn.

Hns. 1-4

C Tpt.

Tbn.

B. Tbn.

B. Tba.

Timp.

Perc. I

Perc. II

Glock/
Xylo.

Hp.

Cel.

Vln. I

Vln. II

Vla.

Vc.

Db.

Q

205

Picc. *tr*

Fl. 1.2 *mp*

Ob. 1.2

C. A.

B♭ Cl. 1.2

Bass Cl.

Bsn. 1.2

Cbsn.

Hns. 1-4

C Tpt.

Tbn.

B. Tbn.

B. Tba.

Timp.

Perc. I

Perc. II

Glock/
Xylo.

Hp.

Cel.

Hpsd.

Q

Vln. I

Vln. II *divisi a3*
mp

Vla.

Vc. *divisi a3*
mp

Db. *pizz.*
mp

211

Picc. -
Fl. 1.2 -
Ob. 1.2 -
C. A. -
B♭ Cl. 1.2 -
Bass Cl. -
Bsn. 1.2 -
Cbsn. -
Hns. 1-4 -
C Tpt. -
Tbn. -
B. Tbn. -
B. Tba. -
Timp. -
Perc. I -
Perc. II -
Glock/
Xylo. -
Hp. -
Cel. *f* -
Hpsd. -
Vln. I *mp* *divisi a3* -
Vln. II -
Vla. *mp* *(nat.) pizz.* *arco divisi a3* -
Vc. -
Db. *pizz.* -

R

216

Picc. -

Fl. 1.2 -

Ob. 1.2 -

C. A. -

B♭ Cl. 1.2 -

Bass Cl. -

Bsn. 1.2 *mf*

Cbsn. -

Hns. 1-4 *mf*

C Tpt. *mf*

Tbn. -

B. Tbn. -

B. Tba. -

Timp. -

Perc. I *mf*

Perc. II -

Glock/Xylo. -

Hp. -

Cel. -

R

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Db. *mf* pizz.

221

Picc. -

Fl. 1.2 -

Ob. 1.2 *f*

C. A. *f*

B♭ Cl. 1.2 *f*

Bass Cl. *f*

Bsn. 1.2 *f*

Cbsn. *mf* *f*

Hns. 1-4

C Tpt. *mf*

Tbn. *mf*

B. Tbn. *mf*

B. Tba. *mf*

Timp. *mf*

Perc. I

Perc. II

Glock/
Xylo.

Hp.

Cel.

Vln. I

Vln. II *pizz.*

Vla. *pizz.*

Vc. *pizz.*

Db. *pizz.*

Picc. -

Fl. 1.2 -

Ob. 1.2 *p*

C. A. *p*

B♭ Cl. 1.2 *p*

Bass Cl. *p*

Bsn. 1.2 -

Cbsn. -

Hns. 1-4

C Tpt. *p*

Tbn. *p*

B. Tbn. *p*

B. Tba. *p*

Timp. *p*

Perc. I *p*

Perc. II -

Glock/
Xylo. -

Hp. -

Vln. I *p*

Vln. II *p*

Vla. arco divisi a3 *p*

Vc. *p*

Db. *pizz.* *p*

231

Picc. -
Fl. 1.2 -
Ob. 1.2 -
C. A. -
B♭ Cl. 1.2 -
Bass Cl. -
Bsn. 1.2 -
Cbsn. -
Hns. 1-4 -
C Tpt. -
Tbn. -
B. Tbn. -
B. Tba. -
Timp. -
Perc. I -
Perc. II -
Glock/
Xylo. -
Hp. -
Vln. I -
Vln. II -
Vla. -
Vc. -
Db. -

pizz.

Detailed description: This is a page of a musical score for orchestra, starting at measure 231. The score is arranged in a standard orchestral format with staves for woodwinds, brass, percussion, and strings. The woodwind section includes Piccolo, Flutes 1 and 2, Oboes 1 and 2, Clarinet in A, Clarinet in B-flat 1 and 2, Bass Clarinet, Bassoon 1 and 2, and Contrabassoon. The brass section includes Horns 1-4, Trumpets in C, Trombones (Tenor and Bass), and Tubas. The percussion section includes two sets of Percussion I and II, Glockenspiel/Xylophone, and Harp. The string section includes Violins I and II, Viola, Violoncello, and Double Bass. The score shows various musical notations such as rests, eighth notes, quarter notes, and chords. A 'pizz.' (pizzicato) marking is present in the Double Bass part in the final measure shown.

234

Picc.

Fl. 1.2

Ob. 1.2

C. A.

B♭ Cl. 1.2

Bass Cl.

Bsn. 1.2

Cbsn.

Hns. 1-4

C Tpt.

Tbn.

B. Tbn.

B. Tba.

Timp.

Perc. I

Perc. II

Glock/
Xylo.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

S

238

Picc.

Fl. 1.2

Ob. 1.2

C. A.

B♭ Cl. 1.2

Bass Cl.

Bsn. 1.2

Cbsn.

Hns. 1-4

C Tpt.

Tbn.

B. Tbn.

B. Tba.

Timp.

Perc. I

Perc. II

Glock/
Xylo.

Hp.

mf

**E♭F♯G♯A♭
B♭C♯D♯** SOLO

S

Vln. I

Vln. II

Vla.

Vc.

Db.

Spicc.

(at pitch)

244

Picc. -
Fl. 1.2 -
Ob. 1.2 -
C. A. -
Bb Cl. 1.2 -
Bass Cl. -
Bsn. 1.2 -
Cbsn. -
Hns. 1-4 -
C Tpt. -
Tbn. -
B. Tbn. -
B. Tba. -
Timp. -
Perc. I -
Perc. II -
Glock/ Xylo. -
Hp. -
Vln. I -
Vln. II -
Vla. -
Vc. -
Db. -

The score shows measures 244 through 247. The woodwinds and brasses are mostly silent. The piano part features a melodic line in the right hand with chords in the left hand. The strings play a rhythmic pattern in the viola and violin parts. The first violin part has a dynamic marking of *mp* and a first ending bracket. The second violin part has a dynamic marking of *mp* and a first ending bracket. The viola part has a dynamic marking of *mp* and a first ending bracket. The piano part has a dynamic marking of *mp* and a first ending bracket.

248

Picc.

Fl. 1.2

Ob. 1.2

C. A.

B♭ Cl. 1.2

Bass Cl.

Bsn. 1.2

Cbsn.

Hns. 1-4

C Tpt.

Tbn.

B. Tbn.

B. Tba.

Timp.

Perc. I

Perc. II

Glock/
Xylo.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

pp niente

pp niente

Detailed description: This page of a musical score, numbered 248, contains 24 measures. The score is for a full orchestra and strings. The woodwind section includes Piccolo, Flutes 1 and 2, Oboes 1 and 2, Cor Anglais, Bass Clarinet 1 and 2, Bass Clarinet, Bassoon 1 and 2, and Contrabassoon. The brass section includes Horns 1-4, Trumpets in C, Trombones, Baritone Trombone, and Tuba. The percussion section includes two sets of Percussion I and II, Glockenspiel, and Xylophone. The keyboard section includes Harp. The string section includes Violins I and II, Viola, Violoncello, and Double Bass. The score shows a transition from a rest in measure 248 to a melodic entry in measure 249. The Harp and Violin II parts have specific markings: *pp* and *niente* with a hairpin crescendo. The Viola part also has *pp* and *niente* markings. The score ends with a repeat sign in measure 253.

T Lento (recitativo)
♩ = 48

poco rall.

254

Picc.

Fl. 1.2

Cantabile - molto espressivo - quasi lontano
SOLO I. only

Ob. 1.2
mp

C. A.

B♭ Cl. 1.2

Bass Cl.

Bsn. 1.2

Cbsn.

Hns. 1-4

C Tpt.

Tbn.

B. Tbn.

B. Tba.

Timp.

Perc. I

Perc. II

Glock/
Xylo.

Hp.

Cel.

Hpsd.

T Lento (recitativo)
♩ = 48

poco rall.

Vln. I
ppp
unis.

Vln. II
ppp
unis.

Vla.

Vc.

Db.

259

Picc. -

Fl. 1.2 *pp* *mp*

Ob. 1.2 *pp* *mp* I. SOLO

C. A. -

B♭ Cl. 1.2 -

Bass Cl. -

Bsn. 1.2 -

Cbsn. -

Hns. 1-4 -

C Tpt. -

Tbn. -

B. Tbn. -

B. Tba. -

Timp. -

Perc. I *p* To triangle

Perc. II -

Glock/
Xylo. -

Hp. -

Cel. -

Hpsd. *mf*

Vln. I -

Vln. II -

Vla. -

Vc. -

Db. -

Andante
♩ = 100

263

Picc.

Fl. 1.2
I. SOLO
pp
(Begin trill slowly)

Ob. 1.2

C. A.
SOLO
mp

B♭ Cl. 1.2

Bass Cl.

Bsn. 1.2
I. SOLO
mp (lontano)

Cbsn.

Hns. 1-4
IV. SOLO
p (lontano) //

C Tpt.

Tbn.

B. Tbn.

B. Tba.

Timp.

Perc. I

Perc. II

Glock/
Xylo.

Hp.
E♭F♯G♯A♭
B♭C♯D♭
Près de la table
p

Cel.

Hpsd.
Harpischord tacet al fine

Vln. I

Vln. II

Vla.
2 desks only
con sord.
pp
divisi
con sord. //

Vc.

Db.

HER RECOLLECTION OF PAST GLORIES, AND
HOMAGE TO THE ANCIENT CIRCULAR DANCES

U **Meno mosso (recitativo)**
♩ = 64

268

Picc. SOLI *mp*

Fl. I. 2 SOLI I. only *mp*

Ob. 1.2

C. A.

B♭ Cl. I. 2 SOLI I. only *mp*

Bass Cl. SOLO (like an echo) *p*

Bsn. 1.2

Cbsn.

Hns. 1-4 SOLO (like an echo) III. only con sord. *pp*

C. Tpt.

Tbn.

B. Tbn.

B. Tba.

Timp. To nightingale whistle - SOLO *mf* Warble and chirp continuously up and down at will (through all but final pause)

Glock/Xylo. To glock. (softer mallets - e.g., medium plastic)

Hp.

Cel.

U **Meno mosso (recitativo)**
♩ = 64

Vln. I unis. *ppp*

Vln. II unis. *ppp*

Vla.

Vc.

Db.

molto rall.

273

Picc. Fl. 1.2 Ob. 1.2 C. A. B♭ Cl. 1.2 Bass Cl. Bsn. 1.2 Cbsn. Hns. 1-4 C Tpt. Tbn. B. Tbn. B. Tba. Timp. Perc. I Perc. II Glock/ Xylo. Hp. Cel. Vln. I Vln. II Vla. Vc. Db.

(b) Stop warbling on 4th beat (rest)

SOLI *pp* niente

SOLI *p* niente

SOLI *p* niente

molto rall.
(Impassioned - molto vibrato)

divisi a2 *mf* *f* *mf* *p* niente

divisi a2 (Impassioned - molto vibrato) *mf* *f* *mf* *p* niente

senza sord. tutti - divisi a2 (Impassioned - molto vibrato) *mf* *f* *mf* *p* niente

pizz. *pp*

Violin solo I. *pp* niente

V Tempo rubato

♩ = 52
(Vln. solo I.)

Violin I and II staves. Vln. I starts at measure 282 with a triplet of eighth notes, followed by a triplet of quarter notes, and then a triplet of eighth notes. Dynamics include *mp*, *p*, *mp*, and *f*. Performance instructions include "(Re-emphasise D flat only)", "sul tasto", and "(like an echo)". Vln. II has a "Violin solo II." marking and plays a triplet of eighth notes with dynamics *mp* and *p*. The section ends with a double bar line.

♩ = 52 **accel.**
(Begin very slowly, and accel. to each pause)

Violin I and II staves. Vln. I starts at measure 287 with a long, sweeping melodic line. Dynamics include *mp*. Vln. II is silent. The section ends with a double bar line.

accel.

Violin I and II staves. Vln. I starts at measure 289 with a rapid sixteenth-note passage. Dynamics include *sf sf* and *f*. Vln. II is silent. The section ends with a double bar line.

accel.

Violin I and II staves. Vln. I starts at measure 291 with a rapid sixteenth-note passage. Dynamics include *sf*. Vln. II is silent. The section ends with a double bar line.

Più mosso - but remain at constant speed

♩ = 76

Violin I and II staves. Vln. I starts at measure 292 with a rapid sixteenth-note passage. Vln. II starts at measure 293 with a similar passage. Dynamics include *f*. Vln. II is marked "(Vln. solo II.)". The section ends with a double bar line.

Violin I and II staves. Vln. I starts at measure 293 with a rapid sixteenth-note passage. Vln. II starts at measure 294 with a similar passage. Dynamics include *f*. The section ends with a double bar line.

Vln. I

Vln. II

Measures 294-295. Vln. I and Vln. II parts. Measure 294 starts with a treble clef and a key signature of one flat. The music consists of sixteenth-note patterns with slurs and accents. Measure 295 continues the pattern with some chromatic movement in the lower register.

Vln. I

Vln. II

Measures 295-296. Vln. I and Vln. II parts. Measure 295 includes a *g^{pp}* dynamic marking and a fermata over the final note. Measure 296 continues the sixteenth-note patterns.

Vln. I

Vln. II

Measures 296-297. Vln. I and Vln. II parts. Measure 296 starts with a treble clef and a key signature of one flat. The music consists of sixteenth-note patterns with slurs and accents. Measure 297 continues the pattern.

Vln. I

Vln. II

Measures 297-298. Vln. I and Vln. II parts. Measure 297 starts with a treble clef and a key signature of one flat. The music consists of sixteenth-note patterns with slurs and accents. Measure 298 includes a *rit.* (ritardando) marking and a fermata over the final note.

molto rit.

298

Picc.

Fl. 1.2

Ob. 1.2

C. A.

B♭ Cl. 1.2

Bass Cl.

Bsn. 1.2

Cbsn.

Timp.

Perc. I

Perc. II

Glock/
Xylo.

Hp.

Cel.

Vln. I

Vln. II

Vla.

Vc.

Db.

senza vibrato

mf

un poco vibrato

p

senza vibrato

mf

un poco vibrato

p

molto rall.

♩ = 76

Tempo primo

♩ = 100

301

Picc. *ff* SOLO

Fl. 1.2

Ob. 1.2

C. A.

B♭ Cl. 1.2

Bass Cl.

Bsn. 1.2

Cbsn.

Timp. (Hard felt sticks) *mf*

Perc. I To sus. cym. *mp* molto

Perc. II

Glock/ Xylo. (glock.) *f*

Hp.

Cel. *f*

molto rall.

♩ = 76

Tempo primo

♩ = 100

(Impassioned - molto vibrato)
tutti - divisi a2 - naturale

Vln. I *mf* *f* (Hold port. until last minute)

(Impassioned - molto vibrato)
tutti - divisi a2 - naturale

Vln. II *mf* *f* (Hold port. until last minute)

(Impassioned - molto vibrato)
divisi a2

Vla. *mf* *f*

Vc.

Db.

W

306

Picc.

(Flutes I. & II. alternate as indicated)

Fl. 1.2

ff 12

Ob. 1.2

ff

C. A.

ff

B♭ Cl. 1.2

Bass Cl.

Bsn. 1.2

unis.

mf

Cbsn.

Hns. 1-4

C Tpt.

Tbn.

f

B. Tbn.

f

B. Tba.

Timp.

f

Perc. I

f l.v.

Perc. II

(glock.)

Glock/
Xylo.

ff

Cel.

ff 8^{va}

W

Vln. I

Vln. II

Vla.

Vc.

Db.

307

Picc.

Fl. 1.2

Ob. 1.2

C. A.

B♭ Cl. 1.2

Bass Cl.

Bsn. 1.2

Cbsn.

Hns. 1-4

C Tpt.

Tbn.

B. Tbn.

B. Tba.

Timp.

Perc. I

Perc. II

Glock/
Xylo.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

ff

I. II. I.

12 12 12 12

R R L L etc.

12 12

308

Picc.

Fl. 1.2
II. I.
12 12 12 12

Ob. 1.2

C. A.

B♭ Cl. 1.2

Bass Cl.

Bsn. 1.2

Cbsn.

C Tpt.

Tbn.

B. Tbn.

B. Tba.

f

Timp.
To nightingale whistle (or other loud high-pitched warbling bird whistle)

Perc. I
To bell tree
To sleigh bells
gliss. *gliss.*

Perc. II

Glock/
Xylo.
12 12
ff

Hp.
ff 12 12
EbF1GbAb
BbCbD1

Cel.
ff 12 12

Vln. I

Vln. II

Vla.

Vc.

Db.

310

Picc.

Fl. 1.2

Ob. 1.2

C. A.

B♭ Cl. 1.2

Bsn. 1.2

Hns. 1-4

C Tpt.

Tbn.

B. Tbn.

B. Tba.

Timp.

Perc. I

Perc. II

Glock/
Xylo.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

I.

II.

12

12

12

12

I. (Cl. I. & II. alternate)

II.

ff

ff

mf

mf

mf

ff

To tambourine (bright, ringing jingles)

ff

12

12

This page of a musical score, page 106, covers measures 311 through 314. The score is for a full orchestra and includes the following parts:

- Picc.** (Piccolo): Measures 311-314, featuring a melodic line with slurs and a *12* marking.
- Fl. 1.2** (Flute 1 and 2): Measures 311-314, featuring a melodic line with slurs and a *12* marking. Includes first and second endings (I and II).
- Ob. 1.2** (Oboe 1 and 2): Measures 311-314, featuring a melodic line with slurs and a *12* marking.
- C. A.** (Cor Anglais): Measures 311-314, featuring a melodic line with slurs and a *12* marking.
- Bb Cl. 1.2** (B-flat Clarinet 1 and 2): Measures 311-314, featuring a melodic line with slurs and a *12* marking. Includes first and second endings (I and II).
- Bsn. 1.2** (Bassoon 1 and 2): Measures 311-314, featuring a melodic line with slurs and a *12* marking.
- Hns. 1-4** (Horns 1-4): Measures 311-314, featuring a harmonic accompaniment with slurs and a *12* marking.
- C Tpt.** (C Trumpet): Measures 311-314, featuring a melodic line with slurs and a *12* marking.
- Tbn.** (Tenor Trombone): Measures 311-314, featuring a melodic line with slurs and a *12* marking.
- B. Tbn.** (Baritone Trombone): Measures 311-314, featuring a melodic line with slurs and a *12* marking.
- B. Tba.** (Bass Trombone): Measures 311-314, featuring a melodic line with slurs and a *12* marking.
- Timp.** (Timpani): Measures 311-314, featuring a melodic line with slurs and a *12* marking.
- Perc. I** (Percussion I): Measures 311-314, featuring a melodic line with slurs and a *12* marking.
- Perc. II** (Percussion II): Measures 311-314, featuring a melodic line with slurs and a *12* marking.
- Glock/ Xylo.** (Glockenspiel/Xylophone): Measures 311-314, featuring a melodic line with slurs and a *12* marking.
- Hp.** (Harp): Measures 311-314, featuring a melodic line with slurs and a *12* marking.
- Vln. I** (Violin I): Measures 311-314, featuring a melodic line with slurs and a *12* marking.
- Vln. II** (Violin II): Measures 311-314, featuring a melodic line with slurs and a *12* marking.
- Vla.** (Viola): Measures 311-314, featuring a melodic line with slurs and a *12* marking.
- Vc.** (Violoncello): Measures 311-314, featuring a melodic line with slurs and a *12* marking.
- Db.** (Double Bass): Measures 311-314, featuring a melodic line with slurs and a *12* marking.

The score includes various musical notations such as slurs, accents, and dynamic markings like *ff* (fortissimo) and *tr* (trill). The *12* marking appears to be a rehearsal or section marker. The key signature is one flat (B-flat major or E-flat minor).

312

Picc. *sfz*

Fl. 1.2

Ob. 1.2

C. A.

B♭ Cl. 1.2 *f*

Bass Cl.

Bsn. 1.2

C Tpt. *ff molto legato e minaccioso!*

Tbn. *ff molto legato e minaccioso!*

B. Tbn. *ff molto legato e minaccioso!*

B. Tba. *ff molto legato e minaccioso!*

To sistrum (and/or Turkish Crescent - or large tambourine): slap or stamp on accents

Glock/ Xylo. *mp f*

Vln. I *mp ff*

Vln. II *mp ff*

Vla.

Vc.

Db.

314

Picc. *sfz*

Fl. 1.2

Ob. 1.2

C. A.

B♭ Cl. 1.2

Bass Cl.

Bsn. 1.2

C Tpt. *ff*

Tbn. *ff*

B. Tbn. *ff*

B. Tba. *ff*

Glock/ Xylo. *mp* *f*

Vln. I *mp* *ff*

Vln. II *mp* *ff*

Vla.

Vc.

Db.

The musical score for page 110 is arranged in a standard orchestral format. The instruments and their parts are as follows:

- Picc.**: Piccolo, starting at measure 315 with a 12-measure rest, followed by a melodic line.
- Fl. 1.2**: Flutes 1 and 2, with first and second endings (I. and II.) indicated.
- Ob. 1.2**: Oboes 1 and 2, playing a rhythmic pattern with triplets and a 9-measure phrase.
- C. A.**: Clarinet in A, playing a melodic line with triplets and accents.
- B♭ Cl. 1.2**: Bass Clarinet 1 and 2, playing a rhythmic pattern with triplets.
- Bass Cl.**: Bass Clarinet, which is silent throughout the page.
- Bsn. 1.2**: Bassoon 1 and 2, which are silent throughout the page.
- C Tpt.**: Trumpets in C, playing a sustained chord.
- Tbn.**: Trombone, playing a sustained chord.
- B. Tbn.**: Baritone Trombone, playing a sustained chord.
- B. Tba.**: Bass Trombone, playing a sustained chord.
- Glock/Xylo.**: Glockenspiel and Xylophone, playing a rhythmic pattern with dynamics *mp* and *f*.
- Vln. I**: Violin I, playing a melodic line with dynamics *mp* and *ff*.
- Vln. II**: Violin II, playing a melodic line with dynamics *mp* and *ff*.
- Vla.**: Viola, which is silent throughout the page.
- Vc.**: Violoncello, which is silent throughout the page.
- Db.**: Double Bass, which is silent throughout the page.

316

Picc. *sfz*

Fl. 1.2

Ob. 1.2

C. A.

B♭ Cl. 1.2

Bass Cl.

Bsn. 1.2

C Tpt. *ff*

Tbn. *ff*

B. Tbn. *ff*

B. Tba. *ff*

Glock/
Xylo. *mp* *f*

Vln. I *mp* *ff*

Vln. II *mp* *ff*

Vla.

Vc.

Db.

317

Picc. *sfz*

Fl. 1.2 I. II. *sfz*

Ob. 1.2 *sfz*

C. A. *sfz*

Bb Cl. 1.2 *sfz*

Bass Cl. *sfz*

Bsn. 1.2

C Tpt. *sfz*

Tbn. *sfz*

B. Tbn. *sfz*

B. Tba. *sfz*

Glock/ Xylo. *mp* *f* *mp* *f* *mp* *f* *mp* *ff*

Vln. I *mp* *ff* *mp* *ff* *mp* *ff* *mp* *ff* ^{8va}

Vln. II *mp* *ff* *mp* *ff* *mp* *ff* *mp* *ff*

Vla.

Vc.

Db.

318

Picc. *sfz*

Fl. 1.2

Ob. 1.2

C. A.

B \flat Cl. 1.2

Bass Cl.

Bsn. 1.2

C Tpt. *ff*

Tbn. *ff*

B. Tbn. *ff*

B. Tba. *ff*

Glock/ Xylo. *mp* *f*

Vln. I *mp* *ff*

Vln. II *mp* *ff*

Vla.

Vc.

Db.

Picc. *sfz*

Fl. 1.2 I. II. *sfz*

Ob. 1.2 *sfz*

C. A. *sfz*

Bb Cl. 1.2 *sfz*

Bass Cl.

Bsn. 1.2

C Tpt.

Tbn.

B. Tbn.

B. Tba.

Glock/
Xylo. *mp* *f* (To glock!)

Vln. I *mp* *ff*

Vln. II *mp* *ff*

Vla.

Vc.

Db.

320

Picc.

Fl. I.2

Ob. 1.2

C. A.

B♭ Cl. 1.2

Bass Cl.

Bsn. 1.2

Cbsn.

Hns. 1-4

C Tpt.

Tbn.

B. Tbn.

B. Tba.

Timp.

Perc. I

Perc. II

Glock./ Xylo.

Vln. I

Vln. II

Vla.

Vc.

Db.

Nobile e brillante!

ff

f

ff

To triangle

ff

ff

f

The page contains a musical score for page 115. It features 22 staves. The woodwind section includes Piccolo (Picc.), Flute I.2 (Fl. I.2), Oboe 1.2 (Ob. 1.2), Clarinet in A (C. A.), Bass Clarinet 1.2 (B♭ Cl. 1.2), Bass Clarinet (Bass Cl.), Bassoon 1.2 (Bsn. 1.2), and Contrabassoon (Cbsn.). The brass section includes Horns 1-4 (Hns. 1-4), Cornet in C (C Tpt.), Trombone (Tbn.), Baritone Trombone (B. Tbn.), and Bass Trombone (B. Tba.). The percussion section includes Timpani (Timp.), Percussion I (Perc. I), Percussion II (Perc. II), Glockenspiel/Xylophone (Glock./ Xylo.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The score includes dynamic markings such as *ff* and *f*, and performance instructions like *Nobile e brillante!*. There are also bracketed sections with the number 3, likely indicating triplets or triplets of eighth notes. The Percussion I staff has a specific instruction: "To triangle" with a *ff* dynamic marking. The score is written in 4/4 time and begins at measure 320.

This page of a musical score, numbered 116, contains the following parts and details:

- Picc.:** Piccolo part, starting at measure 321 with a trill (tr) and a dynamic marking of *ff*. It features melodic lines with slurs and accents.
- Fl. 1.2:** Flute parts I and II, playing melodic lines with slurs and accents, marked with *12*.
- Ob. 1.2:** Oboe parts I and II, playing rhythmic patterns with slurs and accents.
- C. A.:** Clarinet in A part, playing rhythmic patterns with slurs and accents.
- B♭ Cl. 1.2:** Bass Clarinet parts I and II, which are silent.
- Bass Cl.:** Bass Clarinet part, which is silent.
- Bsn. 1.2:** Bassoon parts I and II, which are silent.
- Cbsn.:** Contrabassoon part, which is silent.
- Hns. 1-4:** Horns I-IV, playing triplets (3) with slurs and accents.
- C Tpt.:** Trumpet in C part, which is silent.
- Tbn.:** Trombone part, playing a sustained note with a slur.
- B. Tbn.:** Baritone Trombone part, playing a sustained note with a slur.
- B. Tba.:** Bass Trombone part, which is silent.
- Timp.:** Timpani part, which is silent.
- Perc. I & II:** Percussion parts I and II, with Percussion I playing a trill (tr) and a dynamic marking of *ff*.
- Glock/Xylo.:** Glockenspiel and Xylophone part, playing melodic lines with slurs and accents, marked with *ff* and *12*.
- Vln. I & II:** Violin parts I and II, which are silent.
- Vla.:** Viola part, which is silent.
- Vc.:** Violoncello part, which is silent.
- Db.:** Double Bass part, which is silent.

322

Picc.

Fl. I. 2
I. 12 II. 12

Ob. 1. 2

C. A.

Bb Cl. I. 2

Bass Cl.

Bsn. 1. 2

Cbsn.

Hns. 1-4
3

C Tpt.

Tbn.
mf

B. Tbn.
mf

B. Tba.
mf

Timp.
Soft sticks
mp cresc.

Perc. I

Perc. II

Glock/
Xylo.

Hp.
ff 12 12

Cel.
ff 12 12

323

Picc.

Fl. 1.2

Ob. 1.2

C. A.

Bb Cl. 1.2

Bass Cl.

Bsn. 1.2

Cbsn.

Hns. 1-4

C Tpt.

Tbn.

B. Tbn.

B. Tba.

Timp.

Perc. I

Perc. II

(Glock. gliss. "black" notes only - smooth rather than too loud)

L L L L L L R R R R R R L gliss. R gliss. L gliss. R gliss. L gliss. R gliss.

Glock/
Xylo.

Hp.

Cel.

Detailed description: This page of a musical score (page 118) contains staves for various instruments. The Piccolo and Flute 1 & 2 parts feature a melodic line starting at measure 323, with a dynamic marking of *f* and a '12' marking. The Oboe 1 & 2 part has a similar melodic line with accents. The Clarinet in A part has a few notes. The Bass Clarinet 1 & 2, Bassoon 1 & 2, and Contrabassoon parts are mostly silent. The Horns 1-4 part features a triplet of notes. The Trumpets, Trombones, and Timpani parts are mostly silent. The Percussion I and II parts are also silent. The Glockenspiel/Xylophone part has a complex rhythmic pattern with glissandos and a dynamic marking of *f*. The Harp part has a melodic line starting at measure 323. The Cello part has a melodic line starting at measure 323.

324

Fl. 1.2
Ob. 1.2
C. A.
B♭ Cl. 1.2
Bass Cl.
Bsn. 1.2
Cbsn.
Hns. 1-4
C Tpt.
Tbn.
B. Tbn.
B. Tba.
Timp.
Perc. I
Perc. II
Glock/
Xylo.
Hp.
Cel.
Vln. I
Vln. II
Vla.
Vc.
Db.

I. *tr*
II. *tr*
I. *tr*
II. *tr*

3
3
3
3

L *gliss.* R *gliss.* L *gliss.* R *gliss.* L *gliss.* R *gliss.* L *gliss.* R *gliss.*

7 7 7 7 7 7 7 7 7

poco rit.

325

Fl. 1.2 I. > II. *tr*

Ob. 1.2

B♭ Cl. 1.2 *ff* 3

Bass Cl.

Bsn. 1.2

Hns. 1-4 *mf*

C Tpt. *f* senza sord. (naturale) I. & II. only 6

Tbn.

B. Tbn.

B. Tba.

Timp.

Perc. I

Perc. II (tambourine) *f* *tr*

Glock/ Xylo. *gliss.* R L *gliss.* R L *gliss.* R L *gliss.* R L *gliss.* R L *gliss.* R L *gliss.* R L *gliss.* R L

Hp. *ff* *gliss.* *ff* *gliss.* *ff* *gliss.* *ff* *gliss.*

Vln. I unis. *mp* *ff* 3

Vln. II unis. *mp* *ff* 3

Db. (arco) *f* divisi a2

poco rit.

326

Picc. -

Fl. 1.2 -

Ob. 1.2 -

C. A. -

B♭ Cl. 1.2 -

Bass Cl. -

Bsn. 1.2 -

Cbsn. -

Hns. 1-4 -

C Tpt. -

Tbn. *f* *mf* *f*

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

B. Tba. *f* *mf* *f*

Timp. *f*

Perc. I *ff* To snare drum SOLO! *ff* 6 6 To bass drum (secco) SOLI *ff* 6 6

Perc. II *ff*

Glock/ Xylo. (Damp glock.!) //

Hp. //

Cel. -

X Vivace!
♩ = 124

Vln. I -

Vln. II -

Vla. -

Vc. -

Db. -

329

Picc.

Fl. 1.2

Ob. 1.2

C. A.

B \flat Cl.1.2

Bass Cl.

Bsn. 1.2

Cbsn.

Hns.1-4

C Tpt.

Tbn.

B. Tbn.

B. Tba.

Timp.

Perc. I

Perc. II

Glock/
Xylo.

Hp.

Cel.

Vln. I

Vln. II

Vla.

Vc.

Db.

rfz

rfz

accel.

332

Picc.

Fl. 1.2

Ob. 1.2

C. A.

B♭ Cl. 1.2

Bass Cl.

Bsn. 1.2

Cbsn.

Hns. 1-4

C Tpt.

Tbn.

B. Tbn.

B. Tba.

Timp. *To hard felt sticks*

Perc. I *Accents now as rimshots!*

Perc. II *rfz*

Glock/
Xylo. *To castanets! SOLI ff*

Hp.

Cel.

Vln. I

Vln. II

Vla.

Vc.

Db.

accel.

336 **Y**

Picc.

Fl. 1.2 (Like a background echo) *f*

Ob. 1.2 (Like a background echo) *f*

C. A.

B♭ Cl. 1.2 *f*

Bass Cl.

Bsn. 1.2

Cbsn.

Hns. 1-4 *ff*

C Tpt. I. II. III. *ff* unis. *molto cresc.*

Tbn. *ff* *molto cresc.*

B. Tbn. *ff* *molto cresc.*

B. Tba. *ff* *molto cresc.*

Timp. SOLI (hard felt sticks) *ff* *cresc.*

Perc. I *6*

Perc. II *rfz* *3*

Glock/ Xylo. *3*

Y

Vln. I

Vln. II

Vla. unis. *f* *3*

Vc. divisi a2 *f* *3*

Db. unis. (arco) *f*

338

Picc. *ff* 6 6 6 6 6 6

Fl. 1.2 *ff*

Ob. 1.2 *ff*

C. A. *ff*

B♭ Cl. 1.2 *ff*

Bsn. 1.2 *ff*

Cbsn. *ff*

Hns. 1-4 3 3 3 3 3 3

C Tpt. *ff*

Tbn. *ff*

B. Tbn. *ff*

B. Tba. *ff*

Timp. *ff*

Perc. I 6 6 6 6 6 6

Perc. II 3 3 3 3 3 3

Glock/ Xylo. 3 3 3 3 3 3

Vln. I *f* unis. 3 6 6 6 6 6 *ff*

Vln. II *f* unis. 3 6 6 6 6 6 *ff*

Vla. 3 3 3 3 3 3 *ff*

Vc. 3 3 3 3 3 3 *ff*

Db. 3 3 3 3 3 3 *ff*

340

Picc.

Fl. 1.2

Ob. 1.2

C. A.

B♭ Cl. 1.2

Bsn. 1.2

Cbsn.

Hns. 1-4

Tbn.

B. Tbn.

B. Tba.

Timp.

Perc. I

Perc. II

Glock/
Xylo.

Vln. I

Vln. II

Vla.

Vc.

Db.

SOLO! (a little less secco)

fff rfz

rfz

rfz

rfz

rfz

rfz

rfz

342

Picc.

Fl. 1.2

Ob. 1.2

C. A.

B♭ Cl. 1.2

Bsn. 1.2

Cbsn.

Hns. 1-4

Tbn.

B. Tbn.

B. Tba.

Timp.

Perc. I

Perc. II

Glock/
Xylo.

Vln. I

Vln. II

Vla.

Vc.

Db.

rfz

3

6

344

Picc. *sfz* *sfz*

Fl. 1.2

Ob. 1.2

C. A.

B \flat Cl. 1.2

Bsn. 1.2 unis. *ff*

Cbsn. *ff*

Hns. 1-4

C Tpt. I. II. *ff*

Tbn. unis. *ff*

B. Tbn. *ff*

B. Tba. *ff*

Timp. *ff*

Perc. I

Perc. II *rfz* 3 *rfz* 3 *rfz* 3 *rfz* 3

Glock/ Xylo. *rfz* 3 *rfz* 3 *rfz* 3 *rfz* 3

Vln. I 6 6 6 6

Vln. II 6 6 6 6

Vla. 3 3 3 3

Vc. 3 3 3 3

Db. 3 3 3 3

Detailed description: This page of a musical score, numbered 128, covers measures 344 to 347. The score is for a full orchestra and includes parts for Piccolo, Flutes 1 and 2, Oboes 1 and 2, Clarinet in A, Bass Clarinet 1 and 2, Bassoons 1 and 2, Contrabassoon, Horns 1-4, Trumpets in C (I and II), Trombones (unison), Baritone Trombone, Baritone/Tuba, Timpani, Percussion I and II, Glockenspiel/Xylophone, Violins I and II, Viola, Violoncello, and Double Bass. The key signature is B-flat major (two flats) and the time signature is 7/8. The score begins at measure 344 with a Piccolo part marked *sfz* and *sfz*. The woodwinds and strings play sustained notes, with the Bassoons and Trombones marked *ff*. The Horns play a triplet figure. The Percussion I part features a rhythmic pattern of eighth notes, while Percussion II and Glockenspiel/Xylophone play triplet patterns marked *rfz*. The Violins I and II play a sixteenth-note figure marked with a '6' above the notes. The Viola, Violoncello, and Double Bass parts also feature triplet patterns marked with a '3' above the notes. The score concludes at measure 347.

346

Picc. *sfz sfz sfz sfz fff*

Fl. 1.2

Ob. 1.2

C. A.

B♭ Cl. 1.2

Bsn. 1.2

Cbsn.

Hns. 1-4

C Tpt.

Tbn.

B. Tbn.

B. Tba.

Timp.

Perc. I

Perc. II

Glock/Xylo. *rfz 3rfz rfz 3rfz rfz 3rfz rfz 3rfz*

Vln. I

Vln. II

Vla.

Vc.

Db.

12

Z Frenzied!
♩ = 132

349

Picc. *fff*

Fl. 1.2 *fff* unis.

Ob. 1.2 *fff* unis.

C. A. *fff*

B♭ Cl. 1.2 *fff* unis.

Bass Cl. *fff* unis.

Bsn. 1.2 *fff*

Cbsn. *fff*

Hns. 1-4 *fff*

C Tpt. *fff* I. II. III. unis.

Tbn. *fff*

B. Tbn. *fff*

B. Tba. *fff*

Timp. *fff*

Perc. I *fff* 3 (Centre of head - no rimshots)

Perc. II *fff* 3

Glock/ Xylo. *fff* 3

Hp. *fff* *sfz*

Z Frenzied!
♩ = 132

Vln. I *fff*

Vln. II *fff*

Vla. *fff*

Vc. *fff* unis.

Db. *fff*