

# I Wish They All Could Be. . .

for octet

Conrad Cummings

Rev. 6/28/13

## Notes

The score is in C at pitch except for piccolo sounding an octave higher than written.

## Instrumentation:

flute (doubling piccolo and alto flute)

clarinet (doubling bass clarinet)

piano

harp

percussion (1 player)

marimba (with low F natural)

low tom-tom

vibraphone

violin

viola

cello

## Performance note:

The metronome marks have been well tested in performance and work, and I believe the piece sounds best when they're adhered to strictly. Unless indicated otherwise, all tempo changes are instantaneous, right on the measure, often coinciding with instantaneous changes in mood or musical character.

# I Wish They All Could Be...

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$\text{♩} = 132$

The musical score consists of eight staves, each with a dynamic range from  $p$  (pianissimo) to  $f$  (fortissimo). The instruments are:

- Flute/Alto Flute/Piccolo:** Starts with a single note, followed by a series of eighth notes at  $pp$ .
- Clarinet in B-flat/Bass Clarinet:** Playing eighth-note patterns at  $p$ .
- Piano:** Playing eighth-note patterns at  $f$ .
- Harp:** Playing eighth-note patterns at  $p$ , with a dynamic marking  $f$  and a sixteenth-note pattern.
- Marimba/Percussion (marimba with low F-natural, low tom-tom, vibraphone):** Playing eighth-note patterns at  $p$ , followed by  $pp$  and  $f$ .
- Violin:** Playing eighth-note patterns at  $pp$ .
- Viola:** Playing eighth-note patterns at  $p$ .
- Violoncello:** Playing eighth-note patterns at  $f$ .

5

Alto. Fl.

Fl. A. Fl. Picc.

Cl. B. Cl.

Pno.

Hp.

Mar.

Perc.

Vln.

Vla.

Vc.

This musical score page contains six systems of music, each with multiple staves. The instruments are: Alto Flute, Flute (A. Fl.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Piano (Pno.), Horn (Horn), Maracas (Mar.), Percussion (Perc.), Violin (Vln.), Viola (Vla.), and Cello (Vc.). The music is divided into measures by vertical bar lines. Measure 5 starts with dynamic *p*. Measure 6 starts with dynamic *mp*. Measure 7 starts with dynamic *f*. Measure 8 starts with dynamic *mf*.

(all 3/8, 6/8, and 12/8 measures have  
an easy 1950s rock and roll swing)

5

9      Alto. Fl.

Fl.      Picc.

Cl.      B. Cl.

Pno.

Hp.

Mar.

Perc.

♩ = 112      ♩ = 132

(all 3/8, 6/8, and 12/8 measures have  
an easy 1950s rock and roll swing)

♩ = 112

♩ = 132

Vln.

Vla.

Vc.

♩ = 112      ♩ = 132

12       $\text{J.} = 116$        $\text{J.} = 144$

Fl.      Alto. Fl.

A. Fl. Picc.       $\text{G} \frac{1}{8}$       -       $\text{4}$        $\gamma$   $\text{F}$   $\text{F}$   $\text{F}$   $\text{F}$   $\text{F}$   $\text{F}$   $\text{f}$

Cl.      B. Cl.       $\text{C} \frac{1}{8}$        $\sharp\text{F}$   $\sharp\text{G}$   $\sharp\text{A}$   $\sharp\text{B}$   $\sharp\text{C}$   $\sharp\text{D}$   $\sharp\text{E}$   $\text{4}$   $\gamma$   $\text{B}$   $\text{C}$   $\text{D}$   $\text{E}$   $\text{F}$   $\text{G}$   $\text{f}$

*p subito*

Pno.       $\text{G} \frac{1}{8}$        $\sharp\text{F}$   $\sharp\text{G}$   $\sharp\text{A}$   $\sharp\text{B}$   $\sharp\text{C}$   $\sharp\text{D}$   $\sharp\text{E}$   $\text{4}$   $\gamma$   $\text{B}$   $\text{C}$   $\text{D}$   $\text{E}$   $\text{F}$   $\text{G}$   $\text{f}$

*p*

Hp.       $\text{G} \frac{1}{8}$        $\sharp\text{F}$   $\sharp\text{G}$   $\sharp\text{A}$   $\sharp\text{B}$   $\sharp\text{C}$   $\sharp\text{D}$   $\sharp\text{E}$   $\text{4}$   $\gamma$   $\sharp\text{G}$   $\sharp\text{A}$   $\sharp\text{B}$   $\sharp\text{C}$   $\sharp\text{D}$   $\sharp\text{E}$   $\text{f}$   $\text{E} \frac{1}{8}$

*G $\sharp$*   
*B $\sharp$*

Mar.      Perc.

*p subito*

Vln.       $\text{G} \frac{1}{8}$       -       $\text{4}$   $\gamma$   $\text{B}$   $\text{C}$   $\text{D}$   $\text{E}$   $\text{F}$   $\text{G}$   $\text{f}$

Vla.       $\text{B} \frac{12}{8}$   $\sharp\text{F}$   $\sharp\text{G}$   $\sharp\text{A}$   $\sharp\text{B}$   $\sharp\text{C}$   $\sharp\text{D}$   $\sharp\text{E}$   $\text{4}$   $\gamma$   $\text{B}$   $\text{C}$   $\text{D}$   $\text{E}$   $\text{F}$   $\text{G}$   $\text{f}$

*p*

Vc.       $\text{B} \frac{12}{8}$   $\sharp\text{F}$   $\sharp\text{G}$   $\sharp\text{A}$   $\sharp\text{B}$   $\sharp\text{C}$   $\sharp\text{D}$   $\sharp\text{E}$   $\text{4}$   $\gamma$   $\text{B}$   $\text{C}$   $\text{D}$   $\text{E}$   $\text{F}$   $\text{G}$   $\text{f}$

*p subito*

16

*J. = 112*

Alto. Fl.

Fl. A. Fl. Picc.

*f > p*

*Cl.*

*B. Cl.*

*mf*

*Pno.*

*mf*

*f*

*mf*

*sfp*

*Hp.*

*f*

*sfp secco*

*Mar.*

*Perc.*

*mf*

*sfp*

*Vln.*

*f > p*

*Vla.*

*mf*

*Vc.*

*f > p*

*J. = 138*

*f*

*f*

*f*

*f*

19  $\text{J.} = 112$   $\text{J.} = 138$   $\text{J.} = 116, \text{very relaxed}$  (pociss. ralent.)

Fl. Alto. Fl.

A. Fl. Picc.

Cl. B. Cl.

Pno.

Hp.

Mar.

Perc.

Vln.

Vla.

Vc.

*sul A*

23 (a tempo  $\text{♩} = 116$ )  $\text{♩} = 132$  (poco accel - - - - -) 9

B. Cl.

B. Cl.

Pno.

H. p.

Mar.

Perc.

Vln.

Vla.

Vc.

10

27

*J. = 112*

Alto. Fl.

Fl. A. Fl. Picc.

*p*

*J. = 132*

*mf*

*J. = 112*

*mf*

Cl.

B. Cl.

*p*

Pno.

*p*

*mf*

*f*

Hp.

*J. = 112*

*mf*

Mar.

Perc.

*p*

*J. = 132*

*mf*

*J. = 112*

Vc.

*p*

30  $\text{♩} = 144$   
Alto. Fl.

Fl. A. Fl. Picc. Cl. B. Cl.

Pno.

Hp.

Vln. Vla. Vc.

12/8

sfz f f f

mp < f > mf

mp < f > mf

sfz sfz sfz

12

34  $\text{J.} = 112$   $\text{J.} = 160$

Alto. Fl.

Fl. 12 8  
A. Fl. Picc.

Cl. 12 8  
B. Cl.  $p$  subito

Pno. 12 8  
12 8

Hp. 12 8  
12 8 C $\natural$

Mar.  
Perc. 12 8  $p$  f ff

Vln. 12 8  $p$  subito f ff

Vla. 12 8  $p$  subito f ff

Vc. 12 8 f ff

13

**A** ♩ = 60, very peaceful

38

Fl.      Alto. Fl.

A. Fl. Picc. { ♩ ♩ ♩ ♩

Hp. { ♩ ♩ ♩ ♩

Mar.

Perc. { ♩ ♩ ♩ ♩

Vln. { ♩ ♩ ♩ ♩

Vla. { ♩ ♩ ♩ ♩

Vc. { ♩ ♩ ♩ ♩

**$\text{♩} = 144$ , very mysterious and Mozartian - intense!**

42 Alto. Fl.

Fl. A. Fl. Picc. Cl. B. Cl. Pno. Hp. Mar. Perc. Vln. Vla. Vc.

Fl. A. Fl. Picc. Cl. B. Cl. Pno. Hp. Mar. Perc. Vln. Vla. Vc.

15

46 Alto. Fl.

*J. = 112, laid back*

*J. = 144, Mozartian*

Fl. A. Fl. Picc. Cl. B. Cl.

Pno.

Mar.

Perc.

Vc.

49       $\text{J.} = 112$        $\text{J.} = 144$        $\text{J.} = 132$

Fl.      Alto. Fl.

A. Fl.      Picc.

*p*

Cl.      B. Cl.

*f*      *mf*

Pno.

*f*

Hp.

*f*       $F\sharp$        $D\flat$

Mar.

*f*      *mf*

Vln.

*f*

Vla.

*f*      *mf*

Vc.

*p*      *f*      *mf*

52  $\text{♩} = 144$   
 Fl.  
 A. Fl.  
 Picc.  
 Alto. Fl.

$\text{♩} = 132$   
 Cl.  
 B. Cl.  
 $f$

$\text{♩} = 160, \text{intense!}$   
 Pno.  
 $f$   
 $p$

Hp.  
 $f$   
 $p$

Mar.  
 Perc.  
 $sffz$   $f$

$\text{♩} = 144$   
 Vln.  
 $f$   
 $f$   
 $p$

$\text{♩} = 132$   
 Vla.  
 $f$   
 $f$   
 $p$

$\text{♩} = 160, \text{intense!}$   
 Vc.  
 $f$   
 $f$   
 $p$

55

Alto. Fl.

Fl. A. Fl. Picc.

Cl. B. Cl.

Hp.

Vln.

Vla.

Vc.

mp      *mf*      *mp*      *f*

*sim.*

*mf*      *mp*      *f*

*mf*      *mp*      *f*

*sim.*

*mf*      *mp*      *f*

*sim.*

*mf*      *mp*      *f*

59 Alto. Fl. change to piccolo  $\text{♩} = 132$   $\text{♩} = 144$   $\text{♩} = 132$

Fl. Picc.  $\text{sfz}$

Cl. B. Cl.  $f \xrightarrow{\text{—}} mf$   $mf$   $f \xrightarrow{\text{—}} mf$

Pno.  $sfz$   $sfz$

Hp.  $F^\sharp$   $B^\sharp$   $mf$   $f$   $G^\flat$   $D^\sharp$   $12/8$

Mar. Perc.  $sfz$   $sfz$   $mf$

Vln.  $f \xrightarrow{\text{—}} mf$   $mf$   $f \xrightarrow{\text{—}} mf$

Vla.  $f \xrightarrow{\text{—}} mf$   $mf$   $f \xrightarrow{\text{—}} mf$   $mf$   $12/8$

Vc.  $f \xrightarrow{\text{—}} mf$   $mf$   $f \xrightarrow{\text{—}} mf$   $mf$   $12/8$

$\text{♩} = 144$   
Piccolo

Fl. Picc. 63 Picc.

A. Fl. Picc.

B. Cl. Cl. 12 8 f f

Pno. Pno. 12 8 f f

Hp. Hp. 12 8 f A $\natural$  C $\sharp$

Mar.

Perc. Perc. 12 8 f

Vln. Vln. 12 8 f f

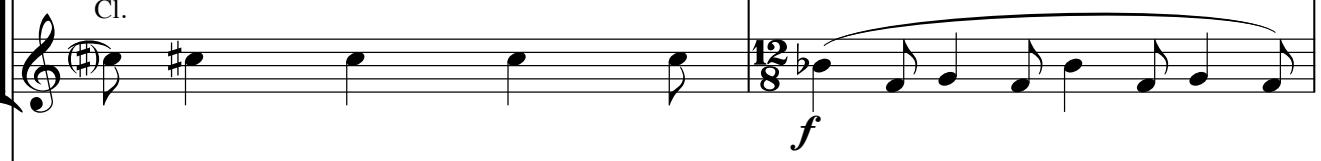
Vla. Vla. 12 8 f f

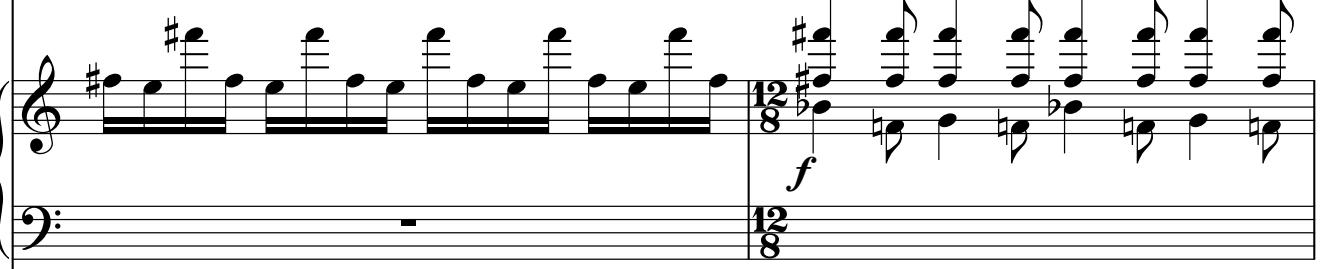
Vc. Vc. 12 8 f f

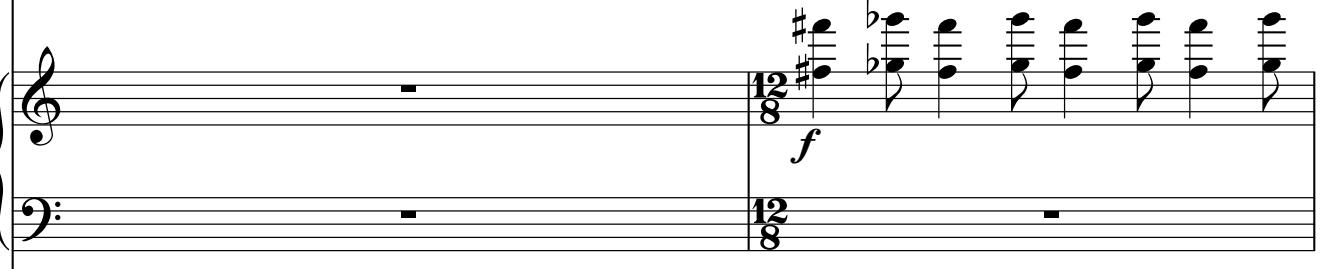
$\text{♩} = 126$ 

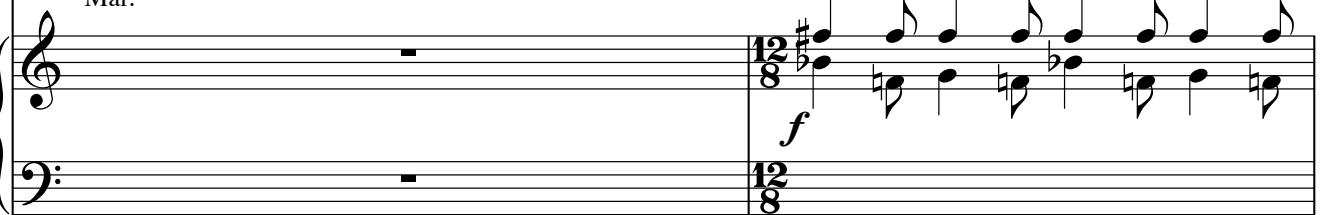
65 Picc.

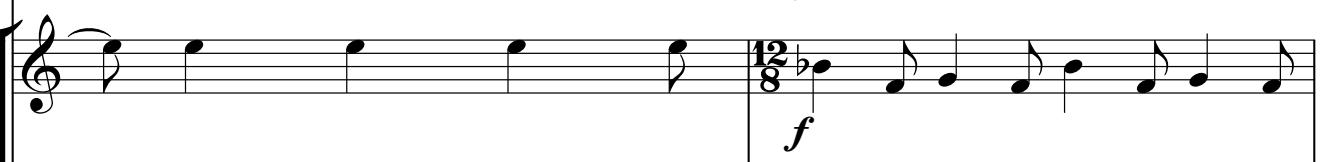
A. Fl. Picc. 

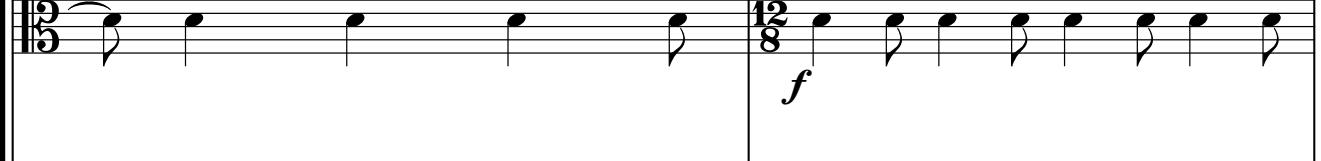
B. Cl. Cl. 

Pno. 

Hp. Hp. 

Perc. Mar. 

Vln. 

Vla. 

Vc. 

$\text{♩} = 144$

Picc.

Fl. A. Fl. Picc.  $\begin{array}{c} \# \\ \# \end{array}$  4  $f$  12/8

Cl. B. Cl.  $\begin{array}{c} \flat \\ \flat \end{array}$  4  $f$  sim. 12/8

Pno.  $\begin{array}{c} 8va \\ \# \\ \# \end{array}$  4  $f$  12/8

Hp. { 4 - - 12/8

G $\natural$

Vln.  $\begin{array}{c} \flat \\ \flat \end{array}$  4  $f$  12/8

Vla.  $\begin{array}{c} \flat \\ \flat \end{array}$  4  $f$  12/8

Vc.  $\begin{array}{c} \flat \\ \flat \end{array}$  4  $f$  12/8

This musical score page contains six staves of music. The top staff features Flute (A. Fl. Picc.) and Clarinet (B. Cl.) parts, both in 4/4 time with a key signature of one sharp. The Flute part is dynamic *f*. The middle staff shows the Piano (Pno.) in 4/4 time with a dynamic of *f*, and the bottom staff shows the Bassoon (Horn) in 4/4 time. The third staff from the bottom is for the Violin (Vln.) in 4/4 time with a dynamic of *f*. The fifth staff from the bottom is for the Viola (Vla.) in 4/4 time with a dynamic of *f*. The bottom staff is for the Cello (Vc.) in 4/4 time with a dynamic of *f*. The score includes a tempo marking of  $\text{♩} = 144$  at the top. The piano part includes a dynamic marking *sim.* (simile) and a 12/8 time signature. The bassoon part includes a dynamic marking *G $\natural$* .

Fl. Picc. 69  $\text{♩} = 126$  Picc.

A. Fl. Picc.  $f$

B. Cl. Cl.  $f$

Pno.  $\left\{ \begin{matrix} \text{♩} = 126 \\ f \end{matrix} \right.$  (8)  $\left. \begin{matrix} \text{♩} = 144 \\ ff \end{matrix} \right.$

Hp.  $\left\{ \begin{matrix} \text{♩} = 126 \\ - \end{matrix} \right.$   $\left. \begin{matrix} \text{♩} = 144 \\ ff \end{matrix} \right.$

Perc. Mar.  $\left\{ \begin{matrix} \text{♩} = 126 \\ - \end{matrix} \right.$   $\left. \begin{matrix} \text{♩} = 144 \\ ff \end{matrix} \right.$

Vln.  $\left\{ \begin{matrix} \text{♩} = 126 \\ - \end{matrix} \right.$   $\left. \begin{matrix} \text{♩} = 144 \\ ff \end{matrix} \right.$

Vla.  $\left\{ \begin{matrix} \text{♩} = 126 \\ - \end{matrix} \right.$   $\left. \begin{matrix} \text{♩} = 144 \\ ff \end{matrix} \right.$

Vc.  $\left\{ \begin{matrix} \text{♩} = 126 \\ - \end{matrix} \right.$   $\left. \begin{matrix} \text{♩} = 144 \\ ff \end{matrix} \right.$

7I Picc. rit.  $\text{♩} = 126$

Fl. A. Fl. Picc.

B. Cl. Cl.

Pno.

Hp.

Mar.

Perc.

Vln.

Vla.

Vc.

This musical score page contains six systems of music, each with multiple staves. The first system includes Flute (Fl.), Alto Flute/Piccolo (A. Fl. Picc.), Bass Clarinet (B. Cl.), Clarinet (Cl.), and Piano (Pno.). The second system includes Horn (Hp.) and Maracas (Mar.). The third system includes Percussion (Perc.). The fourth system includes Violin (Vln.). The fifth system includes Viola (Vla.). The sixth system includes Cello (Vc.). The score is divided into two measures by a vertical bar. Measure 1 starts with dynamic 7I and Picc. (Piccolo). Measure 2 begins with a ritardando (rit.). The tempo is marked as quarter note = 126.

25

**rit.**  $\text{♩} = 88$   $\text{♩} = 48$ , languorous  $\text{♩} = 126$

73 Picc. change from piccolo to flute

A. Fl. Picc.  $\text{Fl.}$   $p$

B. Cl.  $\text{Cl.}$   $p$

Pno.  $\text{Pno.}$   $p$

Hp.  $\text{Hp.}$   $p$

Mar. Perc.  $\text{Perc.}$   $p$

Vln.  $\text{Vln.}$   $p$

Vla.  $\text{Vla.}$   $p$

Vc.  $\text{Vc.}$   $p$

*solo*  $\text{Vc.}$   $p$

$\text{ff}$  *subito*

$\text{ff}$  *subito*

$\text{ff}$  *subito*

$\downarrow = 168$ , urgent       $\downarrow = 132$ , freely, conversational,  
each chord individually cued

Fl.      Fl.

A. Fl.      Picc.

B. Cl.      Cl.

Perc.      Mar.

Vln.      Vla.

Vc.

Measure 76: Flute (4/4, 168 BPM), Bassoon (4/4, 132 BPM), Clarinet (4/4, 132 BPM). Dynamics: pp, mf.

Measure 77: Bassoon (4/4, 132 BPM), Clarinet (4/4, 132 BPM). Dynamics: pp, mf.

Measure 78: Marimba (4/4, 132 BPM), Marimba (3/4, 132 BPM). Dynamics: mf, mf, p.

Measure 79: Violin (4/4, 168 BPM), Viola (4/4, 168 BPM), Cello (4/4, 168 BPM). Dynamics: pp, mf.

Measure 80: Marimba (4/4, 132 BPM), Marimba (3/4, 132 BPM). Dynamics: mf, mf, p.

B

27

81

$\text{♩} = 160$ , in tempo

Pno.

*f*

*f*

A musical score page showing two staves. The top staff is for the Horn (Horn), indicated by a brace and the label 'H.p.'. It starts with a rest, followed by a sixteenth-note pattern: - + + | + + +. Dynamic markings 'f' and 'mf' are placed above the staff. The bottom staff is for Trombones (v.), indicated by the label 'v.'. It also starts with a rest, followed by a sixteenth-note pattern: - + + | + + +. The two staves are aligned vertically at the bar lines.

Musical score for Maracas (Mar.) and Percussion (Perc.). The score consists of five measures. The Maracas part is indicated by a treble clef and a bass clef, while the Percussion part is indicated by a bass clef. Measure 1: Maracas play eighth notes on the first and third beats, while the Percussion part has a bass note on the first beat followed by eighth-note pairs on the second and fourth beats. Measure 2: Maracas play eighth notes on the first and third beats, while the Percussion part has a bass note on the first beat followed by eighth-note pairs on the second and fourth beats. Measure 3: Maracas play eighth notes on the first and third beats, while the Percussion part is silent. Measure 4: Maracas play eighth notes on the first and third beats, while the Percussion part has a bass note on the first beat followed by eighth-note pairs on the second and fourth beats. Measure 5: Maracas play eighth notes on the first and third beats, while the Percussion part is silent.

B

**♩ = 160, in tempo**

Musical score for strings (Vln., Vla., Vc.) in common time. The score consists of four measures. Measures 1 and 2 show the Violin (Vln.) playing eighth-note patterns with dynamic markings **p** and **mf**. Measures 3 and 4 show the Violin (Vln.) playing eighth-note patterns with dynamic markings **mf**. Measures 1 and 2 show the Cello (Vcl.) playing eighth-note patterns with dynamic marking **f**. Measures 3 and 4 show the Cello (Vcl.) playing eighth-note patterns with dynamic marking **f**.

Fl. 86 Fl.  $\text{♩} = 152$

A. Fl. Picc. **p** *mf*

B. Cl. Cl. **p** *mf* **p**

Pno. **f** **f**

v.

Hp. **p** *mf*

f

v.

Mar.

Perc. **f**

v.

Vln.  $\text{♩} = 152$

**p** *mf* **p** *mf* **p**

Vla. **p** *mf* **p** *mf* **p**

Vc. **f** **f** **p** *mf* **p**

This musical score page contains two staves of music. The top staff consists of six systems of music, starting with Flute (Piccolo) and Bassoon (B.C.). The bottom staff consists of three systems of music, starting with Violin (Vln.), Viola (Vla.), and Cello (Vc.). The music is set in common time, with a tempo of 152 beats per minute indicated by a metronome mark. Dynamics such as **p** (piano), *mf* (mezzo-forte), and **f** (fortissimo) are used throughout the piece. Measure 86 begins with Flute (Piccolo) playing eighth-note patterns at dynamic **p**, followed by Bassoon (B.C.) playing sixteenth-note patterns at dynamic *mf*. Measure 87 begins with a piano dynamic **f**, followed by Horn (Horn) playing eighth-note chords at dynamic **f**. The score continues with sustained notes and rhythmic patterns for each instrument.

91 Cl.  
B. Cl.

Vln.

Vla.

Vc.

Fl.

A. Fl. Picc.

B. Cl.

Pno.

Hp.

Mar.

Perc.

Vln.

Vla.

Vc.

Fl.

Fl. A. Fl. Picc. Cl. B. Cl. Pno. Hp. Mar. Perc. Vln. Vla. Vc.

*ff*

*ff*

*ff*

*ff*

*fff*

*gliss.*

*8va*

*l.v.*

*A $\natural$*  *B $\natural$*  *C $\flat$*

*8vb*

*pp subito*

*pp subito*

*pp subito*

Fl. 105  
A. Fl. Picc. ff

Cl. B. Cl. ff pp subito

Pno. ff

Hp. fff l.v. l.v. 8va---  
8vb eiss. ]

Mar.

Perc. ff pp subito

Vln. ff pp subito

Vla. ff pp subito

Vc. ff pp subito

This musical score page contains eight staves of music. From top to bottom: 1) Flute (Fl.) playing eighth-note patterns at dynamic ff. 2) Bassoon (B. Cl.) and Piccolo (A. Fl. Picc.) playing eighth-note patterns at ff, followed by a dynamic change to pp subito. 3) Piano (Pno.) playing eighth-note chords at ff. 4) Horn (Horn) playing eighth-note patterns at fff, followed by dynamics l.v. and l.v. with a performance instruction eiss. and a melodic line labeled 8va--- above it, and another line labeled 8vb below it. 5) Maracas (Mar.) playing eighth-note patterns at ff, followed by a dynamic change to pp subito. 6) Percussion (Perc.) playing eighth-note patterns at ff, followed by a dynamic change to pp subito. 7) Violin (Vln.) playing eighth-note patterns at ff, followed by a dynamic change to pp subito. 8) Cello (Vc.) playing eighth-note patterns at ff, followed by a dynamic change to pp subito. The page number 31 is in the top right corner.

Fl. 108  
A. Fl. Picc.  
Cl. B. Cl.  
Pno.  
Hpt. Mar.  
Perc.  
Vln.  
Vla.  
Vc.

The musical score consists of eight staves, each representing a different instrument or group of instruments. The instruments are: Flute (Fl.), Clarinet (Cl.), Piano (Pno.), Bassoon (Hpt.), Maracas (Mar.), Percussion (Perc.), Violin (Vln.), Viola (Vla.), and Cello (Vc.). The score is set in common time (indicated by a 'C') and measures are separated by vertical bar lines. The first measure shows the Flute and Clarinet playing eighth-note patterns at 108 BPM. The second measure features the Bassoon and Piano in eighth-note patterns. The third measure includes the Bassoon, Piano, and Percussion. The fourth measure introduces the Maracas and Percussion. The fifth measure adds the Violin and Viola. The sixth measure adds the Cello. Various dynamics are indicated throughout, such as **ff** (fortissimo), **p** (pianissimo), and **gliss.** (glissando). Performance instructions include *l.v.* (leggendo), *Eb*, *Bb*, and *8va--1*.

II2 Cl.

B. Cl.

Pno.

Hp.

Mar.

Perc.

Vln.

Vla.

Vc.

Detailed description: This is a page from a musical score. It features six systems of music, each with multiple staves. The instruments are: Clarinet II (B.C. Cl.), Piano (Pno.), Horn (Hp.), Maracas (Mar.), Percussion (Perc.), Violin (Vln.), Viola (Vla.), and Cello (Vc.). The score is in common time, with various time signatures indicated by 6/8, 4/4, and 2/8. Dynamic markings include 'f' (fortissimo) and 'G $\flat$ ' (G flat). Measure numbers 33 and 34 are present at the top right. The vocal parts (II2 Cl., B. Cl.) have measure numbers 112 and 113 respectively. The piano part has measure numbers 112 and 113. The horn part has measure numbers 112 and 113. The maracas and percussion parts have measure numbers 112 and 113. The violin, viola, and cello parts have measure numbers 112 and 113.

117 Fl.

A. Fl. Picc.

Cl.

B. Cl.

Pno.

Hp.

Mar.

Perc.

Vln.

Vla.

Vc.

The musical score page 34 consists of six systems of music, each with two staves. The first system features Flute (A. Fl. Picc.) and Bass Clarinet (B. Cl.). The second system features Clarinet (Cl.). The third system features Piano (Pno.). The fourth system features Horn (Hp.). The fifth system features Maracas (Mar.) and Percussion (Perc.). The sixth system features Violin (Vln.), Viola (Vla.), and Cello (Vc.). The score includes dynamic markings such as *f*, *ff*, and *ff*. Performance instructions like "ff" appear above the piano and maracas staves. Measure numbers 117 and 118 are indicated at the top of the page.

35

*J. = 104,  
much slower*

*J. = 152*

121 Fl. A. Fl. Picc. Cl. B. Cl.

*mp* *ff* *8va* *(ossia loco)* *ff* *3* *3* *3* *3* *sim.* *3* *3* *3* *3*

Pno. Hp. Mar. Perc.

*ossia: left hand alone, and omit B-natural in m 126*

(8)

124 Fl.

A. Fl. Picc.

long! **C**  $\text{♩} = 63$ , fairly freely

Cl.

B. Cl.

Pno.

sffz l.v.

senza ped.

Hp.

Mar.

To Vibes

sffz

Vln.

p sempre

Vla.

Vc.

This musical score page contains six systems of music. The first system features Flute, Clarinet, Bass Clarinet, and Piano parts. The second system features Horn and Maracas parts. The third system features Violin, Viola, and Cello parts. The fourth system features Piano, Horn, and Maracas parts. The fifth system features Violin, Viola, and Cello parts. The sixth system features Violin, Viola, and Cello parts. The score includes various dynamic markings such as 'long!', 'senza ped.', 'To Vibes', and 'sempr... senza vibr'. The tempo is indicated as  $\text{♩} = 63$ , fairly freely.

128 Fl.

A. Fl. Picc. {

Pno. {

Vln.

Vc.

(sneak bow changes)

$\frac{2+2+2+3}{8}$

$\frac{2+2+2+3}{8}$

$\frac{2+2+2+3}{8}$

==

131 Fl.

A. Fl. Picc. {

Cl. {

B. Cl. {

$\frac{2+2+2+3}{8}$

$\frac{2+2+2+3}{8}$

$\frac{2+2+2+3}{8}$

$\frac{2+2+2+3}{8}$

$\frac{2+2+2+3}{8}$

$\frac{2+2+2+3}{8}$

$\frac{2+2+2+3}{8}$

senza vibr

$\frac{2+2+2+3}{8}$

$\frac{2+2+2+3}{8}$

38

134 Fl. A. Fl. Picc. Cl. B. Cl. Pno.

poco meno  $\text{J} = 58$   $\text{J} = 63$   $\text{p}$  poco meno  $\text{J} = 58$   $\text{J} = 63$   $\text{p}$

$2+2+2+3$   $\frac{8}{\text{p}}$   $\frac{4}{\text{p}}$   $2+2+2+3$   $\frac{8}{\text{p}}$   $2+2+2+3$   $\frac{8}{\text{p}}$

$2+2+2+3$   $\frac{8}{\text{p}}$   $\frac{4}{\text{p}}$   $2+2+2+3$   $\frac{8}{\text{p}}$   $2+2+2+3$   $\frac{8}{\text{p}}$

$2+2+2+3$   $\frac{8}{\text{p}}$   $\frac{4}{\text{p}}$   $2+2+2+3$   $\frac{8}{\text{p}}$   $2+2+2+3$   $\frac{8}{\text{p}}$

poco meno  $\text{J} = 58$   $\text{J} = 63$  poco vibr senza vibr poco meno  $\text{J} = 58$   $\text{J} = 63$  poco vibr senza vibr

Vln. Vc.

$2+2+2+3$   $\frac{8}{\text{p}}$   $\frac{4}{\text{p}}$   $2+2+2+3$   $\frac{8}{\text{p}}$   $2+2+2+3$   $\frac{8}{\text{p}}$

$2+2+2+3$   $\frac{8}{\text{p}}$   $\frac{4}{\text{p}}$   $2+2+2+3$   $\frac{8}{\text{p}}$   $2+2+2+3$   $\frac{8}{\text{p}}$

poco vibr senza vibr poco vibr senza vibr

Fl.  $\text{♩} = 50$  rit.  $\text{♩} = 40$   $\text{♩} = 92$ , molto misterioso  
 A. Fl. Picc.  
 Cl.  
 B. Cl.  
 Pno.  
 Vln.  
 Vc.

Measures 137-138: Flute (Fl.) plays eighth-note patterns with grace notes. Clarinet (Cl.) and Bass Clarinet (B. Cl.) play sustained notes. Piano (Pno.) plays eighth-note chords. Violin (Vln.) and Cello (Vc.) play eighth-note patterns. Dynamics:  $p \rightarrow pp$  for Flute/Bass Clarinet;  $p \rightarrow pp$  for Piano;  $poco vibr$  for Violin/Cello;  $(norm.)$  for all instruments. Tempo changes:  $\text{♩} = 50$  rit.,  $\text{♩} = 40$ ,  $\text{♩} = 92$ , molto misterioso.

140 Cl.  $\text{J.} = 100$

B. Cl.  $\text{J.} = 108$

$\text{J.} = 116$

Pno.  $\text{mf}$

Vln.  $\text{J.} = 100$

$\text{J.} = 108$

$\text{J.} = 116$

Vc.  $\text{mf}$



$\text{J.} = 144, \text{think Vivaldi Four Seasons}$

143 Cl.

B. Cl.  $\text{ff}$

Pno.  $\text{ff}$

Vln.  $\text{ff}$

marcatissimo

Vla.  $\text{ff}$

marcatissimo

Vc.  $\text{ff}$

marcatissimo

(♩ = 144)

**D**

149 Cl.  
B. Cl.

(♩ = 144)  
**D**

Vln.  
Vla.  
Vc.



152 Cl.  
B. Cl.

Vibes Vibes, hard mallets, motor off solo

Perc.

f

Vln.  
Vla.  
Vc.

155 Cl.

B. Cl.

Vibes

Perc.

To Marimba

Vln.

Vla.

Vc.

159 Fl.

A. Fl.  
Picc.

Cl.

B. Cl.

Pno.

Vln.

Vla.

Vc.

poco marcato

Fl.

162

Fl. A. Fl. Picc.

Vln.

Vc.



Fl.

164

Fl. A. Fl. Picc.

Cl.

B. Cl.

**p**

Vln.

Vc.



Cl.

166

B. Cl.

Vln.

Vla.

**f**

**p**

Vc.

168 Fl.

A. Fl. Picc.

Cl.

B. Cl.

Vln.

Vla.

Vc.

*mf*

*mf*

*mf*

*mf*



170 Fl.

A. Fl. Picc.

Pno.

Vln.

Vla.

Vc.

change from flute to piccolo

solo *secco*

*f*

*f*

*f*

172 Picc.

Fl. A. Fl. Picc. Cl. B. Cl.

Pno. Vln. Vla. Vc.

f >

f > f >

==

Picc.

174

Fl. A. Fl. Picc. Cl. B. Cl.

Pno. Vln. Vla. Vc.

f >

mf

f sim. f sim. f sim.

45

Picc.

Fl. Picc.

Cl.

B. Cl. sim.

Pno.

Vln.

Vla.

Vc.

176

==

Picc.

Fl. Picc.

Cl.

B. Cl.

Pno.

Vln.

Vla.

Vc.

178

raucous and frantic,  $\text{♩} = 144$  sempre

*f*

*f*

*f*

raucous and frantic,  $\text{♩} = 144$  sempre

*f*

*f*

*f*

Musical score for orchestra and piano, page 46, measures 181-182.

**Measure 181:**

- Cl.**: Treble clef, key signature of one sharp (F#). Measures 181-182 show a melodic line with eighth-note patterns and grace notes. The tempo is indicated as  $\text{♩} = \text{♩.}$
- B. Cl.**: Bass clef, key signature of one sharp (F#).
- Pno.**: Treble and bass staves. The bass staff has a key signature of one flat (B-flat). The piano part consists of eighth-note chords and sustained notes.
- Vln.**: Treble clef, key signature of one flat (B-flat). Measures 181-182 show eighth-note patterns with grace notes.
- Vla.**: Bass clef, key signature of one flat (B-flat). Measures 181-182 show sustained notes.
- Vc.**: Bass clef, key signature of one sharp (F#). Measures 181-182 show sustained notes.

**Measure 182:**

All parts continue with their respective patterns, maintaining the  $\text{♩} = \text{♩.}$  tempo.

♩ = ♩ 47

185 Picc.

A. Fl. Fl. Picc.  $\frac{12}{8}$   $p$

B. Cl. Cl.  $\frac{12}{8} \textcircled{8}$   $p$  *subito*

Pno.  $\frac{12}{8} \textcircled{8}:$   $p$  *subito*

Perc. Marimba  $\frac{12}{8} p$

Vln.  $\frac{12}{8} \textcircled{8}:$   $p$  *subito*

Vla.  $\frac{12}{8} \textcircled{8}$   $p$  *subito*

Vc.  $\frac{12}{8} \textcircled{8}$   $p$  *subito*

$\text{♩.} = \text{♩}$        $\text{♩.} = \text{♩}$

$\frac{2}{4} \gamma \quad f \quad \frac{6}{8}$

$\frac{2}{4} - \quad \frac{6}{8}$

$\frac{2}{4} - \quad \frac{6}{8}$

$\frac{2}{4} - \quad \frac{6}{8}$

$\frac{2}{4} \gamma \quad f \quad \frac{6}{8}$

$\frac{2}{4} \gamma \quad f \quad \frac{6}{8}$

$\frac{2}{4} \gamma \quad f \quad \frac{6}{8}$

Fl. Picc. 187 *Picc.*  $\text{♩} = 160$ , very fast

A. Fl. Picc. *f*

B. Cl. Cl. *f*

Pno. solo *very strictly in tempo* *secco*

Hp. *f*  $\cdots$

Vln.  $\text{♩} = 160$ , very fast *p*

Vla.  $\text{♩} = 160$ , very fast *p*

Vc.  $\text{♩} = 160$ , very fast *p*

This musical score page contains six staves of music. The top two staves are for woodwind instruments: Flute (Picc.) and Bassoon (Picc.). The third staff is for Clarinet (B. Cl.). The fourth staff is for the Piano (Pno.), which is performing a solo part with strict timing requirements. The fifth staff is for the Horn (Horn). The bottom three staves are for strings: Violin (Vln.), Viola (Vla.), and Cello (Vc.). The music begins in 6/8 time, indicated by a '6' over an '8' in the key signature. The tempo is marked as 'very fast' with a note value of a sixteenth note equal to 160. Dynamics include forte (f) and piano (p). Performance instructions like 'Picc.' (Piccolo), 'solo', 'very strictly in tempo', and 'secco' (dry) are also present. Measure 187 consists of a 6/8 section followed by a 4/4 section. The piano part features a repetitive eighth-note pattern labeled 'secco'.

189

Pno.

≡

191 Cl.  
B. Cl.

Pno.

f

193 Picc.

Fl. A. Fl. Picc. Cl. B. Cl. Pno. ff fff

Hp. fff

Mar. (Marimba) Perc. fff

Vln. p fff

Vla. p fff

Vc. p fff

This musical score page contains six systems of music, each with multiple staves. The instruments in the first system are Flute, Alto Flute/Piccolo, Clarinet, and Bass Clarinet. The second system features a Piano. The third system includes Horns. The fourth system is designated for Marimba. The fifth system consists of Violin and Viola. The sixth system is Cello. Measure 193 begins with a dynamic of ff for the first system. The piano in the second system plays a forte dynamic fff. The horns in the third system play a dynamic fff. The marimba in the fourth system reaches a forte dynamic fff. The violin and viola in the fifth system start at a dynamic p and build to a forte dynamic fff. The cello in the sixth system also starts at a dynamic p and reaches a forte dynamic fff. The score uses a 4/4 time signature throughout.

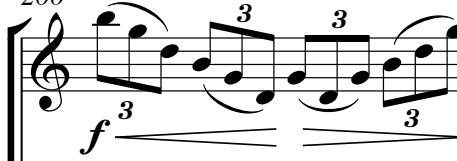
Musical score page 196 featuring nine staves of music. The instruments are:

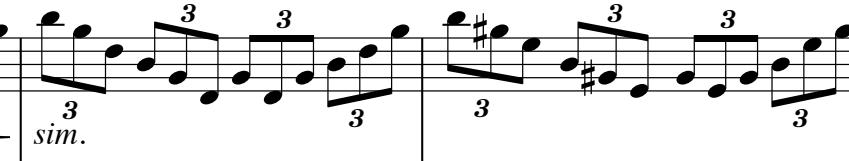
- Fl. (Flute)
- A. Fl. (Alto Flute)
- Picc. (Piccolo)
- Cl. (Clarinet)
- B. Cl. (Bass Clarinet)
- Pno. (Piano)
- Hp. (Bassoon)
- Mar. (Maracas)
- Perc. (Percussion)
- Vln. (Violin)
- Vla. (Viola)
- Vc. (Cello)

The score consists of two systems of music. The first system spans measures 196 to 200. The second system begins at measure 201 and includes a dynamic instruction "Bp ..." above the Bassoon staff.

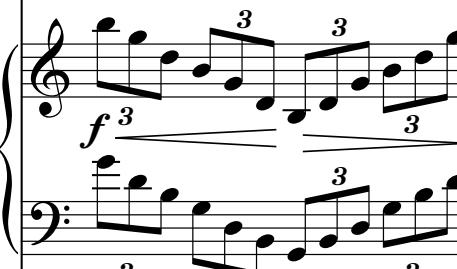
**E** ( $\text{♩} = 160$ )

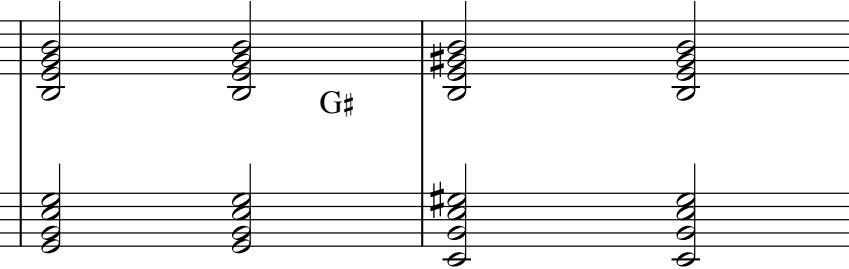
200 Picc.

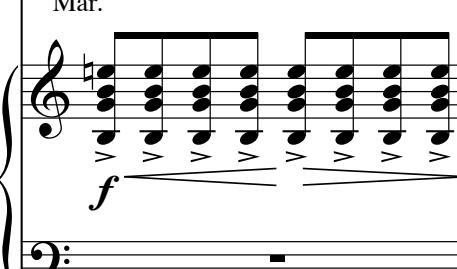
A. Fl. Picc. 

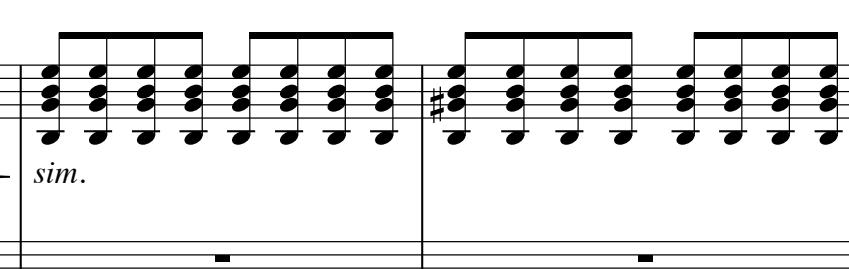
B. Cl. 

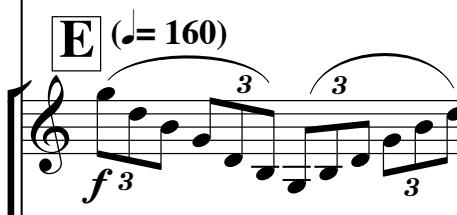
change clarinet to bass clarinet

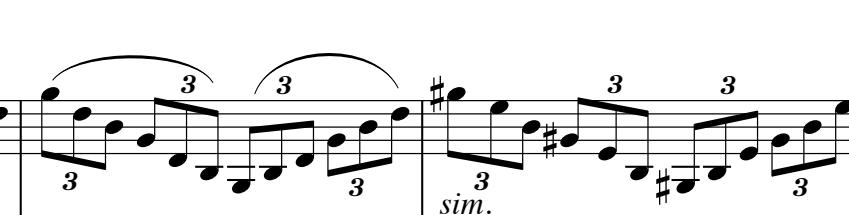
Pno. 

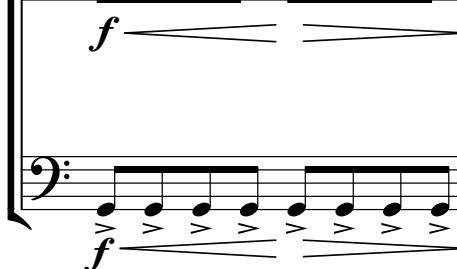
Hp. 

Mar. 

Perc. 

Vln. 

Vla. 

Vc. 

203 Picc.

A. Fl. Picc. {

Pno. {

Hp. {

Mar.

Perc. {

Vln. {

Vla. {

Vc. {

206 Picc.

Fl. A. Fl. Picc.

Pno.

Hp.

Mar.

Perc.

Vln.

Vla.

Vc.

This musical score page contains six systems of music, each with multiple staves. The first system (measures 1-2) features Picc., Flute, Alto Flute, and Piccolo parts, with dynamic markings like '3' and '3'. The second system (measures 3-4) features Piano and Bassoon parts, also with '3' and '3' markings. The third system (measures 5-6) features Bassoon and Maracas parts, with a dynamic 'D#'. The fourth system (measures 7-8) features Percussion and Maracas parts. The fifth system (measures 9-10) features Violin and Double Bass parts, with '3' markings. The sixth system (measures 11-12) features Cello and Double Bass parts. The score is set in common time with a key signature of one sharp.

Picc.

208

Fl. A. Fl. Picc.

Pno.

Hp.

Mar.

Perc.

Vln.

Vla.

Vc.

Picc.

Fl. 210  
A. Fl.  
Picc.

Pno.

Hp.

Mar.

Perc.

Vln.

Vla.

Vc.

This musical score page contains six systems of music, each with multiple staves. The first system (measures 1-4) features Picc., Flute, Alto Flute, and Picc. playing eighth-note patterns with '3' below them. The second system (measures 5-8) shows the Piano and Bassoon playing eighth-note patterns with '3' below them. The third system (measures 9-12) shows the Bassoon playing sustained notes. The fourth system (measures 13-16) shows the Maracas and Percussion playing eighth-note patterns with '3' below them. The fifth system (measures 17-20) shows the Violin playing eighth-note patterns with '3' below them. The sixth system (measures 21-24) shows the Viola and Cello playing eighth-note patterns with '3' below them. The score includes various dynamics such as forte (f), piano (p), and accents, along with performance instructions like 'Picc.' and 'Mar.'.

Picc.

Fl. 212  
A. Fl. Picc.

Bs. Cl.  
B. Cl.

Pno.

Hp.

Mar.

Perc.

Vln.

Vla.

Vc.

Picc.

Fl. A. Fl. Picc.

215

Bs. Cl. 3  
sim.

Pno.

Hp. C $\sharp$  A $\flat$

Mar.

Perc.

Vln.

Vla.

Vc.

Picc.  
(ossia D-sharp instead of high B)

59

218 8va

Fl. A. Fl. Picc.

Bs. Cl. 3  
B. Cl. 3

Pno. 3 3 3 3

Hp. D $\sharp$  3 3 3 3

Mar. 3 3 3 3

Perc. 3 3 3 3

Vln. 3 3 3 3

Vla. 3 3 3 3

Vc. 3 3 3 3

This musical score page contains six systems of music, each with multiple staves. The instruments in the score are Flute, Alto Flute/Piccolo, Bassoon/Corno da Caccia, Bass Clarinet, Piano, Horn, Marimba, Percussion, Violin, Viola, and Cello. The score is in 3/4 time. Measure numbers 218 and 59 are present at the top right. Various dynamics and articulations are indicated throughout the score.

Fl. A. Fl. Picc.  $\text{ff}$  sim.

Bs. Cl. B. Cl.  $\text{ff}$  sim.

Pno. solo  $\text{ff}$  let the instrument roar,  
plenty of weight in both hands  $8\text{va}$

Hp.  $\text{ff}$  F $\sharp$ A $\sharp$

Mar.

Perc.  $\text{ff}$

Vln.  $\text{ff}$  sim.

Vla.  $\text{ff}$  sim.

Vc.  $\text{ff}$  sim.

222 Picc.

Fl. A. Fl. Picc.

Bs. Cl. B. Cl.

Pno.

Hp.

Mar.

Perc.

Vln.

Vla.

Vc.

This musical score page contains six systems of music, each with multiple staves. The instruments are grouped by brace:

- Top Group:** Flute (A. Fl. Picc.), Bassoon (Bs. Cl. B. Cl.), and Piano (Pno.). The piano part features a melodic line in the treble clef and harmonic support in the bass clef, with a dynamic marking of *8va* (octave up) over some notes.
- Middle Group:** Horn (Horn) and Maracas (Mar.). The horn part consists of sustained chords. The maracas part is indicated by a stylized 'M' symbol.
- Bottom Group:** Percussion (Perc.) and strings (Violin, Viola, Cello). The percussion part includes dynamic markings like *sim.* (similar) and rests. The string parts provide harmonic support with sustained notes.

The page number 61 is located in the top right corner. Measure numbers 222 and 223 are present above the first two systems. Performance instructions like "Picc.", "Mar.", and "Perc." are placed near their respective groups. The bassoon part in the second system includes a dynamic marking of *8va*.

224 Picc.

Fl. A. Fl. Picc.

Bs. Cl. B. Cl.

Pno.

Hp. F# E $\flat$

Mar.

Perc.

Vln.

Vla.

Vc.

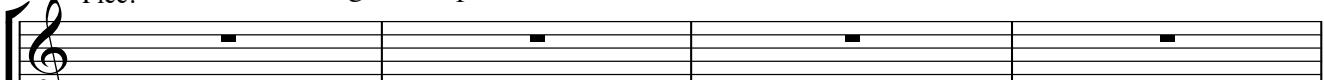
Detailed description: This musical score page contains six systems of music. System 1 (Measures 1-4) features woodwind entries (Flute, Bassoon, Bass Clarinet, Clarinet) and a piano harmonic base. The piano part includes grace notes and a melodic line. System 2 (Measures 5-8) shows a sustained note from the horn (marked 'F#') and a change to 'E♭'. System 3 (Measures 9-12) introduces maracas (Mar.) and a sustained note from the bassoon (marked 'E♭'). System 4 (Measures 13-16) continues with woodwind entries and harmonic support from the strings. System 5 (Measures 17-20) concludes with woodwind entries and harmonic support from the strings.

**F**

226

Picc.

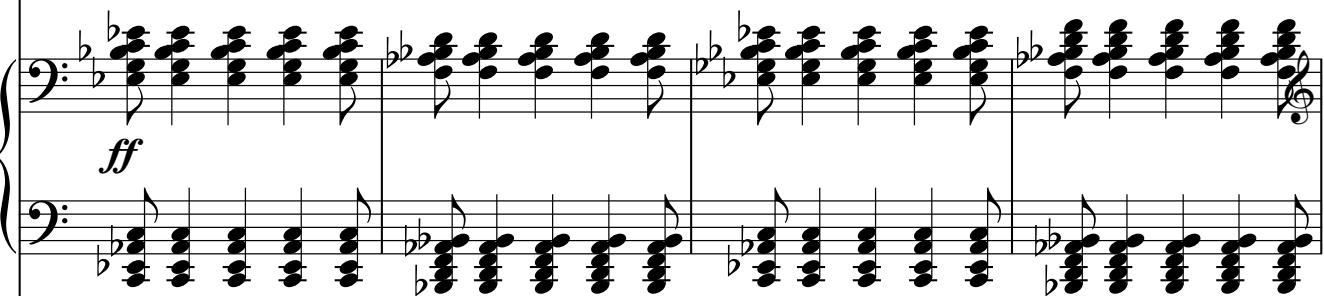
change from piccolo to flute

Fl.  
A. Fl.  
Picc.

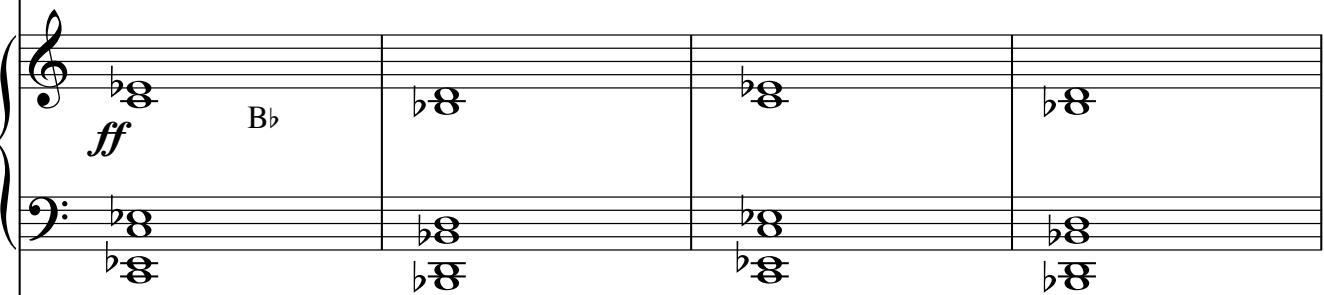
Bs. Cl.

Cl.  
B. Cl.

Pno.

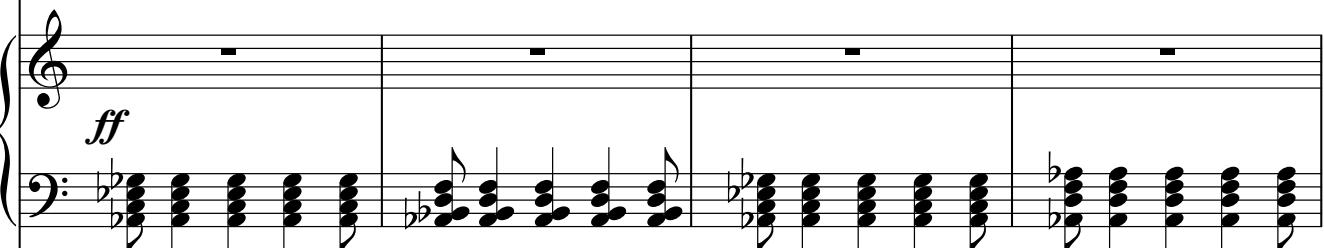


Hp.



Mar.

Perc.

**F**  $\text{♩} = 152$ 

Vln.



Vla.



Vc.



230 Bs. Cl.

Cl. B. Cl. Pno. Hp. Perc. Vln. Vla. Vc.

The musical score consists of eight staves. The top staff is for Bassoon (Bs. Cl.) and Clarinet (Cl.), both in bass clef, playing eighth-note patterns. The second staff is for Piano (Pno.) in treble clef, featuring continuous eighth-note chords. The third staff is for Horn (Hp.) in treble and bass clefs, with notes in eighth-note groups. The fourth staff is for Percussion (Perc.) in treble and bass clefs, with eighth-note chords. The fifth staff is for Violin (Vln.) in treble clef, playing eighth-note chords. The sixth staff is for Viola (Vla.) in bass clef, also with eighth-note chords. The bottom staff is for Cello (Vc.) in bass clef, playing eighth-note chords. A dynamic marking 'Mar.' is placed above the Percussion staff. A key signature change to A♭ is indicated above the Horn staff. Measure numbers are present at the beginning of each staff.

234 Fl.

A. Fl. Picc.

Bs. Cl.

B. Cl.

sfp

Pno.

sfp

Hp.

b8 sfp b8 b8 D $\flat$  G $\flat$

Mar.

Perc.

accent the B natural

sfp

Vln.

sfp

Vla.

sfp

Vc.

sfp

Fl.



$\text{♪} = \text{♪}$  sempre

*non legato*

67

Fl. 242 Fl.

A. Fl. Picc.

Bs. Cl.

B. Cl. change from bass clarinet to clarinet

*f* *mf*

Pno.

Hp.

Mar.

Perc.

Vln.  $\text{♪} = \text{♪}$   $\text{♪} = \text{♪}$   $\text{♪} = \text{♪}$  sempre non legato

*f* *mf* *f*

Vla.  $\text{♪} = \text{♪}$  non legato

*f* *mf* *f*

Vc.  $\text{♪} = \text{♪}$  non legato

*f* *mf* *f*

246 Fl.  
A. Fl.  
Picc.

Mar.  
Perc.

Vln.  
Vla.  
Vc.



253 Fl.  
A. Fl.  
Picc.

Mar.  
Perc.

Vln.  
Vla.  
Vc.

258

Fl. A. Fl. Picc. Mar. Perc.

*f ff f ff f*

Vln. Vla. Vc.

*f ff f ff f*

*f ff f ff f*

*f ff f ff f*

263

Fl. A. Fl. Picc. Mar. Perc.

*ff f ff f ff f ff*

Vln. Vla. Vc.

*ff sim. f ff f ff f ff*

*ff sim. f ff f ff f ff*

*ff sim. f ff f ff f ff*

Fl.

270

A. Fl. Picc.

Mar.

Perc.

Vln.

Vla.

Vc.

==

Fl.

277

A. Fl. Picc.

Mar.

Perc.

Vln.

Vla.

Vc.

long 71

Fl. 282 *Broaden* ff

A. Fl. Picc.

Mar.

Perc.

Vln. 2+3+2 12

Vla. 2+3+2 12

Vc. 2+3+2 12

(no silence between end of fermata in m 286 and downbeat of m 287)

**H** *d. = 112, an easy lope*

Cl. 287 *Cl.* *mp*

B. Cl.

Pno. *mp*

Perc. Tom

To Low Tom-Tom

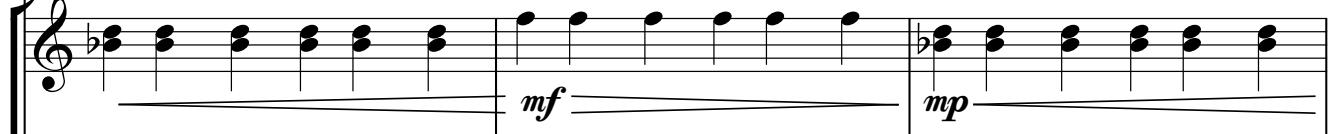
**H** *d. = 112, an easy lope*

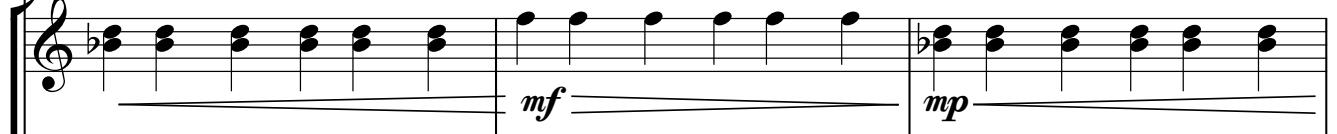
Vln. 12 *mp*

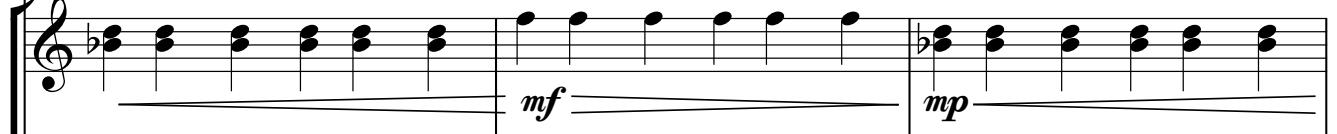
Vla. 12 *mp*

Vc. 12 *mp*

290 Cl.

B. Cl. {    

Pno. {   

Vln. {  

Vla. { 

Vc. { 

*mf* *mp*

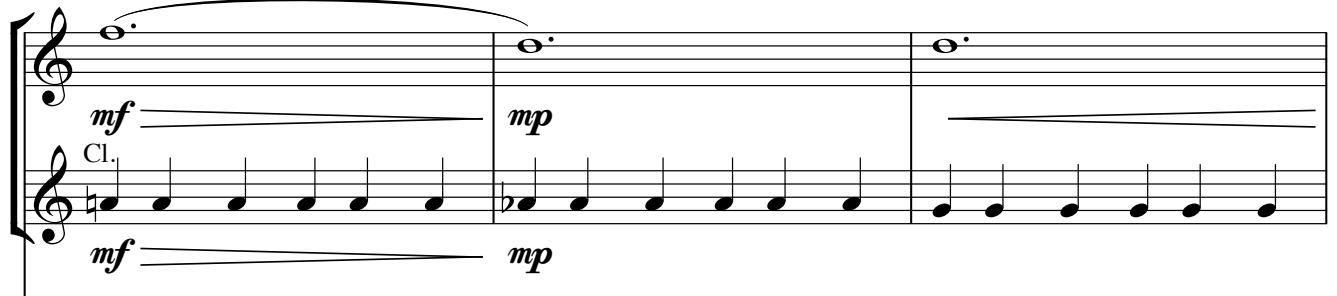
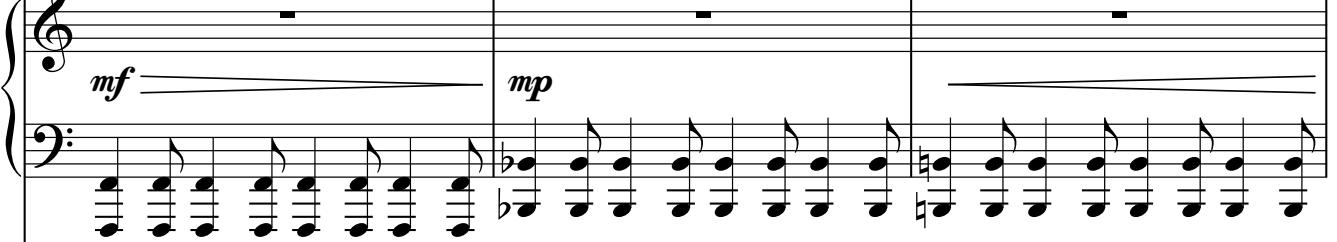
*mf* *mp*

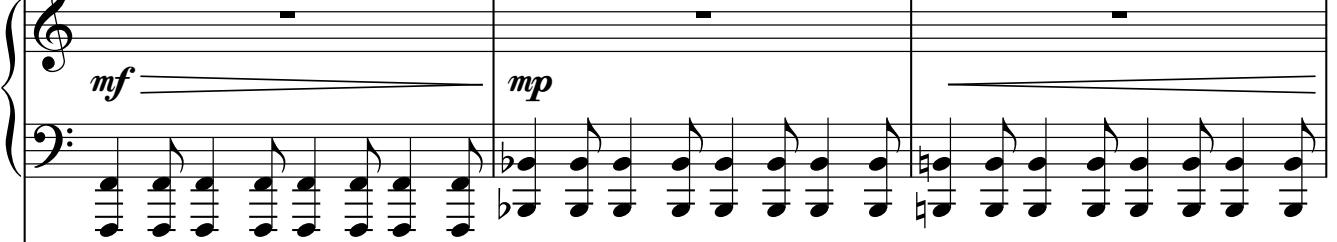
*mf* *mp*

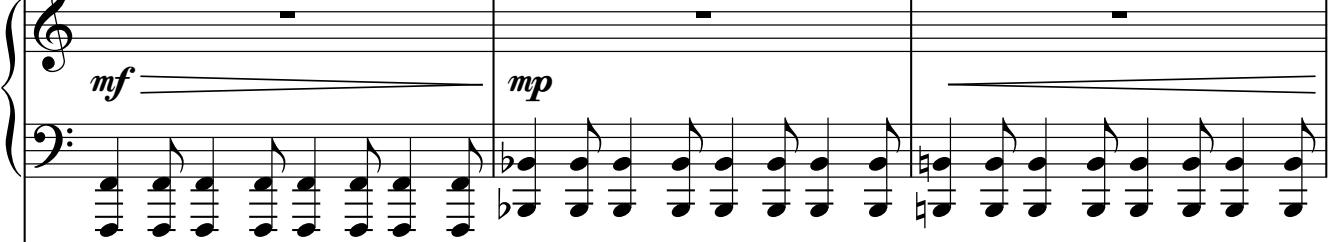
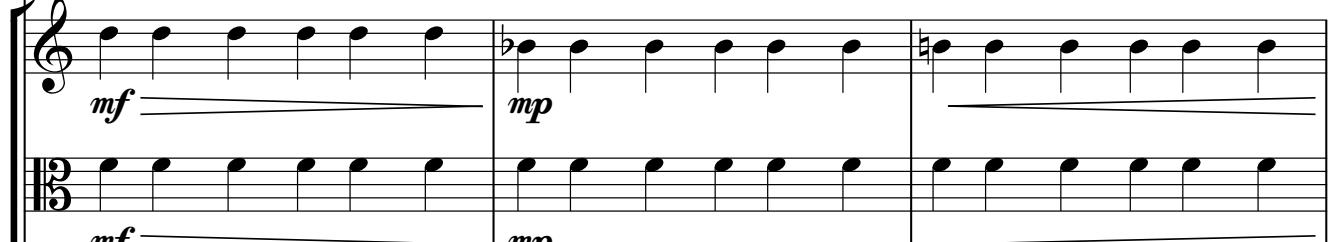
*mf* *mp*

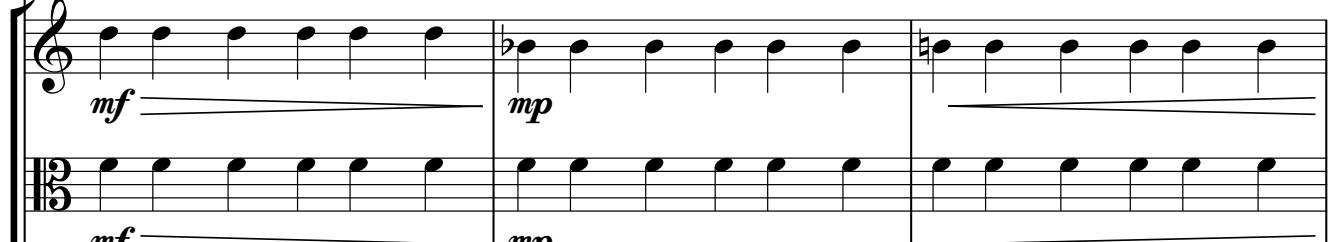


293 Fl.

A. Fl. Picc. {  

B. Cl. { 

Pno. {   

Vln. {  

Vla. { 

Vc. { 

*mf* *mp*

*mf* *mp*

*mf* *mp*

296 Fl.

A. Fl. Picc. Cl. B. Cl.

*sim.*

Vln. Vla. Vc.

*sim.*

*sim.*

*sim.*

*f*

Fl.

A. Fl. Picc. Cl. B. Cl.

*swinging again*

*ff*

*mf pp*

Pno.

*ff*

*mf ease off the accents*

Vln.

*ff*

*mf ease off the accents*

Vla.

*ff*

*mf ease off the accents*

Vc.

*ff*

*mf ease off the accents*

**I** **$\text{♪} = 168$ , raucous ruckus**

303 Fl.  
A. Fl.  
Picc.

Cl.  
B. Cl.

Pno.

Hp.

Perc.

Low Tom-Tom

 **$\text{♪} = 168$ , raucous ruckus****I**

Vln.

Vla.

Vc.

307  $\text{J.} = 112$

Fl. >  
A. Fl. Picc.  $ff$

Cl.  
B. Cl.  $ff$

Pno.  $ff$  sim.  
 $ff$  sim.

Hp.  $ff$

Perc. Tom  $ff$

Vln.  $ff$

Vla.  $ff$

Vc.  $ff$

no break or pause  
over the measure line

76

Fl. 309

A. Fl. Picc.

B. Cl.

Pno.

Hp.

Perc.

Vln.

Vla.

Vc.

$\text{♩} = \text{♩}$  = 112, quick  
and matter-of-fact

Tom

To Marimba

4

$\text{♩} = \text{♩}$  = 112, quick  
and matter-of-fact

*mp subito*

*mp subito*

*mp subito*

313 Cl. senza rit. long longer as long,  $\text{♩} = 69$

B. Cl. -  $\text{mp}$   $\text{p}$   $\text{p}$   $\text{pp}$

Pno.  $\text{p}$   $\text{pp}$

Vln. senza rit. long longer as long,  $\text{♩} = 69$

Vla.  $\text{p}$   $\text{p}$   $\text{pp}$   $\text{p}$

Vc.  $\text{p}$   $\text{pp}$   $\text{p}$

$\text{♩} = 88$ , with gospel swing

J

320 Fl.  $\text{p}$

A. Fl. Picc.  $\text{p}$

B. Cl. Cl.  $\text{poco}$   $\text{poco}$   $\text{poco}$

Pno.  $\text{p}$   $\text{mf}$   $\text{f}$  solo

Vln.  $\text{pizz.}$

Vla.

Vc.  $\text{p}$

$\text{♩} = 88$ , with gospel swing

J

Vln.

Vla.

Vc.

sing it like you believe it, grand rolling gospel style,  
considerable freedom of tempo for emphasis

325 Cl.

B. Cl.

Pno. *ff* *f* *sempre simile*

Vln. *f*

Vla. *f* arco

Vc. *f* *sempre simile*

wail on it!  
(3rd finger on  
every note)

sing it like you believe it, grand rolling gospel style,  
considerable freedom of tempo for emphasis



330 Fl.

A. Fl.

Picc.

Cl.

B. Cl.

Pno.

Vln.

Vla.

Vc.

Flute (Fl.) and Bass Clarinet (B. Cl.) play sustained notes with grace notes. The piano part consists of sustained bass notes with eighth-note chords. The violin, cello, and double bass play eighth-note patterns. The flute and bass clarinet parts have sustained notes with grace notes.

Fl. 335 *8va* -----

A. Fl. Picc.

Cl.

B. Cl.

Pno.

Vln.

Vla.

Vc.

==

(8) Fl. 340

A. Fl. Picc.

Cl.

B. Cl.

Pno.

Vln.

Vla.

Vc.

*sempre simile*

*sim.*

(8) Fl.

345

Fl. A. Fl. Picc. Cl. B. Cl.

Pno.

Vln. Vla. Vc.



350 Cl.

B. Cl.

Pno.

Vln. Vla. Vc.

*(no accents)*

*p*

*(no accents)*

*p*

355 Cl. senza rit.

B. Cl.

Pno.

Vln.

Vla.

Vc.

senza rit.

Vln.

Vla.

Vc.

senza rit.

Fl. solo

A. Fl. Picc.

Cl.

B. Cl.

Pno.

(take a little time at end of measure)

360

Mar.

Marimba

Perc.

unmeasured tremolo,  
soft sticks

pp

Vln.

Vla.

Vc.

p

mp

(take a little  
time at end  
of measure)

broaden  
slightly

365 Fl.

A. Fl.  
Picc.

Pno.

Mar.

Perc.

Vln.

Vla.

Vc.

The musical score consists of six staves. The top staff is for Flute (A. Fl. Picc.), showing a melodic line with grace notes and slurs. The second staff is for Piano (Pno.), featuring sustained chords with dynamic markings. The third staff is for Maracas (Mar.). The fourth staff is for Percussion (Perc.), showing eighth-note patterns. The fifth staff is for Violin (Vln.), the sixth for Cello (Vla.), and the seventh for Bass (Vc.). Measure 365 concludes with a fermata over the Flute line, followed by a dynamic instruction for the Flute to "broaden slightly" at the end of the measure.

**a tempo**

Fl. 370 (take a little time at end of measure), (take a little time at end of measure)

A. Fl. Picc. *mp*

B. Cl. *mp*

Pno. *p* *mf*  $\Rightarrow$  *p*

Mar.

Perc. *ppp*

Vln. *p*

Vla. *p*

Vc. *mp*

**K**

375 Fl.

A. Fl.  
Picc.

Cl.

B. Cl.

Pno.

(in tempo)

Hp.

Mar.

Perc.

(in tempo)

**K**

Vln.

Vla.

Vc.

380 Cl.

B. Cl.

Pno. *sempre simile*

Hp. 4

Perc. Mar. 4

Vln.

Vla.

Vc.

This musical score page contains six staves of music. The top staff is for Clarinet (B.C.) with a treble clef, followed by a dynamic marking *f*. The second staff is for Piano (Pno.) with two staves: one for the treble clef and one for the bass clef, both with a tempo of "sempre simile". The third staff is for Horn (Hp.) with a treble clef, and the fourth staff is for Percussion (Perc.) with a treble clef. Both the Horn and Percussion staves have two staves each, with the number "4" indicating a four-measure pattern. The fifth staff is for Violin (Vln.) with a treble clef, and the sixth staff is for Cello (Vc.) with a bass clef. The Vln. staff shows eighth-note patterns, some with slurs and grace notes. The Vc. staff shows sixteenth-note patterns. The overall tempo is 380.

385 Fl.

A. Fl. Picc.

Cl.

B. Cl.

Pno.

Hp.

Mar. 8

Perc.

Vln.

Vla.

Vc.

The musical score page 86 contains six systems of music. The first system features Flute (Fl.), Alto Flute/Piccolo (A. Fl. Picc.), Clarinet (Cl.), and Bass Clarinet (B. Cl.). The second system features Piano (Pno.). The third system features Horn (Hp.). The fourth system features Maracas (Mar.) and Percussion (Perc.). The fifth system features Violin (Vln.). The sixth system features Viola (Vla.) and Cello (Vc.). Measure 385 starts with a rest for Flute, followed by dynamic ff. Measure 386 starts with a rest for Flute, followed by dynamic ff. Measure 387 starts with a rest for Flute, followed by dynamic ff. Measure 388 starts with a rest for Flute, followed by dynamic ff. Measure 389 starts with a dynamic ff for Pno. Measure 390 starts with a dynamic ff for Pno. Measure 391 starts with a dynamic ff for Pno. Measure 392 starts with a dynamic ff for Pno. Measure 393 starts with a dynamic ff for Hp. Measure 394 starts with a dynamic ff for Hp. Measure 395 starts with a dynamic ff for Hp. Measure 396 starts with a dynamic ff for Hp. Measure 397 starts with a dynamic ff for Mar. Measure 398 starts with a dynamic ff for Mar. Measure 399 starts with a dynamic ff for Mar. Measure 400 starts with a dynamic ff for Mar. Measure 401 starts with a dynamic ff for Vln. Measure 402 starts with a dynamic ff for Vln. Measure 403 starts with a dynamic ff for Vln. Measure 404 starts with a dynamic ff for Vln. Measure 405 starts with a dynamic ff for Vla. Measure 406 starts with a dynamic ff for Vla. Measure 407 starts with a dynamic ff for Vla. Measure 408 starts with a dynamic ff for Vla. Measure 409 starts with a dynamic ff for Vc. Measure 410 starts with a dynamic ff for Vc. Measure 411 starts with a dynamic ff for Vc. Measure 412 starts with a dynamic ff for Vc.

390 Fl.

A. Fl. Picc.

poco a poco dim -----

Cl.

B. Cl.

poco a poco dim -----

Pno.

poco a poco dim -----

Hp.

2

2

poco a poco dim -----

Mar.

Perc.

poco a poco dim -----

Vln.

poco a poco dim -----

Vla.

poco a poco dim -----

Vc.

poco a poco dim -----

Fl. 395  
A. Fl.  
Picc.

Cl.  
B. Cl.

Pno.

Hp.

Mar.

Perc.

Vln.

Vla.

Vc.

This musical score page contains six systems of music, each with two staves. The first system features Flute (Fl.) and Bassoon (B. Cl.) parts. The second system features Clarinet (Cl.) and Bassoon (B. Cl.) parts. The third system features Piano (Pno.) and Bassoon (B. Cl.) parts, with the piano part divided into upper and lower octaves. The fourth system features Bassoon (Hp.) and Bassoon (B. Cl.) parts. The fifth system features Maracas (Mar.) and Percussion (Perc.) parts. The sixth system features Violin (Vln.), Double Bass (Vla.), and Cello (Vc.) parts. Measure numbers 395 are indicated above the Flute and Clarinet staves. Measure endings are marked with '2' and double slashes (//) at the end of measures 4 and 8. Measures 1 through 3 are mostly rests. Measures 4 through 8 show active playing for most instruments.

399

Fl.

A. Fl. Picc.

B. Cl.

Cl.

transcendent fade-out  
(senza rit.)

**p**

Pno.

quick roll

**p**

Hp.

**p** + + + +

Mar.

Perc.

**pp**

Vln.

Vla.

Vc.

transcendent fade-out  
(senza rit.)

**mf**

**mf**

**mf**

Fl.

Fl.  
A. Fl.  
Picc.*dim*

Cl.

Cl.  
B. Cl.*simile*

Pno.

*dim*

Hp.

*dim**l.v.*

Vln.

*dim*

Vla.

*dim*

Vc.

*dim*

409

Fl. A. Fl. Picc.

Cl. B. Cl.

Pno.

Hp.

Vln.

Vla.

Vc.

poco rit.

long                    long                    long

**Fl.** 414

**A. Fl. Picc.**

**Cl.**

**B. Cl.**

**Pno.**

**Hp.**

**Vln.**

**Vla.**

**Vc.**

*sounding 8va higher*

**long**                    **long**                    **long**

**pp**                    **pp**                    **ppp**

**pp**                    **pp (col ped)**                    **ppp**

**l.v.**                    **pp**                    **pp**                    **l.v.**                    **ppp**                    **l.v.**

**l.v.**                    **pp**                    **pp**                    **E<sub>b</sub>**                    **ppp**                    **l.v.**

**long**                    **long**                    **long**

**pp**                    **pp**                    **ppp**

**pp**                    **pp**                    **ppp**

**pp**                    **pp**                    **ppp**

**L**

♩ = 80

93

418 Fl. ♩ = 76 accel. ♩ = 104 rall. ♩ = 72 poco solo  
A. Fl. Picc.

Cl. solo

B. Cl. *mp* → *mf* → *p* → *pp*

Pno. (col ped)

Hp. ...

Vln. ♩ = 76 accel. ♩ = 104 rall. ♩ = 72 ♩ = 80

Vla. ♩ = 76 accel. ♩ = 104 rall. ♩ = 72 ♩ = 80

Vc. ♩ = 76 accel. ♩ = 104 rall. ♩ = 72 ♩ = 80

delay the downbeat

**Fl.**  $\text{♩} = 104$  (subito)      rall.       $\text{♩} = 72$        $\text{♩} = 76$

**A. Fl. Picc.**  $422$  **Fl.**

**Pno.**

**Vln.**  $\text{♩} = 104$  (subito)      rall.       $\text{♩} = 72$        $\text{♩} = 76$

**Vla.**  $\text{♩} = 104$  (subito)      rall.       $\text{♩} = 72$        $\text{♩} = 76$

**Vc.**  $\text{♩} = 104$  (subito)      rall.       $\text{♩} = 72$        $\text{♩} = 76$

*poco* solo

425  $\text{♩} = 88$  rall. Cl.  $\text{♩} = 66$   $\text{♩} = 72$

B. Cl.  $\text{mp}$   $p$   $pp$

Pno.  $\text{mp}$   $p$   $pp$

Vln.  $\text{mp}$   $p$   $pp$

solo  
*anguished! Tristan!*  
*slower*

Vla.  $>\text{mp}$   $p$   $pp$

Vc.  $\text{mp}$   $p$   $pp$

angushe! Tristan!  
slower

$\text{♩} = 96 \text{ (subito) rit.}$     $\text{♩} = 80$

428 *a stab of pain. . . . . slowly. . . . . resolved*

poco rit. . . . .

Cl.

B. Cl.

Pno.

Vln.

Vla.

Vc.

*a stab of pain. . . . . slowly. . . . . resolved*

*molto cantabile*

**each chord equally final**

432 97

B. Cl.   
Cl.   
B. Cl.   
Pno.   
Pno.   
12 8 12 8 12 8

**each chord equally final**

Vln.   
Vln.   
Vla.   
Vla.   
Vc.   
Vc.   
12 8 12 8 12 8

$\text{♩.} = 104$  rit.       $\text{♩.} = 50$

*Fl. slow, sweet, freely*

Fl. solo

A. Fl. Picc.

B. Cl.

Pno.

Hp.

Mar.

Perc.

Vln.

Vla.

Vc.

*dark, longer*

*crisp*

*secco*

*crisp*

*sul A*

*senza vibr*

*sul A*

*sul D* *dark, longer*

*sul D*

*sul G* *dark, longer*