

Commissioned by the Trinity Symphony Orchestra, directed by Dr. Joseph Kneer
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NEOWISE

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(b. 1985)

2

3

4

5

Vast ♩ = 56

Flute 1.2.

Oboe 1.2.

Clarinet 1.2. in Bb

Bassoon 1.2.

1. solo
p < > *p* < > *p* < > *mf* < > *pp*

Vast ♩ = 56

Horn in F 1.2.

Horn in F 3.4.

Trumpet 1.2. in Bb

Trombone 1.2.3.

Tuba

Timpani
p resonant

Percussion 1
Cymbals

Percussion 2
Bass Drum
pp

Percussion 3
Tam-tam
pp To Tamb.

Vast ♩ = 56

Violin I
harmonic gliss. sul G
p (unmeasured tremolo)
pp delicate < > *p* < > *pp*

Violin II
harmonic gliss. sul G (unmeasured tremolo)
p 7 *pp* delicate < > *p* < > *pp* < > *pp* < > *pp*

Viola
harmonic gliss. sul G
p 3 3 (unmeasured tremolo)
pp delicate < > *p* < > *pp* < > *pp*

Violoncello
harmonic gliss. sul G
p with warmth
V div. *pp* < > *p* < > *pp*

Contrabass
harmonic gliss. sul G
p 7 with warmth
pp < > *p* < > *pp*

Fl. 1.2.

Ob. 1.2.

Cl. 1.2. (1. solo)
f *pp* *p* *mf* *f* *p* *f*³ *mf* *p* *f*_{sub.}

Bsn. 1.2.

1.2. F Hn.

3.4.

B♭ Tpt. 1.2.

Tbn. 1.2.3.

Tba.

Timp.

Perc. 1 Cym.

Perc. 2 B. D.

Perc. 3 T.-t.

Vln. I *pp* *p* *pp* *pp* *p* *pp*

Vln. II *pp* *p* *pp* *pp*

Vla. *p* *pp* *pp* *p* *pp*

Vc. *pp* *mp* *pp*

Cb. *pp* *mp* *pp*

A

Fl. 1.2. -

Ob. 1.2. *solo*
f *p* *f* *pp* *<mf*

Cl. 1.2. *f* *with warmth* *mf*

Bsn. 1.2. *pp* *with warmth* *f* *pp*

A

1.2. *with warmth* *a2* *pp* *mf* *pp* *pp* *f* *pp*

3.4. *with warmth* *a2* *pp* *mf* *pp* *pp* *f* *pp*

B♭ Tpt. 1.2. *pp* *mf* *pp* *pp* *f* *pp*

Tbn. 1.2.3. *1. with warmth* *pp* *mf* *pp* *pp* *f* *pp*

Tba. *with warmth* *2.3.* *pp* *mf* *pp* *pp* *f* *pp*

Timp. -

Perc. 1 Cym. -

Perc. 2 B. D. -

Perc. 3 T.-t. -

A

Vln. I *pp* *p* *pp* *pp* *p* *pp*

Vln. II *p* *pp* *pp* *p* *pp* *pp*

Vla. *pp* *p* *pp* *pp* *p* *pp*

Vc. *pp* *mf* *pp* *pp* *p* *pp*

Cb. *pp* *mf* *pp* *pp* *f* *pp*

Fl. 1.2. *pp* *f* *pp*
 Ob. 1.2. *f* *pp* *mf* *pp*
 Cl. 1.2. *mf* *f* *pp*
 Bsn. 1.2. *p* *f* *p* *f*
 F Hn. *p* *f*
 B♭ Tpt. 1.2. *p* *f*
 Tbn. 1.2.3. *p* *f*
 Tba. *p* *f* *p* *f*
 Timp. *f*
 Perc. 1 Cym.
 Perc. 2 B. D. *To Chim.*
 Perc. 3 T.-t.
 Vln. I *pp* *p* *pp*
 Vln. II *p* *pp* *pp* *p* *pp*
 Vla. *pp* *p* *pp*
 Vc. *pp* *p* *pp*
 Cb. *p* *f* *p* *f*

Musical score for orchestral instruments. The score is divided into five systems corresponding to measures 17, 18, 19, 20, and 21. The instruments listed on the left are: Fl. 1.2., Ob. 1.2., Cl. 1.2., Bsn. 1.2., F Hn., B♭ Tpt. 1.2., Tbn. 1.2.3., Tba., Timp., Perc. 1 Cym., Perc. 2 B. D., Perc. 3 T.-t., Vln. I, Vln. II, Vla., Vc., and Cb. The score includes various musical notations such as dynamics (*pp*, *f*, *mf*, *p*), articulation (accents, slurs), and performance instructions like "with warmth" and "To Chim.". The percussion part includes a specific instruction for the B. D. (Bass Drum) to play "To Chim." in measure 18.

B

With building energy ♩ = 112

Fl. 1.2. *p singing*

Ob. 1.2.

Cl. 1.2. *pp* *p singing*

Bsn. 1.2. *pp*

B

With building energy ♩ = 112

1.2. *pp*

F Hn.

3.4. *pp*

B♭ Tpt. 1.2. *pp*

Tbn. 1.2.3. *pp*

Tba. *pp*

Timp. *pp*

Perc. 1 Cym. *p* *hard stick*

Perc. 2 B. D.

Perc. 3 T.-t.

B

With building energy ♩ = 112

Vln. I *pp* *mf pizz.* *p lightly*

Vln. II *mf* *p* *harmonic gliss. sul G*

Vla. *mf* *harmonic gliss. sul G*

Vc. *mf* *pizz.*

Cb. *pp* *p*

Fl. 1.2. Ob. 1.2. Cl. 1.2. ^{a2} Bsn. 1.2.

1.2. F Hn. 3.4. B♭ Tpt. 1.2. Tbn. 1.2.3. Tba. Timp.

Perc. 1 Cym. Perc. 2 B. D. Perc. 3 T.-t.

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

p singing

arco
p lightly

pizz.
p

arco
p lightly

pizz.
p

36 37 38 39 40 41 42 43 44

Fl. 1.2. *mp* a2

Ob. 1.2. *mp* singing a2

Cl. 1.2. *mp* a2

Bsn. 1.2. *p*

1.2. F Hn.

3.4.

Bb Tpt. 1.2.

Tbn. 1.2.3.

Tba.

Timp.

Perc. 1 Cym.

Perc. 2 B. D.

Perc. 3 Tamb. *pp* lightly

Tambourine

To T.-t.

Vln. I *mp*

Vln. II *mp* singing

Vla. *mp*

Vc. *p* arco unis. div.

Cb.

D

Fl. 1.2. *mp* *mf* *f*

Ob. 1.2. *mp* *mf* *f*

Cl. 1.2. *mp* *mf* *f* *p* 1.

Bsn. 1.2. *p* *f* *p* 1.

D

F Hn. 1.2. *p* *f* 1. *mf*

3.4. *p* *f*

B♭ Tpt. 1.2. 1. *mf singing*

Tbn. 1.2.3. *p* *f*

Tba. *p* *f*

Timp.

Perc. 1 Cym.

Perc. 2 B. D.

Perc. 3 Tamb.

D

Vln. I *mp* *f*

Vln. II *mp* *f* *pp* V

Vla. *mf* *f* *pp* V arco unis.

Vc. *f* *pp* V arco

Cb. *f* *pp*

Fl. 1.2.

Ob. 1.2.

Cl. 1.2.

Bsn. 1.2.

1.2.

F Hn.

3.4.

1. Bb Tpt. 1.2.

Tbn. 1.2.3.

Tba.

Timp.

Perc. 1 Cym.

Perc. 2 B. D.

Perc. 3 Tamb.

soft sticks, with warmth

Tam-tam To Tamb.

Vln. I

Vln. II

Vla.

Vc.

Cb.

E

Fl. 1.2.
Ob. 1.2.
Cl. 1.2.
Bsn. 1.2.

E

1.2.
F Hn.
3.4.
B♭ Tpt. 1.2.
Tbn. 1.2.3.
Tba.

Timp.
Perc. 1
Cym.
Perc. 2
B. D.
Perc. 3
T.-t.

E

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

Fl. 1.2. *a2*

Ob. 1.2. *p*

Cl. 1.2. *a2* *p*

Bsn. 1.2. *p*

1.2. F Hn.

3.4.

Bb Tpt. 1.2.

Tbn. 1.2.3.

Tba.

Timp.

Perc. 1 Cym.

Perc. 2 B. D.

Perc. 3 T.-t. *pp* *pp* *To B. D.*

Tambourine

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

Vln. II

Vla. *pizz.* *p* *arco* *p lightly*

Vc. *pizz.* *p*

Cb.

F

Fl. 1.2. *mf* *ff* *p* *f*

Ob. 1.2. *mf* *ff* *p* *f*

Cl. 1.2. *mf* *ff*

Bsn. 1.2. *p* *mp* *mf* *f* *f* *3* *3* *3* *3*

F Hn. 1.2. *p* *mf* *ff* *p* *ff* *p*

3.4. *p* *mf* *ff* *ff* *p* *ff*

Bb Tpt. 1.2. *p* *mf* *ff*

Tbn. 1.2.3. *p* *mp* *mf* *ff* *ff* *p*

Tba. *p* *mp* *mf* *ff* *ff* *p*

Timp. *p* *mp* *mf* *ff*

Perc. 1 Cym.

Perc. 2 B. D. *ff sost.* Chimes

Perc. 3 Tamb. *mf* *ff* Bass Drum

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

Vln. II *ff* *f imposing*

Vla. *ff* *f imposing*

Vc. *p* *mp* *mf* *ff*

Cb. *p* *mp* *mf* *ff*

G

Fl. 1.2.
Ob. 1.2.
Cl. 1.2.
Bsn. 1.2.

G

F Hn.
3.4.
Bb Tpt. 1.2.
Tbn. 1.2.3.
Tba.
Timp.
Perc. 1 Cym.
Perc. 2 Chim.
Perc. 3 B. D.

G

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

93

94

95

96

97

98

99

H

Fl. 1.2.
Ob. 1.2.
Cl. 1.2.
Bsn. 1.2.

H

F Hn.
Bb Tpt. 1.2.
Tbn. 1.2.3.
Tba.
Timp.
Perc. 1 Cym.
Perc. 2 Chim.
Perc. 3 B. D.

H

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

Fl. 1.2.
Ob. 1.2.
Cl. 1.2.
Bsn. 1.2.

Measures 100-106. Woodwind section score. Flutes (Fl. 1.2.), Oboes (Ob. 1.2.), Clarinets (Cl. 1.2.), and Bassoons (Bsn. 1.2.) are shown. Flutes and Oboes have dynamic markings *p* and *ff*. Bassoons play triplets. A first ending bracket labeled 'I' spans measures 103-106.

F Hn.
Bb Tpt. 1.2.
Tbn. 1.2.3.
Tba.
Timp.

Measures 100-106. Brass and Percussion section score. French Horns (F Hn.), Bb Trumpets (Bb Tpt. 1.2.), Trombones (Tbn. 1.2.3.), and Tubas (Tba.) play sustained notes with dynamic markings *p* and *ff*. Timpani (Timp.) has dynamic markings *ff*. Percussion 1 (Cym.) and Percussion 2 (Chim.) are also shown. A first ending bracket labeled 'I' spans measures 103-106.

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

Measures 100-106. String section score. Violins I (Vln. I), Violins II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.) are shown. Violins, Viola, and Violoncello play melodic lines with dynamic markings *f* and *ff*. Contrabass has dynamic markings *p* and *ff*. A first ending bracket labeled 'I' spans measures 103-106.

107

108

109

110

111

112

Fl. 1.2.

Ob. 1.2.

Cl. 1.2.

Bsn. 1.2.

F Hn.

3.4.

B♭ Tpt. 1.2.

Tbn. 1.2.3.

Tba.

Timp.

Perc. 1
Cym.

Perc. 2
Chim.

Perc. 3
B. D.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf *ff*

mf *ff*

mf *ff*

mf *ff*

ff *ff*

3 *3* *3* *3* *3* *3*

a2 *p* *ff* *p* *ff* *p*

a2 *ff* *p* *ff* *p*

p *ff* *p* *ff* *p*

p *ff* *p* *ff* *p*

p *ff* *p* *ff* *p*

ff *ff*

p *ff* *p* *ff* *p*

V *ff* *p* *ff*

Detailed description: This page of a musical score covers measures 107 through 112. It features a large ensemble of instruments. The woodwind section (Flutes, Oboes, Clarinets, Bassoons) plays a rhythmic pattern of eighth notes, with dynamics ranging from mezzo-forte (mf) to fortissimo (ff). The brass section (French Horns, Trumpets, Trombones, Tubas) plays sustained notes with dynamic markings of p, ff, and p. The string section (Violins I and II, Viola, Violoncello, Contrabasso) provides harmonic support with various dynamics. Percussion includes Cymbals, Chimes, and a Bass Drum (B.D.) with fortissimo (ff) accents. The score includes various musical notations such as slurs, accents, and dynamic markings.

J

Fl. 1.2.
Ob. 1.2.
Cl. 1.2.
Bsn. 1.2.

Fl. 1.2. and Ob. 1.2. parts are mostly rests. Cl. 1.2. has a melodic line starting in measure 119 with dynamics *f* and *aggressive*. Bsn. 1.2. has a melodic line starting in measure 116 with dynamics *f* and *aggressive*. There are also triplets in measures 113 and 114.

J

1.2.
F Hn.
3.4.
Bb Tpt. 1.2.
Tbn. 1.2.3.
Tba.
Timp.

F Hn. 1.2. and 3.4. parts have melodic lines with dynamics *ff* and *f* and *aggressive* markings. Bb Tpt. 1.2. has a melodic line with dynamics *ff* and *mf*. Tbn. 1.2.3. and Tba. parts have melodic lines with dynamics *p*, *ff*, and *f* and *aggressive* markings. Timp. part is mostly rests.

Perc. 1 Cym.
Perc. 2 Chim.
Perc. 3 B. D.

Perc. 1 Cym. and Perc. 2 Chim. parts are mostly rests. Perc. 3 B. D. has a rhythmic pattern with dynamics *pp*, *ff*, and *pp*. A marking "To T.-t." is present in measure 119.

J

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

Vln. I and Vln. II parts have melodic lines with dynamics *f* and *aggressive* markings. Vla. part has a melodic line with dynamics *f* and *aggressive* markings. Vc. part has a melodic line with dynamics *f* and *aggressive* markings. Cb. part has a rhythmic pattern with dynamics *p* and *f* and *aggressive* markings.

121

122

123

124

125

126

127

K

a2

tr

p

K

p

sub.

p

sub.

p

ff

ff

p

ff

p

ff

p

K

p

ff

p

f

p

ff

p

f

p

Fl. 1.2.

Ob. 1.2.

Cl. 1.2.

Bsn. 1.2.

F Hn.

3.4.

Bb Tpt. 1.2.

Tbn. 1.2.3.

Tba.

Timp.

Perc. 1

Cym.

Perc. 2

Chim.

Perc. 3

B. D.

Vln. I

Vln. II

Vla.

Vc.

Cb.

This page contains the musical score for measures 121 through 127. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The woodwind section includes Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2, Bassoon 1 & 2, French Horns (1 & 2 and 3 & 4), and Trumpets (B-flat 1 & 2). The brass section includes Trombones (1, 2, & 3) and Tubas. The string section includes Violins I and II, Viola, Violoncello, and Contrabass. The percussion section includes three different percussion parts (Cymbal, Chimes, and Bass Drum). The score features various dynamics such as *ff* (fortissimo), *p* (piano), and *f* (forte), along with articulation marks like accents and slurs. A key signature change is indicated by a 'K' in a box at the beginning of measure 127. The Flute 1 & 2 part in measure 127 includes a trill (tr) and a dynamic marking of *p*. The French Horns and Trombones parts in measure 127 include a dynamic marking of *p* and the instruction 'sub.' (subito).

128

129

130

131

132

133

134

Fl. 1.2. *ff* *f* *p* *ff*

Ob. 1.2. *f* *ff*

Cl. 1.2. *f* *ff*

Bsn. 1.2. *f* *ff*

1.2. *ff* *p* *ff*

F Hn. *ff* *p* *ff*

3.4. *ff* *p* *ff*

Bb Tpt. 1.2. *ff* *p* *ff*

Tbn. 1.2.3. *f* *ff*

Tba. *f* *ff*

Timp.

Perc. 1 Cym.

Perc. 2 Chim.

Perc. 3 B. D.

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

Vln. II

Vla. *f*

Vc. *pizz.* *sfz* *sfz*

Cb. *pizz.* *sfz* *sfz*

135

136

137

138

139

140

141

Fl. 1.2.
Ob. 1.2.
Cl. 1.2.
Bsn. 1.2.

1.2.
F Hn.
3.4.
Bb Tpt. 1.2.
Tbn. 1.2.3.
Tba.
Timp.

Perc. 1 Cym.
Perc. 2 Chim.
Perc. 3 B. D.

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

Fl. 1.2. *ff* **Broader** ♩=96

Ob. 1.2. *ff*

Cl. 1.2. *ff*

Bsn. 1.2. *ff*

1.2. *ff* **Broader** ♩=96

F Hn. *ff*

3.4. *ff*

Bb Tpt. 1.2. *ff*

Tbn. 1.2.3. *ff*

Tba. *ff*

Timp. *f*

Perc. 1 Cym. *ff*

Perc. 2 Chim.

Perc. 3 T.-t. *ff*

Broader ♩=96

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

Fl. 1.2. *p.* *f* *p* *mf* *p* *mf* *rit.*

Ob. 1.2. *f* *p*

Cl. 1.2. *f* *pp* *pp*

Bsn. 1.2. *f* *p*

1.2. *f* *p* *f* *pp* *mf* *rit.* *pp*

F Hn. *f* *p* *f* *pp* *mf* *pp* *mf*

3.4. *f* *p*

B♭ Tpt. 1.2. *f* *p*

Tbn. 1.2.3. *p*

Tba. *p*

Timp. *p*

Perc. 1 Cym.

Perc. 2 Chim. *f* *p*

Perc. 3 T.-t.

Vln. I *pp* *rit.*

Vln. II *pp*

Vla. *p*

Vc. *p*

Cb. *p*

Detailed description of the musical score: This page contains the musical score for measures 146 through 151. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The woodwind section includes Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2, Bassoon 1 & 2, and Bass Clarinet. The brass section includes French Horns (1 & 2, 3 & 4), Trumpets (B-flat 1 & 2), Trombones (1, 2, & 3), and Tuba. The percussion section includes Cymbal, Chimes, and Tom-toms. The string section includes Violins I and II, Viola, Violoncello, and Contrabass. The score features various dynamics such as *p* (piano), *f* (forte), *pp* (pianissimo), and *mf* (mezzo-forte), along with articulation like *rit.* (ritardando) and *solo*. The woodwinds and strings play melodic lines, while the brass and percussion provide harmonic support and rhythmic patterns.

M

152

153

154

155

Tempo I; Vast ♩ = 56

Fl. 1.2. *p* *pp < f* *pp*

Ob. 1.2. *pp < f > pp*

Cl. 1.2.

Bsn. 1.2. *n* *mf* *p* *f* *f*

1. solo

M

Tempo I; Vast ♩ = 56

F Hn. *pp*

3.4.

B♭ Tpt. 1.2. *pp < f* *pp*

1. con sord. straight mute

Tbn. 1.2.3.

Tba.

Timp. *pp*

Perc. 1 Cym. *p*

Perc. 2 Chim.

Perc. 3 T.-t.

Tempo I; Vast ♩ = 56

Vln. I *p* *pp delicate* *p* *pp*

harmonic gliss. sul A

(unmeasured tremolo)

Vln. II *p* *pp delicate* *p* *pp*

harmonic gliss. sul A

(unmeasured tremolo)

Vla. *p*

harmonic gliss. sul A

Vc. *p*

pizz.

Cb. *f resonant*

Fl. 1.2.

Ob. 1.2.

Cl. 1.2.

Bsn. 1.2.

1. solo

p *f* *mf*

3 3 5

2. with warmth

1.2.

F Hn.

pp *mf* *p*

4. with warmth

3.4.

B♭ Tpt. 1.2.

pp *mf* *p*

1. with warmth

Tbn. 1.2.3.

pp *mf* *p*

2.3. with warmth

Tba.

pp *mf* *p* *pp*

with warmth

Timp.

Perc. 1 Cym.

p

Perc. 2 Chim.

Perc. 3 T.-t.

Vln. I

p *pp* *p* *pp*

Vln. II

p *pp* *p* *pp*

Vla.

p 6 6 6

with warmth

pp *mf* *p*

Vc.

p

with warmth

pp *mf* *p* *pp*

with warmth arco

Cb.

pp *mf* *p* *pp*

Detailed description of the musical score: The score is for measures 156-159. It includes parts for Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2, Bassoon 1 & 2, Horns (F and B♭), Trumpets (B♭), Trombones (1, 2, 3), Tuba, Timpani, Percussion (Cymbal, Chimes, Tom-tom), Violins I & II, Viola, Violoncello, and Contrabass. The woodwinds and brass sections have melodic lines with dynamic markings like *pp*, *mf*, and *p*, and performance instructions such as "with warmth". The strings play a rhythmic accompaniment with various articulations and dynamics. Percussion includes a cymbal roll in measure 156 and tom-tom hits in measures 157 and 159.

N

Fl. 1.2.

Ob. 1.2. *f*

Cl. 1.2. *f with wonder*

Bsn. 1.2. *f p f p f*

N

1.2. *with warmth pp f*

F Hn. *pp f*

3.4. *with warmth pp f*

Bb Tpt. 1.2.

Tbn. 1.2.3. *f p f p f*

Tba. *f p f p f*

Timp. *pp f pp*

Perc. 1 Cym.

Perc. 2 Chim.

Perc. 3 T.-t. *mf pp*

To B. D. Bass Drum

N

Vln. I *p pp*

Vln. II *p pp*

Vla. *pp f*

Vc. *pp f* *div.*

Cb. *pp f*

Tempo II ♩ = 112

Fl. 1.2. *pp* *ff*

Ob. 1.2. *pp* *ff*

Cl. 1.2. *f heavy* *ff*

Bsn. 1.2. *p* *f heavy* *ff*

O

Tempo II ♩ = 112

F Hn. 1. 2. *f heavy* *ff*

3.4. 3. 4. *f heavy* *ff*

B♭ Tpt. 1.2. 1. senza sord. *f heavy* *fp* *ff*

Tbn. 1.2.3. 1.2. 3. *p* *f heavy* *ff*

Tba. a2 *p* *f heavy* *ff*

Timp. *p* *f heavy* *ff*

1. solo *p*

solo *mf*

Perc. 1 Cym. dampen To Glock. *pp* *ff*

Perc. 2 Chim. *ff*

Perc. 3 B. D. To Tamb. dampen *ff*

O

Tempo II ♩ = 112

Vln. I *p* *pp* *f heavy* *fp* *ff*

Vln. II *f heavy* *ff*

Vla. *f heavy* *p*

Vc. unis. *f heavy* *f* pizz.

Cb. *p* *f heavy* *f*

Fl. 1.2.
Ob. 1.2.
Cl. 1.2.
Bsn. 1.2.

1.2.
F Hn.
3.4.
Bb Tpt. 1.2.
Tbn. 1.2.3.
Tba.
Timp.

Perc. 1
Cym.
Perc. 2
Chim.
Perc. 3
B. D.

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

182

183

184

185

186

187

188

189

P

Fl. 1.2. *f*

Ob. 1.2. *f*

Cl. 1.2. *f* a2

Bsn. 1.2. *p* *f*

P

1.2. F Hn.

3.4.

B♭ Tpt. 1.2. *f* robust *f*

Tbn. 1.2.3.

Tba.

Timp.

P

Vln. I *p*

Vln. II *p*

Vla. *f* robust

Vc. arco *f* robust

Cb.

Fl. 1.2. *a2*

Ob. 1.2. *a2*

Cl. 1.2. *robust* *f* *pp* *f*

Bsn. 1.2. *f* *pp* *f*

F Hn. 1.2. *f* *p* *a2*

3.4. *f*

B♭ Tpt. 1.2. *1.* *f* *f* *p*

Tbn. 1.2.3. *pp* *f*

Tba. *pp* *f*

Timp. *pp* *f*

Perc. 1 Cym.

Perc. 2 Chim. *f*

Perc. 3 Tamb. *To T.-t.*

Vln. I. *mf* *p*

Vln. II. *f* *V*

Vla. *f*

Vc. *f*

Cb. *V* *pp* *f*

Fl. 1.2. *f* *a2* **Q**

Ob. 1.2. *f* *a2* **Q**

Cl. 1.2. *pp* *f*

Bsn. 1.2. *pp* *f*

F Hn. *a2* *f* *p* *f* **Q**

3.4. *p* *f*

B♭ Tpt. 1.2. *f* *p*

Tbn. 1.2.3. *pp* *p* *f*

Tba. *pp* *p* *f*

Timp. *f*

Perc. 1 Cym. Glockenspiel *f*

Perc. 2 Chim.

Perc. 3 Tamb.

Vln. I *f* *p sub.* *f* **Q**

Vln. II *f* *p* *f*

Vla. *f*

Vc. *p* *f*

Cb. *pp* *f*

206

207

208

209

210

211

212

R

R

R

Fl. 1.2. a2

Ob. 1.2.

Cl. 1.2. a2

Bsn. 1.2.

1.2.

F Hn.

3.4.

Bb Tpt. 1.2. *f*

Tbn. 1.2.3. 1. 2.3.

Tba. *p*

Timp. *p*

Perc. 1 Glock. dampen!

Perc. 2 Chim.

Perc. 3 Tamb. Tam-tam *pp*

Vln. I *p sub.* broadly

Vln. II *p sub.* broadly

Vla. *p sub.* broadly

Vc. *p sub.* broadly

Cb. *p* broadly V

Fl. 1.2. *ff* *a2* *p* **S**

Ob. 1.2. *ff* *a2* *p*

Cl. 1.2. *ff* *a2* *p*

Bsn. 1.2. *ff* *a2* *p*

F Hn. *ff* *a2* *p* *ff* *p*

3.4. *ff* *a2* *p* *ff* *p* *ff* *p*

B♭ Tpt. 1.2. *ff* *p* *p* *3*

Tbn. 1.2.3. *ff* *p* *pp* *3*

Tba. *ff* *p* *pp*

Timp. *f* *p* *pp*

Perc. 1 Glock. *ff*

Perc. 2 Chim. *ff*

Perc. 3 T.-t. *ff* To B. D. *pp* Bass Drum

Vln. I *ff* *p* **S**

Vln. II *ff* *p* *3*

Vla. *ff* *p* *p* *3*

Vc. *ff* *p* *p* *3*

Cb. *ff* *p* *pp*

219

220

221

222

223

224

T

T

T

Fl. 1.2. *ff* *p*

Ob. 1.2. *ff* *p*

Cl. 1.2. *ff* *p*

Bsn. 1.2. *ff* *p*

F Hn. *ff* *p* *ff* *p* *mf*

3.4. *ff* *p* *p* *ff* *p* *mf*

Bb Tpt. 1.2. *ff*

Tbn. 1.2.3. *ff* *pp* *p* *mf*

Tba. *ff* *pp* *p* *mf*

Timp. *f* *pp*

Perc. 1 Glock. *ff*

Perc. 2 Chim. *ff* To Cym.

Perc. 3 B. D. *ff*

Vln. I *ff* *p* *lightly*

Vln. II *ff* *p lightly*

Vla. *ff*

Vc. *ff* *p*

Cb. *ff* *pp*

225

226

227

228

229

This page of a musical score covers measures 225 through 229. The instrumentation includes woodwinds (Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2, Bassoon 1 & 2), brass (French Horns 1 & 2, Trumpets 3 & 4, Trombones 1, 2, & 3, Tuba), percussion (Tympani, Glockenspiel, Chimes, Bass Drum), and strings (Violins I & II, Viola, Violoncello, Contrabass). The score is written in a key signature of one flat and a 3/4 time signature. Measures 225 and 226 feature woodwind entries with *mf* dynamics. Measure 227 introduces the brass section with *p* dynamics, which then crescendos to *mf* and *f* in measures 228 and 229. The strings play a rhythmic accompaniment throughout, with the Violins I and II parts marked *mf* and the Contrabass marked *f*. The percussion parts are mostly silent, with the Bass Drum providing a steady pulse.

230 231 232 233 234 235

U

Fl. 1.2. *f* *a2* *mf* *f* *p*

Ob. 1.2. *f* *a2* *broadly* *f* *p*

Cl. 1.2. *f* *a2* *broadly* *f* *p*

Bsn. 1.2. *f* *a2* *broadly* *f* *p*

U

1.2. *a2* *p* *mf*

F Hn. *a2* *p* *mf*

3.4. *a2* *p* *mf*

B \flat Tpt. 1.2. *a2* *p*

Tbn. 1.2.3. *a2* *p* *mf*

Tba. *a2* *p* *mf*

Timp.

Perc. 1 Glock.

Perc. 2 Chim.

Perc. 3 B. D.

U

Vln. I *p*

Vln. II *p*

Vla. *mf*

Vc. *p* *mf*

Cb. *p* *mf*

Fl. 1.2. *a2* **V** *p* *f* *p* *mf* *a2*

Ob. 1.2. *f* *a2* *p* *f* *p* *mf* *a2*

Cl. 1.2. *mf* *p* *f* *mf* *mf* *a2*

Bsn. 1.2. *mf* *p* *f* *mf*

F Hn. *a2* **V** *f* *mf* *a2*

3.4. *a2* *f* *mf* *a2*

B♭ Tpt. 1.2. *f* *mf*

Tbn. 1.2.3. *1.2.* *p* *f* *mf*

3. *f* *mf*

Tba. *f*

Timp. *pp*

Perc. 1 Glock.

Perc. 2 Chim. **Cymbals** *pp*

Perc. 3 B. D. *pp*

Vln. I **V** *p* *f* *mf*

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

Vla. *p sub.* *f* *mf*

Vc. *f* *mf*

Cb. *f* *mf*

242 243 W 244 245 246

Fl. 1.2. rit. Expansive ♩=96

Ob. 1.2. *ff*

Cl. 1.2. *ff* 1. walk to offstage location 2. *ff* a2

Bsn. 1.2. *ff* *ff*

1.2. rit. W Expansive ♩=96

F Hn. *ff*

3.4. *ff*

B♭ Tpt. 1.2. *ff* *ff*

Tbn. 1.2.3. 1.2. a2 *ff* 3. *ff*

Tba. *ff*

Timp. dampen! *ff*

Perc. 1 Glock. *ff*

Perc. 2 Cym. *ff* To Chim.

Perc. 3 B. D. *ff* To T.-t.

Vln. I rit. W Expansive ♩=96 (tremolo) *ff*

Vln. II (tremolo) *ff*

Vla. *ff* div. (tremolo)

Vc. *ff* pizz. *ff*

Cb. *ff* pizz. *ff*

This page contains the musical score for measures 247, 248, and 249. The instruments and their parts are as follows:

- Fl. 1.2.**: Flute 1 and 2, playing a sustained note with a dynamic marking of *ff*.
- Ob. 1.2.**: Oboe 1 and 2, playing a sustained note with a dynamic marking of *ff*.
- Cl. 1.2.**: Clarinet 1 and 2, playing a melodic line with a dynamic marking of *ff*.
- Bsn. 1.2.**: Bassoon 1 and 2, playing a melodic line with a dynamic marking of *ff*.
- F Hn.**: French Horns 1 and 2, playing a sustained note.
- 3.4.**: French Horns 3 and 4, playing a sustained note.
- Bb Tpt. 1.2.**: Trumpets in B-flat 1 and 2, playing a sustained note.
- Tbn. 1.2.3.**: Trombones 1, 2, and 3, playing a melodic line with a dynamic marking of *ff*.
- Tba.**: Tuba, playing a melodic line with a dynamic marking of *ff*.
- Timp.**: Timpani, playing a sustained note.
- Perc. 1 Glock.**: Glockenspiel, playing a rhythmic pattern.
- Perc. 2 Cym.**: Cymbals, playing a sustained note.
- Perc. 3 B. D.**: Bass Drum, playing a sustained note.
- Vln. I**: Violin I, playing a melodic line.
- Vln. II**: Violin II, playing a melodic line.
- Vla.**: Viola, playing a melodic line.
- Vc.**: Violoncello, playing a melodic line with a dynamic marking of *ff*.
- Cb.**: Contrabass, playing a melodic line with a dynamic marking of *ff*.

Fl. 1.2. *p* *ff*

Ob. 1.2. *p* *ff*

Cl. 1.2. 2.

Bsn. 1.2. *a2*

1.2. *p* *ff*

F Hn. 3.4. *p* *ff*

Bb Tpt. 1.2. *p* *ff*

Tbn. 1.2.3. *a2*

Tba. *a2*

Timp.

Perc. 1 Glock.

Perc. 2 Cym.

Perc. 3 B. D.

Vln. I *p* *ff*

Vln. II

Vla.

Vc. *arco*

Cb. *arco*

Detailed description of the musical score: The score is for measures 250, 251, and 252. It features a variety of instruments including Flutes (1.2.), Oboes (1.2.), Clarinets (1.2.), Bassoons (1.2.), Horns (1.2., 3.4.), Trumpets (Bb 1.2.), Trombones (1.2.3.), Tuba, Timpani, Percussion (Glockenspiel, Cymbal, B. D.), Violins (I, II), Viola, Violoncello, and Contrabass. The woodwinds and brass sections play sustained notes, often with dynamic markings from *p* to *ff*. The strings play sustained notes, with the Violoncello and Contrabass marked *arco*. The percussion section includes a complex rhythmic pattern on the Glockenspiel in measure 250, which continues through measure 252. The score is written in a standard orchestral format with multiple staves for each instrument.

Fl. 1.2. rit. X A tempo

Ob. 1.2. *p*

Cl. 1.2. 2. *p sub.* *ff*

Bsn. 1.2. a2 *p sub.* *ff*

1.2. rit. X A tempo

F Hn. 3.4.

B♭ Tpt. 1.2. *p*

Tbn. 1.2.3. 1.2. a2 *p sub.* *ff*

3. *p sub.* *ff*

Tba. *p sub.* *ff*

Timp. *ff*

Perc. 1 Glock. *f*

Perc. 2 Cym.

Perc. 3 B. D. Tam-tam *ff*

Vln. I rit. X A tempo

Vln. II

Vla. *ff*

Vc. *p sub.* *ff*

Cb. *p sub.* *ff*

Fl. 1.2. *ff* *pp*

Ob. 1.2. *ff* *pp*

Cl. 1.2. *p* *ff* *p*

Bsn. 1.2. *p* *ff* *p* *ff*

F Hn. 1.2. *ff* *pp* *ff*

3.4. *ff* *pp*

Bb Tpt. 1.2. *ff* *pp*

Tbn. 1.2.3. *p* *ff* *p* *ff*

3. *p* *ff*

Tba. *p* *ff* *p* *ff*

Timp. *p* *ff* *p* *ff*

Perc. 1 Glock. *ff* *mf* *pp*

Perc. 2 Cym. Chimes *ff*

Perc. 3 T.-t. *ff* *f*

Vln. I div. *mf* gradually move to sul pont.

Vln. II div. *mf* gradually move to sul pont.

Vla. *mf* gradually move to sul pont.

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

p *ff* *p* *ff*

Cb. *p* *ff* *p* *ff*

rit.

Fl. 1.2.
Ob. 1.2.
Cl. 1.2.
Bsn. 1.2.

rit.

F Hn.
3.4.
Bb Tpt. 1.2.
Tbn. 1.2.3.
Tba.

rit.

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

265

266

267

268

269

270

Y

Tempo I: Vast ♩ = 56

Fl. 1.2.

Ob. 1.2.

Cl. 1.2.

Bsn. 1.2.

1. offstage, mysterious solo

p < *f* > *p* < *mf* > *mp* *pp*

Y

Tempo I: Vast ♩ = 56

1.2.

F Hn.

3.4.

B♭ Tpt. 1.2.

Tbn. 1.2.3.

Tba.

Timp.

pp

Perc. 1 Glock.

Perc. 2 Chim.

Bass Drum

Perc. 3 B. D.

pp

Y

Tempo I: Vast ♩ = 56

Vln. I

Vln. II

harmonic gliss. sul C

Continue harmonic glissando at a similar and consistent speed. It is OK if you are not synchronized with other musicians.

Vla.

(div.) harmonic gliss. sul C *p* 6 6

Continue harmonic glissando at a similar and consistent speed. It is OK if you are not synchronized with other musicians.

Vc.

ord. harmonic gliss. sul C *p* 7 7 *pp*

Continue harmonic glissando at a similar and consistent speed. It is OK if you are not synchronized with other musicians.

Vc.

ord. div. harmonic gliss. sul C *p* 5 5 *pp* 5

Continue harmonic glissando at a similar and consistent speed. It is OK if you are not synchronized with other musicians.

Vc.

harmonic gliss. sul C *p* *pp*

Continue harmonic glissando at a similar and consistent speed. It is OK if you are not synchronized with other musicians.

Cb.

pizz. *f* resonant

f

Fl. 1.2.

Ob. 1.2.

Cl. 1.2.
1. solo (offstage)
pp *f* *pp* *f* *mp* *f* *ppp*

Bsn. 1.2.

1.2.

F Hn.

3.4.

B♭ Tpt. 1.2.

Tbn. 1.2.3.

Tba.

Timp.
ppp

Perc. 1
Glock.

Perc. 2
Chim.

Perc. 3
B. D.
ppp

Vln. I

Vln. II

Vla.
gradually slow down the glissandos and fade away to silence

Vc.
gradually slow down the glissandos and fade away to silence

Cb.