

Jupiter, Colossus

for orchestra

Chelsea Komschlies



PERUSAL SCORE

Jupiter, Colossus

for orchestra

To commemorate NASA's Juno mission

Chelsea Komschlies

2017

*For the Curtis Symphony Orchestra
and Carlos Ágreda*

Duration: Approx. 9'

Transposed Score

Instrumentation:

2 flutes (2nd doubles piccolo)

1 oboe

1 English horn

2 clarinets in B \flat

2 bassoons

4 horns in F

3 trumpets in C

2 tenor trombones

1 bass trombone

1 tuba

Timpani

3 percussion (see list)

Harp

Celesta

Strings

Percussion List:

crotales (struck and bowed)

glockenspiel

pitched gongs (A \flat 3, C4, B \flat 4, C5, D5) / rubber mallet

crash cymbal (bowed)

tam tam

triangle

chimes

sus. Cymbal

anvil

medium tom

floor tom

bass drum / wooden beaters

thurable on chains (swung)(optional)

large cowbell (bowed)

About the Piece:

Jupiter, Colossus was written between December 2016 and February 2017, during the time when NASA's Juno probe was in the midst of its first orbits around Jupiter. I wanted to commemorate this feat of scientific and technological achievement, as I believe space exploration is one of our greatest accomplishments as a human race and deserves to be celebrated and continued. The piece draws heavily from the style of film score, which was one of my first musical loves. After a darkly pulsing opening representing Juno's long approach, the meditative inner section provides a moment of respite to float in the wonder that is space. The piece then drives to a culminating apex on the main theme. I also tip my hat to Holst in various ways throughout the piece, most obviously in a brief quote of his Jupiter chorale towards the end.

String Notes:

Unless specifically marked portamento, a straight line between two pitches indicates continuous glissando. Gliss through the entire duration of the note. If the glissando crosses a barline, the included duration for the next bar is written in parentheses.

Strings are welcome to use free bowing during any drone in which they run out of bow.

Percussion Notes:

A thurible (censer) may be obtained online or borrowed from a local church. Make sure to choose one that is safe to be swung (i.e., the lid is attached to the chains and won't fly off). Thurible may be belled or unbelled; each will produce a very different sound when swung but I am open to either. If using a belled thurible, you may want to swing at a lesser frequency so the sound complements but doesn't overpower the rest of the music. The thurible may be omitted or another object producing a similar sound may be used, if obtaining a thurible is difficult. Burning incense in the thurible during performance is optional; only do so with permission from the venue.

Pitched gongs: If the suggested pitches cannot be obtained, alternate octaves may be used, or the part may be altered to use other pitches within the same diatonic space (B \flat , C, D, E \flat , F, G, A \flat).

Jupiter, Colossus

to commemorate NASA's Juno mission

Intense ♩ = 120

Flute 1

Flute 2, Picc.

Oboe

English Horn

Clarinet in Bb 1

Clarinet in Bb 2

Bassoon 1

Bassoon 2

Horn in F 1,2

Horn in F 3,4

Trumpet in C 1,2

Trumpet in C 3

Trombone 1,2

Bass Trombone

Tuba

Timpani

Percussion 1
crotales

Percussion 2
bass drum, wooden beaters

Percussion 3

Harp
tune low Db, Cb

Celesta

Violin I

Violin II

Viola

Cello

Contrabass

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FL. *sf* *ff* *sf* *ff*

Flute

Ob. *sf* *ff* *sf* *ff*

E. Hn. *sf* *ff* *sf* *ff*

Bb Cl. 1 *sf* *ff* *sf* *ff*

Bb Cl. 2 *sf* *ff* *sf* *ff*

Bsn. 1 *sf* *ff* *sf* *ff*

Bsn. 2 *f* *ff* *f* *ff*

Hn. 1,2 *al. brassy* *sf* *f* *al. sim.* *sf* *ff*

Hn. 3,4 *al. brassy* *sf* *f* *al. sim.* *sf* *ff*

C Tpt. 1,2

C Tpt. 3

Tbn. 1,2

B. Tbn.

Tuba

Timp. *f*

Perc. 1 *f* *ff* *mf* *bowed crash cymbal*

Perc. 2 *p* *ff* *f*

Perc. 3 *ff* *pp* *ff* *f*

Hp

Cel. *f*

Vln. I *ff* *ff* *sf* *ff*

Vln. II *div* *ff* *ff* *sf* *ff*

Vla. *ff* *ff* *sf* *ff*

Vc. *ff* *ff* *sf* *ff*

Cb. *ff* *ff* *sf* *ff*

9 10 11 12 13 14 15 16 17

A

FL 1
FL 2
Ob.
E. Hn.
B♭ Cl. 1
B♭ Cl. 2
Bsn. 1
Bsn. 2
Hn. 1, 2
Hn. 3, 4
C Tpt. 1, 2
C Tpt. 3
Tbn. 1, 2
B. Tbn.
Tuba
Timp.
Perc. 1
Perc. 2
Perc. 3
Hp.
Cel.
Vln. I
Vln. II
Vla.
Vcl.
Cb.

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

tam tam
C Db Eb F G A# Bb
8th

div

18 19 20 21 22 23 24 25 26 27 28

B

accel.

Musical score for various instruments including Flutes (Fl.), Oboe (Ob.), Horns (Hn. 1,2 and 3,4), Clarinets (B♭ Cl. 1 and 2), Bassoons (Bsn. 1 and 2), Trombones (Tbn. 1,2 and B. Tbn.), Tuba, Percussion (Perc. 1, 2, 3), Harp (Hp.), and Strings (Vln. I, Vln. II, Vc., and Cb.). The score includes dynamic markings such as *pp*, *f*, *mf*, and *p*, and performance instructions like *Solo* and *uniss.*. A large watermark 'PREVIEW SCORE' is overlaid on the page. The bottom of the page shows measure numbers 29 through 37.

B

accel.

C

(♩ = c.152)

D

(♩ = 192) ♩ = ♩ = 96

FL
Ob.
E. Hn.
B♭ Cl. 1
B♭ Cl. 2
Bsn. 1
Bsn. 2
Hn. 1, 2
Hn. 3, 4
C Tpt. 1, 2
C Tpt. 3
Tbn. 1, 2
B. Tbn.
Tuba
Timp.
Perc. 1
Perc. 2
Perc. 3
Hp.
Cel.
Vln. I
Vln. II
Vla.
Vcl.
Cb.

38 39 40 41 42 43 44 45 46 47

accel. -----

PREVIEW SCORE

Fl. 1
Fl. 2
Ob.
E. Hn.
B♭-Cl. 1
B♭-Cl. 2
Bsn. 1
Bsn. 2
Hn. 1, 2
Hn. 3, 4
C Tpt. 1, 2
C Tpt. 3
Tbn. 1, 2
B. Tbn.
Tuba
Timp.
Perc. 1
Perc. 2
Perc. 3
Hp.
Cel.
Vln. I
Vln. II
Vla.
Vcl.
Cb.

48
49
50
51

FL

FL

Ob.

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1, 2

Hn. 3, 4

C Tpt. 1, 2

C Tpt. 3

Tbn. 1, 2

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp.

Cel.

E Martial, Severe ♩ = 120

Vln. I

Vln. II

Vln.

Vc.

Cb.

F Turbulent, swirling ♩ = 60

This is a page of a musical score, page 8, featuring a variety of instruments. The tempo and mood are marked as 'F Turbulent, swirling' with a quarter note equal to 60 beats per minute. The instruments listed include Flute (Fl.), Oboe (Ob.), English Horn (E. Hn.), Bass Clarinet 1 (B. Cl. 1) and 2 (B. Cl. 2), Bassoon 1 (Bsn. 1) and 2 (Bsn. 2), Horns in 12 (Hn. 1,2) and 3,4 (Hn. 3,4), Trumpets 1,2 (C Tpt. 1,2) and 3 (C Tpt. 3), Trombones 1,2 (Tbn. 1,2) and Bass Trombone (B. Tbn.), Tuba, Timpani (Timp.), Percussion 1, 2, and 3 (Perc. 1, 2, 3), Harp (Hp.), Cello (Cel.), Violins 1 (Vln. I) and 2 (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score includes dynamics such as *ff*, *f*, *mf*, *pp*, and *fp*, as well as performance directions like 'niente', 'sim.' (sostenuto), and 'div.' (divisi). A large 'PREPARED' watermark is overlaid diagonally across the score. The page is numbered 8 at the top left, and measures 57, 58, and 59 are indicated at the bottom.

This is a page of a musical score for a symphony orchestra, page 9. The score is arranged in a standard orchestral layout with staves for various instruments. The instruments listed on the left include Flute (Fl.), Oboe (Ob.), English Horn (E. Hn.), Bass Clarinet 1 (B♭ Cl. 1), Bass Clarinet 2 (B♭ Cl. 2), Bassoon 1 (Bsn. 1), Bassoon 2 (Bsn. 2), Horn 1, 2 (Hn. 1,2), Horn 3, 4 (Hn. 3,4), Trumpet 1, 2 (C Tpt. 1,2), Trumpet 3 (C Tpt. 3), Trombone 1, 2 (Tbn. 1,2), Trombone (B. Tbn.), Tuba, Timpani (Timp.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Percussion 3 (Perc. 3), Harp (Hp.), Cello (Cel.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vcl.), and Contrabass (Cb.). The score shows musical notation for three measures: measure 60, measure 61, and measure 62. The time signature is 3/4. Dynamics like *p*, *f*, *ff*, *mf*, *sfz*, and *rit.* are used throughout. A large diagonal watermark 'PERUSAL SCORE' is overlaid on the page. At the bottom, there are markings for measures 60, 61, 62, and 63.

G Crystalline, beguiling

FL. *pp* [Picc.]

Picc. *p* [Picc.] *pp*

Ob. *pp*

E. Hn. *pp*

B. Cl. 1 *pp*

B. Cl. 2 *pp*

Bsn. 1 *pp*

Bsn. 2

Hn. 1, 2

Hn. 3, 4

C Tpt. 1, 2

C Tpt. 3

Tbn. 1, 2

B. Tbn.

Tuba

Timp.

Perc. 1 [crotales] *p* [bowed crotales] *mf* [crotales]

Perc. 2 *p* *p*

Perc. 3

Harp *mf* C D E F G A# B

Cel. *mf*

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

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

Vla. *pp* *mf* *pp* *pp*

Vcl. *pp* *mf* *pp* *pp*

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

G Crystalline, beguiling

Con sord. div. *p* niente *p* *mf* *pp*

Con sord. div. *p* niente *mp* *pp* *mf* *pp*

Con sord. div. *pp* *mf* *pp* *pp*

div. (free bowing) *pp* niente

unis *p* *mf* *pp*

div a3 *mf* *pp*

div *mf* *pp*

unis *mf* *pp*

FL.

Picc. *< p*

Ob.

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1, 2 Solo *mp* *mf*

Hn. 3, 4

C Tpt. 1, 2

C Tpt. 3

Tbn. 1, 2

B. Tbn.

Tuba

Timp.

Perc. 1 *pp* *triangle* *pure*

Perc. 2 *mf* *pp* *glockenspiel*

Perc. 3 *pp*

Harp *f* *pp* *f* *12*

Cel.

Vln. I *mf* *div.* *unis* *niente* *Senza sord.* *p* *< f*

Vln. II *mf* *div.* *unis* *niente* *Senza sord.* *p* *< f*

Vla. *mf* *niente* *Senza sord.* *p* *f*

Vcl. *mf* *unis* *p* *f*

Cb. *pizz.* *arco*

p *pp* *p*

70 71 72 73 74 75 76

This musical score page, numbered 12, covers measures 77 to 80. It features a large, diagonal watermark reading "PERUSAL SCORE". The score is organized into two systems. The first system includes staves for Flute (Fl.), Piccolo (Picc.), Oboe (Ob.), English Horn (E. Hn.), B♭ Clarinet 1 (B♭ Cl. 1), B♭ Clarinet 2 (B♭ Cl. 2), Bassoon 1 (Bsn. 1), Bassoon 2 (Bsn. 2), Horns 1, 2 (Hn. 1,2), Horns 3, 4 (Hn. 3,4), C Trumpet 1, 2 (C Tpt. 1,2), C Trumpet 3 (C Tpt. 3), Trombone 1, 2 (Tbn. 1,2), Baritone Trombone (B. Tbn.), and Tuba. The second system includes Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Percussion 3 (Perc. 3), Harp (Hp.), Cymbal (Cel.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The Percussion parts are detailed with specific techniques: Perc. 1 uses chimes (subtle) and crotales; Perc. 2 uses crotales and bowed crotales; Perc. 3 uses crotales. The Harp part includes a section with a 12-measure repeat sign. The Violin and Viola parts feature dynamics such as *mf*, *p*, *f*, and *div* (divisi). The Violoncello and Contrabass parts maintain a *mf* dynamic. The score concludes with measure 80, marked with a *f* dynamic.

FL.

Picc.

Ob.

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1, 2

Hn. 3, 4

C Tpt. 1, 2

C Tpt. 3

Tbn. 1, 2

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp.

Cel.

Vln. I

Vln. II

Vla.

Vcl.

Cb.

pp

mf warm, expressive

pp

Solo:

pp

thurbile on chains, swung Keep arcs relatively slack to get lots of chain/rattling sound.

Notation here only indicates roughly the speed at which to swing, but swing naturally rather than adhering to the part.

The peaks of your arcs may constantly change position in the bar - this is fine and good.

pp

p

p

p

mf

p

p

p

I Meditative, floating

FL. *mf* *pp* *p < f*

Picc. *pp* *mf* *pp*

Ob. *p* *mf* *niente*

E. Hn. *f*

B♭ Cl. 1 *mf* *mf* *pp < mp*

B♭ Cl. 2 *p* *mf* *niente* *p < mf*

Bsn. 1 *p* *mf*

Bsn. 2

Hn. 1, 2

Hn. 3, 4

C Tpt. 1, 2 *pp < mf*

C Tpt. 3

Tbn. 1, 2

B. Tbn.

Tuba *p*

Timp.

Perc. 1 bowed crash cymbal *p* *mf*

Perc. 2

Perc. 3 pitched gongs, rubber mallet *p* [clockenspiel]

Hrp. *pp* *mf* *f*

Cel.

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

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

Vla. *f < ff*

Vcl. *mp* *mf* *mf < f*

Cb. *mp* *mf* *mf*

85 86 87 88 89

FL. *p*

Picc. *p* **Picc.**

Ob. *p*

E. Hn.

B♭ Cl. 1 *p*

B♭ Cl. 2 *niente* *p* *mf*

Bsn. 1 *pp* *mf* *pp*

Bsn. 2

Hn. 1, 2

Hn. 3, 4

C Tpt. 1, 2 *niente*

C Tpt. 3

Tbn. 1, 2

B. Tbn.

Tuba *mf*

Timp.

Perc. 1 **[chimes]** *pp*

Perc. 2 **[pitched gongs, rubber mallet]**

Perc. 3

Hp. *mf*

Cel. *pp* *mf*

Vln. I *pp* *mf*

Vln. II *div* *p* *mf*

Vln. *p*

Vcl. *mf* *p*

Cb. *p*

90 91 92 93 94

J

FL. *f* *niente* *mf* *p*

Picc. *p* *Flute* Just barely audible; be a false overtone for the ob. and cl.

Ob. *f* *mf*

E. Hn. Solo: *mf* *f*

B♭ Cl. 1 *f* *niente* *mf*

B♭ Cl. 2

Bsn. 1 *f* *niente*

Bsn. 2

Hn. 1, 2

Hn. 3, 4

C Tpt. 1, 2

C Tpt. 3

Tbn. 1, 2

B. Tbn.

Tuba

Timp.

Perc. 1 *p* *crotales* *mf* *bowed large cowbell*

Perc. 2 *mf* *(allow the natural variation in tone color to happen)* *chimes (subtle)* *pp*

Perc. 3 *pp*

Hrp.

Cel.

Vln. I *f* *ppp* *unis* *p* *niente* *p* *mf*

Vln. II *f* *ppp* *unis* *niente* *p* *mf* *div*

Vla. *f* *ppp* *div* *mf* *unis*

Vcl. *ppp* *p*

Cb. *ppp*

95 96 97 98 99 100 101

FL. *p* *f*

Picc. *mf*

Ob.

E. Hn.

B♭-Cl. 1

B♭-Cl. 2

Bsn. 1

Bsn. 2

Hn. 1,2 *mf*

Hn. 3,4 *mf*

C Tpt. 1,2

C Tpt. 3

Tbn. 1,2

B. Tbn.

Tuba

Timp.

Perc. 1 *mf*

Perc. 2 *pp* *mf*

Perc. 3 *mf*

Harp *ff*

Cel.

Vln. I *ff* *div* *unus* *p*

Vln. II *unus* *div* *f* *ff* *unus* *p*

Vla. *unus* *div* *mf* *ff*

Vcl. *mf* *ff* (free bowing)

Cb. *ff* (free bowing)

FL. *f* *p* niente

Picc.

Ob. *pp* *mp* niente *p* niente

E. Hn.

B♭ Cl. 1 *f*

B♭ Cl. 2 *mf*

Bsn. 1

Bsn. 2

Hn. 1,2 niente

Hn. 3,4 niente

C Tpt. 1,2

C Tpt. 3

Tbn. 1,2

B. Tbn.

Tuba

Timp.

Perc. 1 *p* sus cymbal *mf*

Perc. 2 glockenspiel *pp* *mp* *pppp* *mf* *p*

Perc. 3 *p* *mf*

Hrp. *p* *f* *8va* *8va*

Cel. 12

Vln. I *mf* port. *f* gliss.

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

Vla. *p* unis *mf*

Vcl. *p* *mf* *f*

Cb. *p*

p *mp* *mf*

K $\text{♩} = \text{♩} = 104$, Driving

FL. *p* *f* *ff*

Picc. *p* *f* *ff*

Ob. *p* *f* *ff*

E. Hn.

B♭ Cl. 1 *p* *f* *ff* *p*

B♭ Cl. 2 *p* *f* *ff* *p*

Bsn. 1 *p* *f* *ff* *p*

Bsn. 2 *p* *f* *ff* *p*

Hn. 1, 2

Hn. 3, 4

C Tpt. 1, 2

C Tpt. 3

Tbn. 1, 2

B. Tbn.

Tuba

Timp. *pp* *ff*

Perc. 1 *mf* *f* *ff* (bowed crotales)

Perc. 2

Perc. 3 *f* *ff* (bass drum, wooden beaters)

Hp. *ff* (*ff* dampen as needed)

Cel.

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

Vln. II *f* *ff* *p* *ff* *div*

Vla. *f* *ff* *p* *ff*

Vc. *f* *ff* *p* *ff*

Cb.

FL. *ff* *p* *p < f*

Picc. *ff* *p* *p < f*

Ob. *ff* *p* *p < f*

E. Hn. *ff* *p* *p < f*

B♭ Cl. 1 *f* *ff* *p* *p < f*

B♭ Cl. 2 *f* *ff* *p* *p < f*

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

Bsn. 2 *f* *p* *f*

Hn. 1, 2

Hn. 3, 4

C Tpt. 1, 2

C Tpt. 3

Tbn. 1, 2 *niente* *f* *fp* *f* *p*

B. Tbn. *niente* *f* *fp* *f* *p*

Tuba *f* *fp* *f*

Timp. *p* *f* *ff*

Perc. 1 *mf* *f* *p* *f* *mf*

Perc. 2 *mf* *f* *p* *f* *mf*

Perc. 3 *p* *mf* *f* *p* *f* *mf*

Hp. *f* *ff* *f* (gliss before the beat)

Cel. *ff*

Vln. I *ff* *div a3* *f*

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

Vla. *ff* *p* *f*

Vcl. *f* *ff* *mf* *fp* *f*

Cb. *f* *ff* *mf* *fp* *f*

FL. *f* *p* *f*

Picc. *f*

Ob.

E. Hn.

B♭ Cl. 1 *f*

B♭ Cl. 2

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

Bsn. 2 *f* *fp* *f*

Hn. 1, 2 *p* *f* *fp* *f*

Hn. 3, 4 *p* *f* *fp* *f*

C Tpt. 1, 2 *Solo: mf* *f*

C Tpt. 3

Tbn. 1, 2 *Solo: mf* *f*

B. Tbn. *p* *f*

Tuba

Timp. *mf* *f*

Perc. 1 *p* *f*

Perc. 2 *p* *f*

Perc. 3 *p* *mf* *p* *f* *pp* *f*

Hp.

Cel.

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

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

Vla. *p* *ff* *p* *f*

Vcl. *unis* *f*

Cb. *unis* *div* *f*

[sus cymbal]

[L]

[L]

FL.

Picc.

Ob.

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1, 2

Hn. 3, 4

C Tpt. 1, 2

C Tpt. 3

Tbn. 1, 2

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Hrp.

Cel.

Vln. I

Vln. II

Vla.

Vcl.

Cb.

129 130 131 132 133 134 135 136

PREPARED FOR SALE

FL. *p* *mf* *p* *f*

Picc. *p* *mf* *p* *f*

Ob. *p* *mf* *p* *f*

E. Hn. *p* *mf* *p* *f*

B♭ Cl. 1 *mf* *p* *f*

B♭ Cl. 2 *mf* *p* *f*

Bsn. 1 *mf* *f* *p* *mf* *f*

Bsn. 2 *mf* *f* *p* *mf* *f*

Hn. 1, 2 *p* *p* *mf* *f* Solo

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

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

C Tpt. 3 *mf* *f*

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

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

Tuba *mf* *p* *mf* *f*

Timp. *mf* *mf* *f*

Perc. 1

Perc. 2 *mf* *p* *mf* *p* *f*

Perc. 3 *mf* *p* *mf* *p* *f*

Hp.

Cel.

Vln. I *p* *f*

Vln. II *unis* *div* *unis* *div* *unis* *div* *unis* *div*

Vln. *div* *unis* *div* *unis* *div* *unis* *div* *unis* *div*

Vc. *unis* *f* *div*

Cb. *f*

M Triumphant $\text{♩} = \text{♩} = 52-60$

FL. *f* *ff* *sim* *f* *ff*

Picc. *f* *ff* *sim* *f* *ff*

Ob. *f*

E. Hn. *p* *f* *ff*

B♭ Cl. 1 *f*

B♭ Cl. 2 *f*

Bsn. 1 *f* *ff* *f*

Bsn. 2 *f* *ff* *f*

Hn. 1,2 *mp* *f* *ff* bells up

Hn. 3,4 *mp* *f* *ff* bells up

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

C Tpt. 3 *f*

Tbn. 1,2 *fp* *f*

B. Tbn. *f*

Tuba *f*

Timp. *mf* *ff* *f* *ff*

Perc. 1 *p* *ff* *mf* *f* sus cymbal

Perc. 2 *p* *mf* *f* *ff* tam tam

Perc. 3 *p* *mf* *fp* *f*

Hrp.

Cel.

Vln. I *f* *fp* *f* *ff* *molto espress.*

Vln. II *div* *div a3* *div* *f* *ff* *molto espress.*

Vla. *unis* *div* *unis* *f* *ff* *molto espress.*

Vcl. *div* *div a3* *div* *f* *ff*

Cb. *f* *ff*

FL. *mf*

Picc. *mf*

Ob.

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1, 2 *f* *mf*

Hn. 3, 4

C Tpt. 1, 2 *mf*

C Tpt. 3

Tbn. 1, 2 *mf*

B. Tbn.

Tuba *mf*

Timp.

Perc. 1 *mf* *glöckenspiel*

Perc. 2 *mf*

Perc. 3 *mf*

Hp.

Cel. *mf*

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

Vln. II *f* *mf* *f* *express.* *div.* *unis.*

Vln. *f* *mf* *f* *express.* *div.* *unis.*

Vc. *f* *mf* *f* *express.* *unis.*

Cb.

O A little faster (♩ = 66-72)

The musical score is arranged in a standard orchestral format. The instruments are listed on the left side of the page, including Flute I and II, Oboe, English Horn, Bass Clarinet I and II, Bassoon I and II, Horns 1, 2 and 3, 4, Trumpets 1, 2 and 3, Trombone I and 2, Tuba, Percussion 1, 2, and 3, Harp, Cello, Violin I and II, Viola, and Cello/Double Bass. The score is divided into measures 157 through 163. A large watermark 'PREVIEW' is overlaid diagonally across the page. The tempo marking 'O A little faster (♩ = 66-72)' appears at the top right and again at the bottom right of the score. Dynamic markings such as *p*, *f*, *mp*, *mf*, *ff*, and *molto espress.* are used throughout. Performance instructions like 'Picc.' and 'div' are also present. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4.

FL. *ritente*

Picc. *ritente*

Ob.

E. Hn. *f*

B♭ Cl. 1 *ritente*

B♭ Cl. 2 *ritente*

Bsn. 1 *mf* *f*

Bsn. 2 *mf* *f*

Hn. 1,2 *Solo: mf* *p* *mf*

Hn. 3,4 *p* *mf*

C Tpt. 1,2

C Tpt. 3

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

B. Tbn. *mf*

Tuba *mf*

Timp. *mf*

Perc. 1

Perc. 2 *p*

Perc. 3 *mf* *bass drum* *mf* *p* *mf*

Hp.

Cel.

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

Vln. II *mf* *p* *f* *div* *mf* *ff*

Vla. *mf* *p* *f* *port* *p* *f*

Vcl. *mf* *p* *f* *mf* *p* *f*

Cb. *div* *mf* *p* *f*

164 165 166 167 168 169 170 171 172 173

P ♩ = 132, Bubbling

FL. *f*

Picc. *f*

Ob. *f*

E. Hn. *f*

B♭ Cl. 1 *f*

B♭ Cl. 2 *f*

Bsn. 1 *mf*

Bsn. 2 *mf*

Hn. 1, 2

Hn. 3, 4

C Tpt. 1, 2

C Tpt. 3

Tbn. 1, 2

B. Tbn.

Tuba

Timp. *p*

Perc. 1

Perc. 2

Perc. 3

Harp *mf*

Cel.

Vln. I *mf* *f*

Vln. II *mf* *f* *div.* *unis.*

Vla. *f* *div.*

Vcl. *mf* *f* *unis.*

Cb. *f*

FL. *p* *f*

Picc. *p* *f*

Ob. *p* *f*

E. Hn. *fp* *f*

B♭ Cl. 1 *p* *f*

B♭ Cl. 2 *f*

Bsn. 1 *fp* *f*

Bsn. 2 *fp* *f*

Hn. 1, 2 *p* *f* *fp*

Hn. 3, 4 *p* *f* *fp*

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

C Tpt. 3 *f* *fp*

Tbn. 1, 2 *f* *fp* *fp*

B. Tbn. *f* *fp*

Tuba *f* *fp*

Timp. *f*

Perc. 1 *mf* *lan lan*

Perc. 2

Perc. 3

Hp. *ff*

Cel.

Vln. I *fp* *f*

Vln. II *fp* *f*

Vla. *fp* *f* *unis*

Vcl. *fp* *f* *div*

Cb. *f*

FL. *fp* *f*

Picc.

Ob.

E. Hn.

B. Cl. 1

B. Cl. 2

Bsn. 1

Bsn. 2

Hn. 1, 2 *f*

Hn. 3, 4 *f*

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

C Tpt. 3 *f*

Tbn. 1, 2 *f*

B. Tbn. *f*

Tuba *f*

Timp. *mf* *f* *fp* *ff*

Perc. 1

Perc. 2

Perc. 3

Hrp.

Cel.

Vln. I *ff* *div*

Vln. II *ff* *div*

Vla. *ff* *div a2*

Vcl. *fp* *ff* *div a2*

Cb. *fp* *ff*

185 186 187 188 189