

Cabinet of Curiosities
Concerto for Saxophone Quartet and Orchestra

by

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A composition submitted in partial fulfillment
of the requirements for the degree of
Doctor of Musical Arts
(Music Composition)
in the University of Michigan
2016

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Written for and dedicated to my good friends of the Donald Sinta Quartet:
Dan Graser, Zach Stern, Joe Girard, and Danny Hawthorne-Foss



ACKNOWLEDGMENTS

I would like to thank all of the composition teachers with whom I have had the pleasure to study during my years at the University of Michigan: Kristin Kuster, Michael Daugherty, and Evan Chambers. Without their insight I would not be the composer, nor indeed the person that I am today. I'd also like to thank my other amazing teachers during my time here: Mark Clague, Walter Everett, Kevin Korsyn, and many more. Finally, I would like to thank all of the wonderfully talented, generous, and admirable saxophonists with whom I have had the honor to work and befriend over the course of my life: Raleigh Eversole IV, Steven Stowe, Elizabeth Ridsdel, Tim D'Amour, Neal Postma, Tom Myer, Luis Zuñiga, Christian Noon, Donald Sinta, Timothy McAllister, Jonathan Hulting-Cohen, Edward Goodman, Dan Graser, Zach Stern, Joe Girard, Danny Hawthorne-Foss, Lisa Keeney, Andrea Voulgaris, Brendan Kelly, David Foley, and so many more.

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PROGRAM NOTE

Cabinets of curiosities (known also as *Kunstkammern*), emerged first in the wealthy and royal homes of the sixteenth century. The cabinets held collections of various wondrous and thought-provoking objects with no obvious categorization or curation. Many of these collections included archaeological relics obtained by explorers during their voyages to the new world (*Exotica*), impressive and curious works of Art (*Artificialia*), technologically advanced mechanical automata (*Scientifica*), and obscure and exotic specimens from nature (*Naturalia*). These collections served primarily as a status symbol for the wealthy patrons that owned them, but were also viewed as a kind of proto-museum displaying, in one room, objects once unknown (and sometimes unbelievable) to European audiences at the time. To these visitors, the cabinet was a microcosm of the world.

What strikes me most about these early collections was not only the breadth of objects, but also the haphazard curation and organization of them. All of these disparate and eclectic objects were sitting beside one another almost arbitrarily. The purpose of these cabinets were not (at first, anyway) to present an easily followed narrative through science and history, but more generally to display all of the amazing and wondrous *stuff* the owner has in their collection. There is a kind of gleeful and passionate randomness that I really love about this idea, which is echoed in much of the music that I like as well the music that I write.

This piece is my fictional curiosity cabinet.

Prelude

“The cure for boredom is curiosity. There is no cure for curiosity” –Ellen Parr.

I. The Art of Noises

These dozen or so wooden cylinders, measuring four feet high with an eleven inch diameter, are operating instructions to a long lost mechanical marvel, namely Johann Nepomuk Mälzel’s *Panharmonicon*. This invention was a behemoth automatic orchestra machine complete with pipes for wind sounds, imbedded kettledrums, and could even simulate the sounds of muskets. Mälzel, known for perfecting the metronome was also a good friend of Ludwig von Beethoven. In fact, it is well-known that Beethoven composed a version of his work *Wellington’s Victory* (op. 91) for the Panharmonicon. After a falling out between the two, their collaborative relationship effectively ended... or so we thought.

Scribbled on each of these cylinders is Beethoven’s unmistakably flowery yet crude signature. Although no panharmonicons exist to play back the music on these cylinders (the last was destroyed in an air raid in Stuttgart in World War II), is it clear that the music embedded in them is not from *Wellington’s Victory*. A team of experts have analyzed the cylinders and speculate that the music is unlike anything in Beethoven’s oeuvre. The curious gestures seem to not be ordered by or centered on any harmonic or melodic means, but more by that of timbre and rhythm, as if Beethoven were playing around with the mechanical nature of the instrument. This uniquely 20th century approach was first detailed in Luigi Russolo’s futurist music manifesto *The Art of Noises* in 1913.

Could Beethoven, always the revolutionary, have predated many of our modernist musical aesthetics by ninety years?

II. Farthest South

The term *farthest south* refers to the most southerly latitudes reached by explorers during the so-called “Heroic Age” of Antarctic Exploration prior to the conquest of the South Pole in 1911. Ernest Shackleton’s “Nimrod Expedition” of 1907-09 reached a latitude of 88° 23' S. This was, by far, the farthest south reached at that time.

What is largely unknown about this expedition, however, is the unusual encounter made by Shackleton and his company. While traversing atop Beardmore Glacier, a monumental discovery by the Nimrod Expedition (which sits at approximately 83° S, farthest south at that time), they came into view of an awesome sight; an expansive and glorious field of *curious glass structures*, between four and fifteen feet in height. They were immaculate, crystalline, impeccably smooth, and laid out with meticulous and symmetrical coordination, reminiscent of the quiet solemnity of a cemetery. When the sunlight rose above the surrounding mountain ranges and hit these fantastic monuments, a brilliant diffusive gleam of light filled the glacial valley, and illuminated everything it touched with the brightest white light imaginable. Even more curious is that the arduous Antarctic weather seemed to have no erosive effect on the cleanliness of these structures. Analysis shows that they have been sitting like this, unblemished, for at least the past 4,000 years. It is still unknown who built or arranged them.

It seems that a change is needed in the farthest south record book.

III. Vinegar Syndrome

This old and rusty film canister contains (allegedly) one of the rarest and most enticing feature films ever made. Thought to have been an urban legend, in the mid-seventies a (presently unidentified) group of the most famous and successful Hollywood filmmakers (including directors, actors, cinematographers, and musicians) embarked on a parodic project to re-appropriate a popular Italian superhero film genre, which was itself a re-appropriations of established American superhero films. An example being 1967’s *I fantastici 3 Supermen* (The Three Fantastic Supermen).

This parody, a misappropriation of a misappropriation, was allegedly screened only once in an empty theater (even its creators disowned it), and was said by the projectionist to have been “a two-hour bridge collapse masquerading as a movie”. The film was subsequently thrown away and lost to time, until last year when this discarded canister bearing only the words *Vinegar Syndrome* appeared in a dank storage unit in the Victorville Film Archives. This curious “title”, *Vinegar Syndrome*, probably refers to a form of decay for acetate based film, which has poetically befallen the reel sitting inside the canister.

Although the degradation of the film is strong enough to make any viewing impossible, careful analysis of a handful of individual frames seem to vaguely display the visages of famous actors such as Harrison Ford, John Wayne, and even Marlon Brando – all dressed in colorful and over-the-top superhero costumes. In addition, the composition of each shot was of stellar quality, obviously the work of a master director. People rumored to have been involved in the project range from Steven Spielberg to Martin Scorsese to Frank Zappa to Alfred Hitchcock.

Could this film be our lost parody?

INSTRUMENTATION

Piccolo
Flute 1-2
Oboe 1-2
English Horn
Clarinet in B \flat 1-2
Bass Clarinet in B \flat (Dbl. Clarinet in B \flat 3)
Bassoon 1-2
Contrabassoon

Horn in F 1-4
Trumpet in C 1-3
Trombone 1-2
Trombone 3 (Bass)
Tuba

Timpani (32", 29", 26", 23")

Percussion 1

Marimba (4.5 octave)
Xylophone
Crotales (Eb6-Ab7)
Concert Bass Drum (may be shared with Perc. 3)
Cowbell (mounted)

Percussion 2

Two Bongos
Suspended Cymbal
Glass Wind Chimes
Brake Drum
Tam-tam (with bass bow)
Vibraslap (mounted)
Tambourine
Triangle

Percussion 3

Vibraphone
Snare Drum
Concert Bass Drum (may be shared with Perc. 1)
Five Temple Blocks
Suspended Cymbal

Harp

Piano

Solo Soprano Saxophone in B \flat
Solo Alto Saxophone in E \flat
Solo Tenor Saxophone in B \flat
Solo Baritone Saxophone in E \flat

Violin I
Violin II
Viola
Violoncello
Contrabass

PERFORMANCE NOTE

All **trills** are to be performed as half-step trills, unless otherwise indicated.

Duration: c. 23 min.

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CABINET OF CURIOSITIES

for Saxophone Quartet and Orchestra

Prelude

Matthew Browne

Mysteriously ♩ = 63

Piccolo
Flute 1.2
Oboe 1.2
English Horn
Clarinet in B♭ 1.2
Bass Clarinet in B♭
Bassoon 1.2
Contrabassoon
Horn in F 1.2
Horn in F 3.4
Trumpet in C 1.2
Trumpet in C 3
Trombone 1.2
Trombone 3 (Bass)
Tuba
Timpani
Percussion 1
Marimba (4.5 octave)
Xylophone
Conata (204-207)
Concert Bass Drum
Med. Cowbell (mounted)
Percussion 2
Two Bells
Suspended Cymbal
Glass Wind Chimes
Broke Drum
Tim-tam (with bass bow)
Vibrolap (mounted)
Tombourine
Triangle
Sm. Cowbell (mounted)
Percussion 3
Vibraphone
Snare Drum
Concert Bass Drum
Five Temple Blocks
Hi-hat
Harp
Piano/Celesta
D#C#B♭ E:F#G#A#
Piano: mute with the pad of your finger as close to the keyboard as possible
MARIMBA, medium-soft mallets
TAM-TAM, bowed
Vibraphone, soft mallets
Piano

Mysteriously ♩ = 63

Solo Soprano Saxophone non vib.
Solo Alto Saxophone non vib. *pp restrained*
Solo Tenor Saxophone non vib. *pp restrained*
Solo Baritone Saxophone non vib. *pp restrained*

Violin I
Violin II
Viola
Violoncello
Contrabass

Picc.

Fl. 1.2

Ob. 1.2

Eng. Hn.

Cl. 1.2

B. Cl.

Bsn. 1.2

Cbsn.

Hn. 1.2

Hn. 3.4

C Tpt. 1.2

C Tpt. 3

Tbn. 1.2

B. Tbn.

Tba.

muted (harmon)
slowly use hand to cover (+) and uncover (o) hole in mute

f

n

muted (harmon)
slowly use hand to cover (+) and uncover (o) hole in mute

f

n

muted

Timp.

Place a large suspended cymbal upside-down on the head of the 32" timpano and proceed to roll on it with soft mallets while moving the pedal as indicated.

Move the cymbal to the 26" timpano

Perc. 1

Perc. 2

Vib.

Hp.

Pno.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

ord.

non vib.

pp

mp

n

pp

pp

pp

Vln. I

Vln. II

Vla.

Vc.

Cb.

The score is arranged in a standard orchestral layout. The top section includes Piccolo, Flutes 1 & 2, Oboes 1 & 2, English Horn, Clarinets 1 & 2, Bass Clarinet, Bassoons 1 & 2, and Contrabassoon. The middle section features Horns 1 & 2, Horns 3 & 4, Trumpets 1 & 2, Trumpet 3, Trombones 1 & 2, Bass Trombone, and Tuba. The percussion section includes Timpani, Percussion 1, Percussion 2, Vibraphone, and Harp. The piano part is shown in grand staff notation. The woodwind section includes Soprano, Alto, Tenor, and Baritone Saxophones. The string section includes Violins I & II, Viola, Violoncello, and Contrabass.

Key performance instructions and dynamics include:

- Horns 1 & 2:** "muted" above the staff, "n" (normal) and "f" (forte) dynamics.
- Trombones 1 & 2:** "remove harmon mute, insert straight mute" above the staff, "n" and "f" dynamics.
- Timpani:** "As before, on the 26" timpano" above the staff, "n" and "f" dynamics.
- Percussion 1:** "mp" (mezzo-piano) and "p" (piano) dynamics.
- Percussion 2:** "pp" (pianissimo) and "mf" (mezzo-forte) dynamics.
- Vibraphone:** "mp" and "p" dynamics.
- Harp:** "mp" and "p" dynamics.
- Piano:** "mp" and "p" dynamics.
- Saxophones:** "mp", "pp", and "ord." (order) markings.

21

Picc.

Fl. 1.2

Ob. 1.2

Eng. Hn.

Cl. 1.2
a2
pp restrained

B. Cl.

Bsn. 1.2

Cbsn.

Hn. 1.2
1. *pp* restrained

Hn. 3.4
2. *pp* restrained
3. *pp* restrained
4. *pp* restrained

C Tpt. 1.2

C Tpt. 3

Tbn. 1.2

B. Tbn.

Tba.

Timp.

Perc. 1
mp
Tam-tam, bowed

Perc. 2
pp

Vib.
mp
Xeo.

Hp.
mp
Xeo.

Pno.
mp
Xeo.

21

Sop. Sax.
n

Alto Sax.
n

Ten. Sax.
pp

Bari. Sax.
n

Vln. I
non vib.
pp restrained

Vln. II
non vib.
pp restrained

Vla.
non vib.

Vc.
pp restrained
non vib.

Cb.

21 22 23 24 25 26 27

34 **rit.** **attacca**

Picc. *ff* *n*

Fl. 1.2

Ob. 1.2 *ff* *n*

Eng. Hn.

Cl. 1.2 *n*

B. Cl. *n*

Bsn. 1.2 *n*

Cbsn. *ff* *n*

Hn. 1.2 *ff* *n*

Hn. 3.4 *ff* *n*

C Tpt. 1.2 *ff* *n*

C Tpt. 3

Tbn. 1.2 *ff* *n*

B. Tbn. *ff* *n*

Tba. *ff* *n*

Timp. **rit.** **attacca**

Perc. 1 *ff*

Perc. 2 *ff*

Vib. *ff* *Red.*

Hp. *ff*

Pno. *ff* *Red.*

34 **rit.** **attacca**

Sop. Sax.

Alto Sax. *n* *mp* *n*

Ten. Sax. *n* *mp* *n*

Bari. Sax. *n* *mp*

Vln. I *n*

Vln. II *n*

Vla. *n*

Vc. *n*

Cb. *ff* *n*

34 35 36 37 38 39

I. The Art of Noises

Rigid, like clockwork ♩ = 126

Picc. -

Fl. 1.2 -

Ob. 1.2 -

Eng. Hn. -

Cl. 1.2 -

B. Cl. -

Bsn. 1.2 -

Cbsn. -

Fl. 1.2 *1. solo*
n *mf*

Hn. 1.2 *a2 stopped*
f *mp* *n* *insert mute*

Hn. 3.4 *a2 stopped*
f *p* *insert mute*

C Tpt. 1.2 -

C Tpt. 3 -

Tbn. 1.2 -

B. Tbn. -

Tba. -

Timp. - *mf*

Perc. 1 *ff*

Perc. 2 *Vibraslap, mounted* *ff* *Sm. Cowbell, hard mallets* *p* *mf* *mf*

Vib. *ff*

Hp. *ff*

Pno. *ff*

Rigid, like clockwork ♩ = 126

Sop. Sax. -

Alto Sax. -

Ten. Sax. -

Bari. Sax. *p* *n*

Vln. I *n* *mf* *sul G* *n* *mf* *sul A* *n*

Vln. II *n* *mf* *n* *mf* *n*

Vla. -

Vc. -

Cb. -

The score is divided into several sections of instruments:

- Woodwinds:** Piccolo, Flute 1 & 2, Oboe 1 & 2, English Horn, Clarinet 1 & 2, Bass Clarinet, Bassoon 1 & 2, Contrabassoon.
- Brass:** Horn 1 & 2, Horn 3 & 4, Trumpet 1 & 2, Trumpet 3, Trombone 1 & 2, Baritone Trombone, Tuba.
- Drumset:** Timpani, Percussion 1, Percussion 2, Percussion 3 (Hi-hat, sticks, choke).
- Piano:** Harp, Piano.
- Saxophones:** Soprano, Alto, Tenor, Baritone.
- Strings:** Violin I, Violin II, Viola, Violoncello, Contrabass.

Key performance markings include dynamics such as *mf*, *pp*, *sfz*, and *f*. Percussion parts feature specific instructions like "Hi-hat, sticks" and "choke" with dynamic markings *sfz*, *mf*, and *p*. The score is transposed and includes various articulation and phrasing marks throughout.

19

Picc.

Fl. 1.2

Ob. 1.2

Eng. Hn.

Cl. 1.2

B. Cl.

Bsn. 1.2

Cbsn.

Hn. 1.2

Hn. 3.4

C Tpt. 1.2

C Tpt. 3

Tbn. 1.2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2 (Br. Drum)

Perc. 3 (Hi-hat) (S.D.)

Hp.

Pno.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Vln. I

Vln. II

Vla.

Vc.

Cb.

19 20 21 22 23 24 25

26

Picc. *f crisp* 5

Fl. 1.2 *f crisp* 5

Ob. 1.2 *f* *p* *f crisp* 5

Eng. Hn. *f crisp* 5

Cl. 1.2 *f* *p* *f crisp* 5

B. Cl. *mf* a2

Bsn. 1.2 *mf*

Cbsn.

Hn. 1.2 remove mute open *p* *f*

Hn. 3.4 remove mute open *p* *f*

C Tpt. 1.2 (muted) *f crisp* 6

C Tpt. 3 (muted) *f crisp* 6

Tbn. 1.2 remove mute

B. Tbn. *mf*

Tba.

Timp. *mf*

Perc. 1 *mf* *f crisp* 5

Perc. 2 *Vibraslap* *mf* *f* *Br. Drum*

Perc. 3 (S.D.) *mf* *f crisp* 6

Hp. *mf*

Pno. *mf*

26

Sop. Sax. *fp bold* *flz.* *f* *fp* *f*

Alto Sax. *fp bold* *flz.* *f* *fp* *f*

Ten. Sax. *fp bold* *flz.* *f* *fp* *f*

Bari. Sax. *fp bold* *flz.* *f* *fp* *f*

Vln. I

Vln. II

Vla.

Vc. *pizz.* *mf*

Cb. *pizz.* *mf*

26 27 28 29 30 31

32

Picc. *f* 5

Fl. 1.2 *f* 5

Ob. 1.2 *f* 5

Eng. Hn. *f* 5

Cl. 1.2 *f* 5

B. Cl. *mf*

Bsn. 1.2 *mf*

Cbsn. *mf*

Hn. 1.2

Hn. 3.4

C Tpt. 1.2 *f* 6

C Tpt. 3 *f* 6

Tbn. 1.2

B. Tbn. *mf*

Tba. *mf*

Timp.

Perc. 1 (Cowbell) *mf*

Perc. 2 *mf* Vibraslap

Perc. 3 (S.D.) *mf*

Hp.

Pno.

32

Sop. Sax. *fp* *f* *fp* *f* *crisp*

Alto Sax. *fp* *f* *fp* *f* *crisp*

Ten. Sax. *fp* *f* *fp* *f* *crisp*

Bari. Sax. *fp* *f* *fp* *f* *crisp*

Vln. I

Vln. II

Vla.

Vc.

Cb.

38

The score is arranged in systems. The first system includes Picc., Fl. 1.2, Ob. 1.2, Eng. Hn., Cl. 1.2, B. Cl., Bsn. 1.2, and Cbsn. The second system includes Hn. 1.2, Hn. 3.4, C Tpt. 1.2, C Tpt. 3, Tbn. 1.2, B. Tbn., and Tba. The third system includes Timp., Perc. 1, Perc. 2, and Perc. 3. The fourth system includes Hp. and Pno. The fifth system includes Sop. Sax., Alto Sax., Ten. Sax., and Bari. Sax. The sixth system includes Vln. I, Vln. II, Vla., Vc., and Cb. The score features various dynamics such as *f*, *mf*, *ffp*, and *fz*, along with articulation marks like accents and slurs. Percussion parts include triplets and a vibraslap. The saxophone parts have complex phrasing with slurs and accents.

38

39

40

41

42

43

44

47

Picc. *f* 5 *f* mechanical

Fl. 1.2 *f* 5 *f* mechanical

Ob. 1.2 *f* 5 *f* mechanical *p*

Eng. Hn. *f* 5 *f* mechanical

Cl. 1.2 *f* 5 *f* mechanical

B. Cl. *f* 5 *f* mechanical

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

Cbsn. *mf* *mf* *f* *f*

Hn. 1.2 *p* *f* *f*

Hn. 3.4 *p* *f* *f*

C Tpt. 1.2 *f* 6 remove straight mute take plunger *f* muted (plunger)

C Tpt. 3 *f* 6 remove straight mute take plunger *f* muted (plunger)

Tbn. 1.2 *f* *mf* *f* take plunger *f* muted (plunger)

B. Tbn. *mf* *f* *mf* take plunger *f* muted (plunger)

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

Timp. *f*

Perc. 1 (Cowbell) *f* 5 *f* 3 *f* 3 *f* 3

Perc. 2 Br. Drum *f* 3 *f* 3 *f* 3

Perc. 3 (S.D.) *f* 6 *f* 6 *f* 6

Hp. *f* *gliss.*

Pno. *mf* *f*

D: C#Bb EbF#GbA#

Sop. Sax. *fp* *fp* *fp* *ff* *p* *f* 3

Alto Sax. *fp* *fp* *fp* *ff* *p* *f* 3

Ten. Sax. *fp* *fp* *fp* *ff* *p* *f* 3

Bari. Sax. *fp* *fp* *fp* *ff* *p* *f* 3

Vln. I *f* 3 6 arco div. *f* mechanical pizz. (div. a2)

Vln. II *f* 3 6 arco div. *f* mechanical pizz. (div. a2)

Vla. *f* 3 6 (div.) *f* mechanical

Vc. *f* *f*

Cb. *f* *f*

55 Charming ♩ = 76

Picc. *ff*

Fl. 1.2 *ff*

Ob. 1.2 *ff*

Eng. Hn. *ff*

Cl. 1.2 *ff*

B. Cl. *ff*

Bsn. 1.2 *ff*

Cbsn. *ff*

Hn. 1.2 *fp* *f* *ff*

Hn. 3.4 *fp* *f* *ff*

C Tpt. 1.2 *ff* remove plunger insert straight mute

C Tpt. 3 *ff* remove plunger insert straight mute

Tbn. 1.2 *ff* remove mute

B. Tbn. *ff* remove mute

Tba. *ff*

Timp. *ff* damp

Perc. 1 *ff*

Perc. 2 *ff*

Perc. 3 (Hi-hat) *pp* quick glisses *ff* choke

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

Pno. *ff*

55 Charming ♩ = 76

Sop. Sax. *fp* elegant *mf* *fp* *mf*

Alto Sax. *fp* elegant *mf* *fp* *mf*

Ten. Sax. *fp* elegant *mf* *fp* *mf*

Bari. Sax. *fp* elegant *mf* *fp* *mf*

Vln. I *ff*

Vln. II *ff*

Vla. *fp* arco div. *f* *ff*

Vc. *fp* arco *f* *ff*

Cb. *f* *ff*

62 accel.

Picc.

Hn. 1.2

Timp.

Vibraslap
p (Hi-hat), scraped
p

Hp.

62 accel.

Sop. Sax.

p *p* *p* *mp* *f*

Vln. I

67 As before $\text{♩} = 126$

Picc. $\text{♩} = 126$

Fl. 1.2 $\text{♩} = 126$

Ob. 1.2 $\text{♩} = 126$

Eng. Hn. $\text{♩} = 126$

Cl. 1.2 $\text{♩} = 126$

B. Cl. $\text{♩} = 126$

Bsn. 1.2 $\text{♩} = 126$

Cbsn. $\text{♩} = 126$

Hn. 1.2 $\text{♩} = 126$

Hn. 3.4 $\text{♩} = 126$

C Tpt. 1.2 $\text{♩} = 126$

C Tpt. 3 $\text{♩} = 126$

Tbn. 1.2 $\text{♩} = 126$

B. Tbn. $\text{♩} = 126$

Tba. $\text{♩} = 126$

Timp. $\text{♩} = 126$

Perc. 1 (Cowbell) $\text{♩} = 126$

Perc. 2 (Vibraslap) $\text{♩} = 126$

Perc. 3 (S.D.) $\text{♩} = 126$

Hp. $\text{♩} = 126$

Pno. $\text{♩} = 126$

Sop. Sax. $\text{♩} = 126$

Alto Sax. $\text{♩} = 126$

Ten. Sax. $\text{♩} = 126$

Bari. Sax. $\text{♩} = 126$

Vln. I $\text{♩} = 126$

Vln. II $\text{♩} = 126$

Vla. $\text{♩} = 126$

Vc. $\text{♩} = 126$

Cb. $\text{♩} = 126$

67 As before $\text{♩} = 126$

68

69

70

71

72

Picc. *f* *p* *f crisp*⁵

Fl. 1.2 *f* *p* *f crisp*⁵

Ob. 1.2 *f* *p* *f crisp*⁵

Eng. Hn. *f* *p* *f crisp*⁵

Cl. 1.2 *f* *p* *f crisp*⁵

B. Cl. *f* *p* *f crisp*⁵

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

Cbsn. *f*

Hn. 1.2 *p* *f*

Hn. 3.4 *p* *f*

C Tpt. 1.2 muted (straight) *f crisp*⁶

C Tpt. 3 muted (straight) *f crisp*

Tbn. 1.2

B. Tbn. *f* *mf*

Tba. *f*

Timp.

Perc. 1 (Cowbell) *f crisp*⁵ *mf* Vibraslap

Perc. 2 Br. Drum *f* *mf*

Perc. 3 (S.D.) *f crisp*⁶ *mf*

Hp.

Pno.

Sop. Sax. *f* *fp* *f* *f* *fp* *f*

Alto Sax. *f* *fp* *f* *f* *fp* *f*

Ten. Sax. *f* *fp* *f* *f* *fp* *f*

Bari. Sax. *f* *fp* *f* *f* *fp* *f*

Vln. I *fp* *fp* *f* *fp* *f* *fp* *f*

Vln. II *fp* *fp* *f* *fp* *f* *fp* *f*

Vla. *fp* *fp* *f* *fp* *f* *fp* *f*

Vc. *fp* *fp* *f* *fp* *f* *fp* *f*

Cb. *f* *fp* *f* *f* *fp* *f*

Picc. *f* 5
 Fl. 1.2 *f* 5
 Ob. 1.2 *f* 5
 Eng. Hn. *f* 5
 Cl. 1.2 *f* 5
 B. Cl. *f* 5
 Bsn. 1.2 *f* 5
 Cbsn. *mf*
 Hn. 1.2
 Hn. 3.4
 C Tpt. 1.2 *f* 6
 C Tpt. 3 *f* 6
 Tbn. 1.2
 B. Tbn. *mf*
 Tba. *mf*
 Timp.
 Perc. 1 *f* 5
 Perc. 2 *mf* (Vibraslap) *f* Br. Drum
 Perc. 3 *f* 6
 Hp.
 Pno.
 Sop. Sax. *fp* *f* 3 6
 Alto Sax. *fp* *f* 3 6
 Ten. Sax. *fp* *f* 3 6
 Bari. Sax. *fp* *f* 3 6
 Vln. I *f* *ffp* *f* *fp* *fp* *fp*
 Vln. II *f* *ffp* *f* *fp* *fp* *fp*
 Vla. *f* *ffp* *f* *fp* *fp* *fp*
 Vc. *f* *ffp* *f* *fp* *fp* *fp*
 Cb.

85

Picc. *f* *p* *f* *mechanical*

Fl. 1.2 *f* *p* *f* *mechanical*

Ob. 1.2 *f* *p* *f* *mechanical*

Eng. Hn. *f* *p* *f* *mechanical*

Cl. 1.2 *f* *p* *f* *mechanical*

B. Cl. *mf* *f* *mf*

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

Cbsn. *mf* *f* *mf*

Hn. 1.2 *p* *f* *fp*

Hn. 3.4 *p* *f* *fp*

C Tpt. 1.2 *f* *mf* *f* *mf* *fp*

C Tpt. 3 *f* *mf* *f* *mf* *fp*

Tbn. 1.2 *f* *mf* *f* *mf* *fp*

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

Tba. *mf* *f* *mf*

Timp. *f*

Perc. 1 (Cowbell) *f* *as before* *f* *3* *3* *3* *3* *3* *3* *3* *3*

Perc. 2 (Br. Drum) *f* *3* *3* *3* *3* *3* *3* *3*

Perc. 3 (S.D.) *f*

Hp. *f* *gliss.* *f* *gliss.*

Pno. *f*

85

Sop. Sax. *p* *f* *3*

Alto Sax. *p* *f* *3*

Ten. Sax. *p* *f* *3*

Bari. Sax. *p* *f* *3*

Vln. I *ff* *pizz. (div. a2)* *f* *mechanical*

Vln. II *ff* *pizz. (div. a2)* *f* *mechanical*

Vla. *ff* *div.* *f* *mechanical* *fp* *arco div.*

Vc. *ff* *f* *fp*

Cb. *f* *fp*

85 86 87 88 89 90

93

Picc. *ff*

Fl. 1.2 *ff*

Ob. 1.2 *ff*

Eng. Hn. *ff*

Cl. 1.2 *ff*

B. Cl. *ff*

Bsn. 1.2 *ff*

Cbsn. *ff*

Hn. 1.2 *f* *ff*

Hn. 3.4 *f* *ff*

C Tpt. 1.2 *ff* remove plunger

C Tpt. 3 *ff* remove plunger

Tbn. 1.2 *ff* remove plunger

B. Tbn. *ff* remove plunger

Tba. *ff*

Timp. *ff*

Perc. 1 *ff* Vibraslap

Perc. 2 *ff*

Perc. 3 (Hi-hat) *pp* *ff* choke

Hp. *ff*

Pno. *ff*

Sop. Sax. *ff*

Alto Sax. *ff*

Ten. Sax. *ff* *sub.f*

Bari. Sax. *ff* *sub.f*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *f* *ff*

Cb. *f* *ff*

93

Picc. *ff* 3
 Fl. 1.2 *ff* 3
 Ob. 1.2 *ff* 3
 Eng. Hn. *ff* 3
 Cl. 1.2 *ff* 3
 B. Cl. *mp* 3 *ff* 3
 Bsn. 1.2 *mp* 3 *ff* 3
 Cbsn. *f* *ff*
 Hn. 1.2 *mp* 3 *ff* 3
 Hn. 3.4 *mp* 3 *ff* 3
 C Tpt. 1.2 *f* 3 *ff* 3 insert harmon mute
 C Tpt. 3 *f* 3 *ff* 3 insert harmon mute
 Tbn. 1.2 *mp* 3 *ff* 3
 B. Tbn. *mp* 3 *ff* 3
 Tba. *f* *ff*
 Timp. solo *mf* 3
 Perc. 1 Cowbell *mf* 3 *ff* 3
 Perc. 2 Br. Drum *f* 3 *ff* 3
 Perc. 3 S.D. *mp* 3 *ff* 3
 Hp.
 Pno. *ff* 3
 Sop. Sax. *ff* 3
 Alto Sax. *ff* 3
 Ten. Sax. *ff* 3
 Bari. Sax. *ff* 3
 Vln. I *ff* 3 arco
 Vln. II *ff* 3 arco
 Vla. *ff* 3 arco
 Vc. *ff* 3
 Cb. *f* *ff* 3

101 Propulsive ♩ = ♩

Picc.

Fl. 1.2

Ob. 1.2

Eng. Hn.

Cl. 1.2

B. Cl.

Bsn. 1.2

Cbsn.

Hn. 1.2

Hn. 3.4

C Tpt. 1.2

C Tpt. 3

Tbn. 1.2

B. Tbn.

Tba.

muted (harmon)
p — ff p — ff

muted (harmon)
p — ff p — ff

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp.

Pno.

Tambourine

Temple Blks., hard mallets

gliss.

quick gliss.

D>C>B> E>F>G>A>

101 Propulsive ♩ = ♩

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

solo

f

mp

Vln. I

Vln. II

Vla.

Vc.

Cb.

non div.

f

mp

pizz.

f robotic

pizz.

Picc. *f robotic*

Fl. 1.2 *f robotic*

Ob. 1.2 *f robotic*

Eng. Hn.

Cl. 1.2 *f robotic*

B. Cl.

Bsn. 1.2

Cbsn.

Hn. 1.2

Hn. 3.4

C Tpt. 1.2 *p* *ff* *p* *ff* *p* *ff* *p* *ff* remove mute

C Tpt. 3 *p* *ff* *p* *ff* *p* *ff* *p* *ff* remove harmon mute
insert straight mute

Tbn. 1.2

B. Tbn.

Tba.

Timp.

Xylophone, hard mallets

Perc. 1 *f*

Perc. 2 (Tamb.) *p* *f* *p* *f* *p* *f* *p* *f*

Perc. 3 (T. Blks.) *f*

Hp. (same pedals) *f* gliss.

Pno. *f*

Sop. Sax. *n* *mf*

Alto Sax. *f* *n* *mp* *f* *n* *mf*

Ten. Sax. *f*

Bari. Sax. *f*

Vln. I *p* *f*

Vln. II *p* *f*

Vla. *pizz.* *mf* *f*

Vc. *pizz.* *mp* *f*

Cb.

118

Picc.
Fl. 1.2
Ob. 1.2
Eng. Hn.
Cl. 1.2
B. Cl.
Bsn. 1.2
Cbsn.
Hn. 1.2
Hn. 3.4
C Tpt. 1.2
C Tpt. 3
Tbn. 1.2
B. Tbn.
Tba.
Timp.
Perc. 1
Perc. 2
Perc. 3
Hp.
Pno.

118

Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
Vln. I
Vln. II
Vla.
Vc.
Cb.

126

Picc. *p* *f* *ff*

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

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

Eng. Hn. *a2* *p* *f* *ff*

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

B. Cl.

Bsn. 1.2

Cbsn.

Hn. 1.2

Hn. 3.4

C Tpt. 1.2 insert mute (straight)

C Tpt. 3

Tbn. 1.2 *f*

B. Tbn.

Tba.

Timp. *f*

Perc. 1

Perc. 2

Perc. 3 S.D. rimshots *f* T. Blks.

Hp.

Pno.

126

Sop. Sax. *f* *ff*

Alto Sax. *f* *ff*

Ten. Sax. *f* *ff*

Bari. Sax. *f* *ff*

Vln. I *f* *ff*

Vln. II *f* *ff*

Vla. *f* *mp* *ff*

Vc. *f* *mp* *unis.* *ff*

Cb. *f* *ff*

126 127 128 129 130 131 132 133

137

Picc. *ff*

Fl. 1.2 *ff*

Ob. 1.2 *ff*

Eng. Hn. *ff*

Cl. 1.2 *ff*

B. Cl. *ff*

Bsn. 1.2 *ff*

Cbsn. *ff*

Hn. 1.2

Hn. 3.4

C Tpt. 1.2 *a2 muted (straight)*

C Tpt. 3 *p (muted)*

Tbn. 1.2

B. Tbn. *ff*

Tba. *ff*

Timp. *ff*

Perc. 1 *ff*

Perc. 2 *Sus. Cym., soft mallets*

Perc. 3 *S.D.*

Hp.

Pno. *ff*

Sop. Sax. *f*

Alto Sax. *f*

Ten. Sax. *f*

Bari. Sax. *f*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

all chromatic glisses

Triangle

pizz. f robotic

137

Picc. *ff* *f robotic*

Fl. 1.2 *ff* *f robotic*

Ob. 1.2 *ff* *f robotic* (a2) *mp*

Eng. Hn. *ff* *f robotic*

Cl. 1.2 *ff* *f robotic*

B. Cl.

Bsn. 1.2

Cbsn.

Hn. 1.2

Hn. 3.4

C Tpt. 1.2 1. (muted) *f robotic* 2. (muted) *mf robotic* *p*

C Tpt. 3 (muted) *f robotic* *p*

Tbn. 1.2

B. Tbn.

Tba.

Timp.

Perc. 1 (Xyl.) *ff*

Perc. 2 (Triangle) *ff* *f* *mf* *p*

Perc. 3 T. Blks. *f* *mf*

Hp. *ff* gliss. *mf*

Pno. *ff* gliss. *mf*

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Vln. I *2* *pizz.*

Vln. II *pizz.* *f robotic*

Vla. *f robotic*

Vc.

Cb.

150

Picc.
 Fl. 1.2
 Ob. 1.2
 Eng. Hn.
 Cl. 1.2
 B. Cl.
 Bsn. 1.2
 Cbsn.
 Hn. 1.2
 Hn. 3.4
 C Tpt. 1.2
 C Tpt. 3
 Tbn. 1.2
 B. Tbn.
 Tba.
 Timp.
 Perc. 1
 Perc. 2
 Perc. 3
 Hp.
 Pno.
 Sop. Sax.
 Alto Sax.
 Ten. Sax.
 Bari. Sax.
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

rit.

155 156 157 158 159 160

rit.

quasi gliss. as smooth as possible

quasi gliss. as smooth as possible

quasi gliss. as smooth as possible

quasi gliss. as smooth as possible

160 Charming ♩ = 76 (Cadenza)

161

160 161

poco rit.

Musical score for measures 162-166. Four staves: Sop. Sax., Alto Sax., Ten. Sax., and Bari. Sax. Dynamics range from *fp* to *p*. Includes 'robotic' markings and triplets.

A tempo (♩ = 76)

Musical score for measures 167-174. Four staves: Sop. Sax., Alto Sax., Ten. Sax., and Bari. Sax. Dynamics range from *fp* to *mp*. Includes 'rit.' marking.

A tempo (♩ = 76)

Musical score for measures 175-181. Four staves: Sop. Sax., Alto Sax., Ten. Sax., and Bari. Sax. Dynamics range from *f* to *ff*. Includes 'slap tongue + ord.' and 'sfz' markings.

rit. **A little slower (♩ = 76)** **poco rit.**

Musical score for measures 182-190. Four staves: Sop. Sax., Alto Sax., Ten. Sax., and Bari. Sax. Dynamics range from *sub.mp* to *ff*. Includes 'slap tongue + ord.' marking.

191 As before ♩ = 126

Picc. *f crisp⁵*

Fl. 1.2 *f crisp⁵*

Ob. 1.2 *f crisp⁵*

Eng. Hn. *f crisp⁵*

Cl. 1.2 *f crisp⁵*

B. Cl. *mf*

Bsn. 1.2 *ff* *a2* *mf*

Cbsn. *ff* *mf*

Hn. 1.2 *ff* *a2*

Hn. 3.4 *ff* *a2*

C Tpt. 1.2 *f crisp⁶*

C Tpt. 3 *f crisp⁶*

Tbn. 1.2 *ff*

B. Tbn. *ff* *mf*

Tba. *ff* *mf*

Timp. *ff* *mf*

Perc. 1 *mf* Cowbell, hard mallets

Perc. 2 *mf* Vibraslap

Perc. 3 *mf* S.D., sticks *f crisp⁶*

Hp. *ff* *mf*

Pno. *ff* *mf*

191 As before ♩ = 126

Sop. Sax. *fp bold* *f* *fp* *fp* *f* *crisp*

Alto Sax. *fp bold* *f* *fp* *fp* *f* *crisp*

Ten. Sax. *fp bold* *f* *fp* *fp* *f* *crisp*

Bari. Sax. *fp bold* *f* *fp* *fp* *f* *crisp*

Vln. I

Vln. II

Vla.

Vc. *ff* *mf* unis. on the string pizz.

Cb. *ff* *mf* on the string pizz.

199

Picc. Fl. 1.2 Ob. 1.2 Eng. Hn. Cl. 1.2 B. Cl. Bsn. 1.2 Cbsn.

Hn. 1.2 Hn. 3.4 C Tpt. 1.2 C Tpt. 3 Tbn. 1.2 B. Tbn. Tba.

Timp. Perc. 1 Perc. 2 Perc. 3 Hp. Pno.

199

Sop. Sax. Alto Sax. Ten. Sax. Bari. Sax. Vln. I Vln. II Vla. Vc. Cb.

208

Picc. *f* 5 *f* mechanical

Fl. 1.2 *f* 5 *f* mechanical

Ob. 1.2 *f* 5 *f* mechanical

Eng. Hn. *f* 5 *f* mechanical

Cl. 1.2 *f* 5 *f* mechanical

B. Cl. *f* mechanical

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

Cbsn. *mf* *f* *f*

Hn. 1.2 *p* *f* *f*

Hn. 3.4 *p* *f* *f*

C Tpt. 1.2 remove straight mute take plunger *f* muted (plunger)

C Tpt. 3 remove straight mute take plunger *f* muted (plunger)

Tbn. 1.2 a2 open *f* take plunger *mf* muted (plunger)

B. Tbn. *mf* *f* *mf* take plunger *f* muted (plunger)

Tba. *mf* *f* *f*

Timp. *f*

Perc. 1 (Cowbell) *f* 5 as before *f* 3 3 3 3 3

Perc. 2 *f* *f*

Perc. 3 (S.D.) *f* *f*

Hp. *f* gliss. *D:C:Bb EbF#G#A#*

Pno. *mf* *f*

208

Sop. Sax. *fp* *fp* *ff* *p* *f* 3

Alto Sax. *fp* *fp* *ff* *p* *f* 3

Ten. Sax. *fp* *fp* *ff* *p* *f* 3

Bari. Sax. *fp* arco div. *fp* *ff* *p* *f* 3

Vln. I *f* 3 6 pizz. (div. a2) *f* mechanical

Vln. II *f* 3 6 arco div. pizz. (div. a2) *f* mechanical

Vla. *f* 3 6 (div.) *f* mechanical

Vc. *f* *f*

Cb. *f* *f*

216

Picc.

Fl. 1.2

Ob. 1.2

Eng. Hn.

Cl. 1.2

B. Cl.

Bsn. 1.2

Cbsn.

Hn. 1.2

Hn. 3.4

C Tpt. 1.2

C Tpt. 3

Tbn. 1.2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp.

Pno.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Vln. I

Vln. II

Vla.

Vc.

Cb.

213

214

215

216

217

218

The score is a full orchestral score for 'Cabinet of Curiosities'. It features a wide array of instruments: Piccolo, Flutes 1 & 2, Oboes 1 & 2, English Horn, Clarinets 1 & 2, Bass Clarinet, Bassoons 1 & 2, Contrabassoon, Horns 1, 2, 3 & 4, Trumpets 1, 2 & 3, Trombones 1, 2 & 3, Tubas, Timpani, Percussion 1-3 (Cowbell, Br. Drum, S.D.), Harp, Piano, Saxophones (Soprano, Alto, Tenor, Baritone), Violins I & II, Viola, Violoncello, and Contrabass. The score is divided into measures 219 through 223. Key performance elements include:

- Woodwinds:** Piccolo, Flutes, Oboes, English Horn, Clarinets, Bass Clarinet, Bassoons, and Contrabassoon all play complex triplet patterns, often marked with *ff* (fortissimo).
- Brass:** Horns, Trumpets, Trombones, and Tubas play similar triplet patterns, with some parts marked *mp* (mezzo-piano) or *f* (forte).
- Percussion:** Cowbell, Br. Drum, and S.D. (Snare Drum) play rhythmic patterns. Cowbell is marked *mf* (mezzo-forte), Br. Drum is marked *f*, and S.D. is marked *mp*.
- Saxophones:** Soprano, Alto, Tenor, and Baritone saxophones play complex patterns, with Tenor and Baritone saxophones marked *sfz* (sforzando).
- Strings:** Violins I & II, Viola, Violoncello, and Contrabass play triplet patterns, with some parts marked *arco* (arco) and *ff*.

 The score concludes with a final *ff* marking in the lower strings.

224 Propulsive ♩ = ♩

230

Picc. -

Fl. 1.2 -

Ob. 1.2 -

Eng. Hn. -

Cl. 1.2 -

B. Cl. -

Bsn. 1.2 -

Cbsn. -

Hn. 1.2 -

Hn. 3.4 -

C Tpt. 1.2 *muted (harmon)*
p *ff* *p* *ff*

C Tpt. 3 *muted (harmon)*
p *ff* *p* *ff*

Tbn. 1.2 -

B. Tbn. -

Tba. -

Timp. *ff*

Perc. 1 -

Perc. 2 *Tamb.*
p *f* *p* *f*

Perc. 3 *Temple Blks.*
f

Hp. *f* *gliss.*

Pno. *f*

D♭C♭B♭ E♭F♯G♯A♭

224 Propulsive ♩ = ♩

230

Sop. Sax. *f*

Alto Sax. *f*

Ten. Sax. *f*

Bari. Sax. *f*

Vln. I *f* *robotic*

Vln. II *f* *robotic*

Vla. *f* *non div.* *mp*

Vc. *f* *non div.* *mp*

Cb. *f* *pizz.*

Picc. *f robotic*

Fl. 1.2 *f robotic*

Ob. 1.2 *f robotic*

Eng. Hn.

Cl. 1.2 *f robotic*

B. Cl.

Bsn. 1.2

Cbsn.

Hn. 1.2

Hn. 3.4

C Tpt. 1.2 *p < ff p < ff p < ff p < ff* remove mute

C Tpt. 3 *p < ff p < ff p < ff p < ff* remove mute

Tbn. 1.2

B. Tbn.

Tba.

Timp.

Perc. 1 *f robotic*

Perc. 2 (Tamb.) *p < f p < f p < f p < f*

Perc. 3 (T. Blks.) *f*

Hp. (same pedals) *f* gliss.

Pno. *f robotic*

Sop. Sax. *n* *mf*

Alto Sax. *n* *mp* *f* *n* *mf*

Ten. Sax. *f*

Bari. Sax. *f*

Vln. I *> p* *f*

Vln. II *> p* *f*

Vla. *pizz.* *mf* *f*

Vc. *pizz.* *mp* *f*

Cb.

249

248 249 250 251 252 253 254

255

Picc. *f* *ff* *f robotic*

Fl. 1.2 *f* *ff* *f robotic*

Ob. 1.2 *f* *ff* *f robotic*

Eng. Hn. *f* *ff* *f robotic*

Cl. 1.2 *f* *ff* *f robotic*

B. Cl.

Bsn. 1.2

Cbsn.

Hn. 1.2

Hn. 3.4

C Tpt. 1.2 1. (muted) *f robotic* 2. (muted) *mf robotic* 1. *p*

C Tpt. 3 (muted) *mf robotic*

Tbn. 1.2

B. Tbn.

Tba.

Timp.

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

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

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

Hp. *f* *ff* *f* *mf* *p*

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

255

Sop. Sax. *ff* *f* *ff*

Alto Sax. *ff* *f* *ff*

Ten. Sax. *ff* *f* *ff*

Bari. Sax. *ff* *f* *ff*

Vln. I *f* *f robotic* *pizz.* *f robotic*

Vln. II *f* *f robotic* *pizz.* *f robotic*

Vla. *f* *f robotic* *pizz.* *f robotic*

Vc.

Cb.

268

263 264 265 266 267 268 269 270

rit.

The score is a full orchestral score for 'Cabinet of Curiosities'. It features a wide array of instruments, including woodwinds, brass, strings, and percussion. The score is divided into measures 271 through 277. A 'rit.' (ritardando) instruction is placed above the score at the beginning of measure 273. Dynamic markings such as *f*, *pp*, *ppp*, and *gliss.* are used throughout to indicate volume and performance style. The score includes various musical notations such as slurs, ties, and articulation marks.

♩ = 76 **280 ♩ = 126**

Picc. *fff*

Fl. 1.2 *fff*

Ob. 1.2 *ff* *fff*

Eng. Hn. *ff* *fff*

Cl. 1.2 *ff* *fff*

B. Cl. *ff* *fff* **To Clarinet 3**

Bsn. 1.2 *ff* *fff*

Cbsn. *ff* *fff*

Hn. 1.2 *ff* *fff* *pp* *fff* *ffp* *fff*

Hn. 3.4 *ff* *fff* *pp* *fff* *ffp* *fff*

C Tpt. 1.2 *ff* *fff*

C Tpt. 3 *ff* *fff*

Tbn. 1.2 *ff* *fff*

B. Tbn. *ff* *fff*

Tba. *ff* *fff*

Timp. *ff* *fff* *damp*

Perc. 1 *fff* *fff* *pliss*

Perc. 2 *fff* *fff* **Tamb.**

Perc. 3 *fff* *fff* **S.D.**

Hp. *fff* *eliss.* **To Celesta**

Pno. *fff* *fff*

Sop. Sax. *fff* *fff*

Alto Sax. *fff* *fff*

Ten. Sax. *fff* *fff*

Bari. Sax. *fff* *fff*

Vln. I *ff* *fff* *p* *fff* *fff*

Vln. II *ff* *fff* *p* *fff* *fff*

Vla. *ff* *fff* *p* *fff* *fff*

Vc. *ff* *fff* *fff*

Cb. *ff* *fff* *fff*

II. Farthest South

Shimmering ♩ = 66

5

The score is divided into two systems. The first system includes:

- Picc.
- Fl. 1.2
- Ob. 1.2
- Eng. Hn.
- Cl. 1.2
- Cl. 3
- Bsn. 1.2
- Cbsn.
- Hn. 1.2 (insert mute)
- Hn. 3.4 (insert mute)
- C Tpt. 1.2 (1. insert mute (straight), 2. insert mute (harmon, stem in))
- C Tpt. 3 (insert mute (harmon, stem in))
- Tbn. 1.2 (insert mute (harmon, stem in))
- B. Tbn. (insert mute (harmon, stem in))
- Tba.
- Timp.
- Perc. 1 (Marimba, soft mallets; *p serene*)
- Perc. 2 (Glass Wind Chimes; *p*)
- Perc. 3 (Vibraphone, soft mallets, motor off; *p serene*, *mp*, *p*, *p*, *mp*)
- Hp. (solo, l.v. all; *p serene*; *mp*, *p*, *mp*)
- Cel. (Celesta; *p serene*, *mp*, *p*, *mp*)

The second system includes:

- Sop. Sax.
- Alto Sax.
- Ten. Sax.
- Bari. Sax.
- Vln. I
- Vln. II
- Vla.
- Vc.
- Cb.

At the bottom of the page, measure numbers 2, 3, 4, 5, 6, 7, and 8 are indicated.

Picc.

Fl. 1.2

Ob. 1.2

Eng. Hn.

Cl. 1.2

Cl. 3

Bsn. 1.2

Cbsn.

Hn. 1.2

Hn. 3.4

C Tpt. 1.2

C Tpt. 3

Tbn. 1.2

B. Tbn.

Tba.

Timp.

Perc. 1 (Mar.) (Gl. Chimes)

Perc. 2

Perc. 3 (Vib.)

Hp.

Cel.

Place cymbal on the head of the 26" timpano, as before.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Picc.
 Fl. 1.2
 Ob. 1.2
 Eng. Hn.
 Cl. 1.2
 Cl. 3
 Bsn. 1.2
 Cbsn.
 Hn. 1.2
 Hn. 3.4
 C Tpt. 1.2
 C Tpt. 3
 Tbn. 1.2
 B. Tbn.
 Tba.
 Timp.
 Perc. 1
 Perc. 2
 Perc. 3
 Hp.
 Cel.
 Sop. Sax.
 Alto Sax.
 Ten. Sax.
 Bari. Sax.
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

Dynamics: *p*, *mp*, *mf*, *n*, *pp*, *mf sentimental*, *pizz.*, *cresc.*
 Performance instructions: *gliss.*, *muted (harmon, stem in) as before*, *mf sentimental*

The score is divided into two systems. The first system includes Picc., Fl. 1.2, Ob. 1.2, Eng. Hn., Cl. 1.2, Cl. 3, Bsn. 1.2, Cbsn., Hn. 1.2, Hn. 3.4, C Tpt. 1.2, C Tpt. 3, Tbn. 1.2, B. Tbn., Tba., Timp., Perc. 1 (Mar.), Perc. 2, Perc. 3 (Vib.), Hp., Cel., Sop. Sax., Alto Sax., Ten. Sax., Bari. Sax., Vln. I, Vln. II, Vla., Vc., and Cb. The second system includes Hn. 1.2, Hn. 3.4, C Tpt. 1.2, C Tpt. 3, Tbn. 1.2, B. Tbn., Tba., Timp., Perc. 1 (Mar.), Perc. 2, Perc. 3 (Vib.), Hp., Cel., Sop. Sax., Alto Sax., Ten. Sax., Bari. Sax., Vln. I, Vln. II, Vla., Vc., and Cb.

Key performance instructions include: *p*, *mf*, *f*, *n*, *remove mute*, *muted*, *div.*, *f dim.*, and *p*. The score features complex rhythmic patterns, including triplets and sixteenth-note runs, and dynamic markings such as *pp*, *mp*, *mf*, *f*, and *n*.

Picc.

Fl. 1.2
n *f*

Ob. 1.2
n *f*

Eng. Hn.
n *f*

Cl. 1.2
n *f*

Cl. 3
n *f*

Bsn. 1.2

Cbsn.

Hn. 1.2
1. solo, open
n *f* *ff*

Hn. 3.4

C Tpt. 1.2

C Tpt. 3

Tbn. 1.2
n *mf* insert mute (harmon, stem in)

B. Tbn.
n *mf* insert mute (harmon, stem in)

Tba.
n *mf* *n*

Timp.

Perc. 1
f *n* *mf* *n*

Perc. 2
f

Perc. 3
f

Hp.
p cresc. gliss. *mf*
(same pedals)

Cel.

Sop. Sax.
f *p* *7*

Alto Sax.
f *p* *7*

Ten. Sax.
f *p* *n* *p*

Bari. Sax.
f *mp* *p* *mp* *p*

Vln. I
div. (b) *n*

Vln. II
f *n*

Vla.
f *n*

Vc.
f *n*

Cb.

poco rit.

Picc. Fl. 1.2 Ob. 1.2 Eng. Hn. Cl. 1.2 Cl. 3 Bsn. 1.2 Cbsn. Hn. 1.2 Hn. 3.4 C Tpt. 1.2 C Tpt. 3 Tbn. 1.2 B. Tbn. Tba. Timp. Perc. 1 Perc. 2 Perc. 3 Hp. Cel. Sop. Sax. Alto Sax. Ten. Sax. Bari. Sax. Vln. I Vln. II Vla. Vc. Cb.

1. solo, muted (straight)
mf

(Sus. Cym.)
n

D:C#B# E:F#G#A#

pp mf dim. 5 7 5 3 p

pp mf dim. 7 3 p

pp mf dim. p mp dim.

50 ♩ = 58

Picc.

Fl. 1.2 *p*

Ob. 1.2 *p* *floating* *sol* *ff* 5 *n*

Eng. Hn. *p* *floating* *f* *n*

Cl. 1.2 *p* *f* *n*

Cl. 3 *p* *f* *n*

Bsn. 1.2 1 *p* 2 *p* 3 *f* *arco* *n*

Cbsn. *f* *n*

Hn. 1.2 *a2 open* *f* *insert mute* *n*

Hn. 3.4 *a2 open* *f* *insert mute* *n*

C Tpt. 1.2 1. remove mute (straight), insert mute (harmon, stem in) *p* *f* *n*

C Tpt. 3 *> n*

Tbn. 1.2

B. Tbn.

Tba.

Timp. *pp* *f*

Perc. 1 (Mar.) *f* *Gl. Chimes* *p* *n*

Perc. 2 *mp* *pp* *f* *p* *mp*

Perc. 3 (Vib.) *mp* *pp* *f* *p* *mp*

Hp. *p* *f* *p* *mp*

Cel. *p* 5 *cresc.* 5 6 *f* *p*

50 ♩ = 58

molto rit.

Sop. Sax. *mp* 3 *n*

Alto Sax. *n*

Ten. Sax. *n*

Bari. Sax. *p* *n*

Vln. I *unis.* *p* *f* *n*

Vln. II (div.) *p* *f* *n*

Vla. *div. arco* *p* *f* *n*

Vc. *p* 3 *f* *n*

Cb. *p* *f* *n*

55 Nebulous ♩ = 40

Cabinet of Curiosities - Full Score (Transposed)

Picc. *p* *mf floating* 7 *n* 1. solo *mf floating* 1. solo *mf floating* 3 *n*

Fl. 1.2 *n* *mf floating* 1. solo *mf floating* 3 *n*

Ob. 1.2 *n* *mf floating* 3 *n*

Eng. Hn. *n* *p broadly* *mf*

Cl. 1.2 *pp* *mp* *sub. pp*

Cl. 3 *pp* *mp* *sub. pp*

Bsn. 1.2 *pp* *mp* *sub. pp*

Cbsn. *p* muted *f* *mp* *n* *p* *f*

Hn. 1.2 *n* muted *mf* *n* *n* *mf*

Hn. 3.4 *n* muted *mf* *n* *n* *mf*

C Tpt. 1.2 muted (harmon, stem in) *n* *mf* *n* *n* *mf*

C Tpt. 3 muted (harmon, stem in) *n* *mf* *n* *n* *mf*

Tbn. 1.2 muted (harmon, stem in) *n* *mf* *n* *n* *mf*

B. Tbn. muted (harmon, stem in) *n* *mf* *n* *n* *mf*

Tba. solo *p* *mp* *f* *mp* *n* *p* *mp* *f* *mp*

Timp. As before *pp* *gliss.* *mp* *gliss.* *pp* *gliss.* *mp* *gliss.* *f* *mp*

Perc. 1 *pp* *mp* *sub. pp* *mp*

Perc. 2 *pp* *mf* *pp* *f* *mp*

Perc. 3 *pp* *mp* *sub. pp* *mp*

Hp. *mp* *gliss.* *p cresc.* *gliss.* *f dim.* *gliss.* *p*

Cel. *mp* 5 *pp* *sub. pp* *pp*

55 Nebulous ♩ = 40

Sop. Sax. *p* very slow (timbral trill) accel. very fast (fast)

Alto Sax. *p* very slow (timbral trill) accel. very fast

Ten. Sax. *p* very slow (timbral trill) accel. very fast

Bari. Sax. *p* very slow (timbral trill) accel. very fast

Vln. I *n* *p broadly* *mf*

Vln. II *n* *p broadly* *mf*

Vla. *n* *p broadly* *mf*

Vc. *n* *p broadly* *mf*

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

60 Moving forward ♩ = 66

64

Picc. Fl. 1.2 Ob. 1.2 Eng. Hn. Cl. 1.2 Cl. 3 Bsn. 1.2 Cbsn.

Hn. 1.2 Hn. 3.4 C Tpt. 1.2 C Tpt. 3 Tbn. 1.2 B. Tbn. Tba. Timp.

Perc. 1 Perc. 2 Perc. 3 Hp. Cel.

60 Moving forward ♩ = 66

64

Sop. Sax. Alto Sax. Ten. Sax. Bari. Sax. Vln. I Vln. II Vla. Vc. Cb.

The score is divided into two systems. The first system includes Picc., Fl. 1.2, Ob. 1.2, Eng. Hn., Cl. 1.2, Cl. 3, Bsn. 1.2, and Cbsn. The second system includes Hn. 1.2, Hn. 3.4, C Tpt. 1.2, C Tpt. 3, Tbn. 1.2, B. Tbn., Tba., Timp., Perc. 1 (Mar.), Perc. 2 (Gl. Chimes), Perc. 3 (Vib.), Hp., Cel., Sop. Sax., Alto Sax., Ten. Sax., Bari. Sax., Vln. I, Vln. II, Vla., Vc., and Cb.

Key musical details include:

- Cl. 1.2:** Features a melodic line with triplets and a dynamic marking of *mp*.
- Cl. 3:** Features a melodic line with triplets and a dynamic marking of *mp*.
- Perc. 1:** Includes a mallet part with dynamic markings of *pp* and *p*.
- Perc. 3:** Includes a vibraphone part with dynamic markings of *pp* and *p*.
- Saxophones:** Alto, Tenor, and Bari. Sax. parts feature melodic lines with triplets and dynamic markings of *p* and *mp wistful*.
- Strings:** Vln. I, Vln. II, Vla., Vc., and Cb. parts feature melodic lines with triplets and dynamic markings of *p* and *mp wistful*.

Performance instructions include "1. solo, open" for the Horns and "To Bass Clarinet" for the Clarinet 3 part.

73

Picc. *f floating* *n*

Fl. 1.2 *mp* *n*

Ob. 1.2 *n* *mp* *n*

Eng. Hn. *n* *mp* *n*

Cl. 1.2 *mp* *n*

Cl. 3

Bsn. 1.2

Cbsn.

Hn. 1.2 *mf* 2. (muted) *mp* 2. remove mute *n*

Hn. 3.4 (muted) *mp* remove mute *n*

C Tpt. 1.2 1. solo, open *p*

C Tpt. 3

Tbn. 1.2 open *n*

B. Tbn.

Tba.

Timp.

Perc. 1 *n* *pp*

Perc. 2

Perc. 3 *n* *Red.*

Hp. *mf floating*

Cel. *f floating* *Red.*

Sop. Sax. *f floating* *n*

Alto Sax. *n*

Ten. Sax.

Bari. Sax. *n*

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

Vln. II *p* *mp* *n*

Vla. *div.* *p*

Vc. *p* *n* *mp* *n*

Cb.

rit.

The musical score is arranged in a standard orchestral format. The woodwind section includes Piccolo, Flutes (1 & 2), Oboes (1 & 2), English Horn, Clarinets (1 & 2, Bass Clarinet, 3), Bassoon (1 & 2), and Contrabassoon. The brass section includes Horns (1 & 2, 3 & 4), Trumpets (1 & 2, 3), Trombones (1 & 2), and Tuba. The percussion section includes Maracas, Suspended Cymbal, and Vibraphone. The string section includes Harp, Cello, Violins (I & II), Viola, Violoncello, and Double Bass. The saxophone section includes Soprano, Alto, Tenor, and Baritone. The score is characterized by intricate rhythmic patterns, particularly in the woodwinds and strings, and dynamic markings that range from fortissimo (f) to pianissimo (pp). A 'rit.' (ritardando) marking is placed at the top and bottom of the page, indicating a gradual deceleration of the tempo.

80 Boldly ♩ = 66

Picc. *f*

Fl. 1.2 *f*

Ob. 1.2 *f*

Eng. Hn. *f*

Cl. 1.2 *f*

B. Cl. *f*

Bsn. 1.2 *f*

Cbsn. *f*

Hn. 1.2 *f*

Hn. 3.4 *f*

C Tpt. 1.2 *f*

C Tpt. 3 *f*

Tbn. 1.2 *f* open

B. Tbn. *f*

Tba. *f*

Timp. *f*

Perc. 1 *f*

Perc. 2 *pp*

Perc. 3 *f*

Hp. *f*

Cel. *f*

Crotales, hard mallets

hard mallets

Reo

80 Boldly ♩ = 66

Sop. Sax. *p*

Alto Sax. *f*

Ten. Sax. *f*

Bari. Sax. *f*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

92 Distant ♩ = 58

96 Tempo I ♩ = 66

The score is divided into two sections: measures 91-95 and 96-98. The first section is marked '92 Distant ♩ = 58' and the second '96 Tempo I ♩ = 66'. The instruments and their parts are as follows:

- Woodwinds:** Piccolo (Picc.), Flute 1 & 2 (Fl. 1.2), Oboe 1 & 2 (Ob. 1.2), English Horn (Eng. Hn.), Clarinet 1 & 2 (Cl. 1.2), Bass Clarinet (B. Cl.), Bassoon 1 & 2 (Bsn. 1.2), Contrabassoon (Cbsn.), Horn 1 & 2 (Hn. 1.2), Horn 3 & 4 (Hn. 3.4), Cor Anglais 1 & 2 (C Tpt. 1.2), Cor Anglais 3 (C Tpt. 3), Trombone 1 & 2 (Tbn. 1.2), Bass Trombone (B. Tbn.), and Tuba (Tba.).
- Percussion:** Percussion 1 (Perc. 1) with Crotales, Percussion 2 (Perc. 2), and Percussion 3 (Perc. 3) with Vibraphone (soft mallets).
- Keyboard:** Harpsichord (Hp.) and Celesta (Cel.).
- Saxophones:** Soprano Saxophone (Sop. Sax.), Alto Saxophone (Alto Sax.), Tenor Saxophone (Ten. Sax.), and Baritone Saxophone (Bari. Sax.).
- Strings:** Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Key performance instructions include 'insert mute (harmon, stem in)' for woodwinds, 'floating' for percussion and keyboard instruments, and 'solo (gli altri: attach mutes)' for strings in the second section. Dynamic markings range from *pp* to *mf*.

Picc. Fl. 1.2 Ob. 1.2 Eng. Hn. Cl. 1.2 B. Cl. Bsn. 1.2 Cbsn.

Hn. 1.2 Hn. 3.4 C Tpt. 1.2 C Tpt. 3 Tbn. 1.2 B. Tbn. Tba.

Timp. Perc. 1 Perc. 2 Perc. 3 Hp. Cel.

Sop. Sax. Alto Sax. Ten. Sax. Bari. Sax. Vln. Vln. Vla. Vc. Cb.

108

Picc.

Fl. 1.2

Ob. 1.2

Eng. Hn.

Cl. 1.2

B. Cl.

Bsn. 1.2

Cbsn.

timbral trill
very slow, accel. very fast, rit. very slow

n *mf* *n*

Hn. 1.2

Hn. 3.4

C Tpt. 1.2

C Tpt. 3

Tbn. 1.2

B. Tbn.

Tba.

muted (harmon, stem in)

n *p* *n*

muted (harmon, stem in)

n *p* *n*

muted (harmon, stem in)

n *p* *n*

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp.

Cel.

as before

ppp *p* *ppp* *ppp*

p serene

p (Vib.)

p serene

p serene

p serene

108

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Vln.

Vln.

Vla.

Vc.

Cb.

(solo: attach mute) tutti, con sord.

n *pp* *pp* *p* *pp*

tutti div., con sord.

pp *pp* *p* *pp*

tutti, con sord.

pp *pp* *p* *pp*

tutti, con sord.

pp *pp* *p* *pp*

pp *pp* *p* *pp*

3 *wistful* 3

(timbral trill) very slow, accel. very fast, rit. very slow

n *p* *n* *n*

(timbral trill) very slow, accel. very fast, rit. very slow

n *p* *n* *n*

(timbral trill) very slow, accel. very fast, rit. very slow

n *p* *n* *n*

The musical score is arranged in a standard orchestral format. The woodwind section includes Piccolo, Flute 1 & 2, Oboe 1 & 2, English Horn, Clarinet 1 & 2, Bass Clarinet, Bassoon 1 & 2, and Contrabassoon. The brass section includes Horns 1, 2, 3 & 4, Trumpets 1, 2, and 3, Trombones 1, 2, and 3, and Tuba. The percussion section includes Timpani, Maracas, Gl. Chimes, and Vibraphone. The strings section includes Violins 1 & 2, Viola, Violoncello, and Contrabass. The saxophone section includes Soprano, Alto, Tenor, and Baritone saxophones. The score for measure 119 is the primary focus, showing a complex texture with multiple melodic lines and dynamic markings. Performance instructions such as 'very slow, accel.', 'very fast, rit.', and 'very slow' are placed above the woodwind staves. Dynamics like *ppp* and *p* are used throughout to indicate volume levels. The saxophone parts feature trills and slurs, with specific markings like '*p* wistful' and '*pp* pensive'. The string parts consist of long, sustained notes with hairpins for dynamics.

The score is arranged in systems. The first system includes Picc., Fl. 1.2, Ob. 1.2, Eng. Hn., Cl. 1.2, B. Cl., Bsn. 1.2, and Cbsn. The second system includes Hn. 1.2, Hn. 3.4, C Tpt. 1.2, C Tpt. 3, Tbn. 1.2, B. Tbn., and Tba. The third system includes Timp., Perc. 1, Perc. 2, Perc. 3, Hp., and Cel. The fourth system includes Sop. Sax., Alto Sax., Ten. Sax., and Bari. Sax. The fifth system includes Vln., Vla., Vc., and Cb.

Key musical details include:
 - Timp.: *gliss.*, *ppp*, *p*, *ppp*
 - Perc. 1: *Crotales, bowed*, *pp*, *L.v.*, *(bowed)*, *pp*, *L.v.*
 - Perc. 3: *bowed*, *pp*, *L.v.*, *pp*
 - Hp.: *pp*, *L.v.*, *pp*
 - Cel.: *pp*, *L.v.*, *To Piano*
 - Saxophones: *ppp*, *ord.*, *n*, *pp*, *ppp*

III. Vinegar Syndrome

Ominous ♩ = 72

Picc. Fl. 1.2 Ob. 1.2 Eng. Hn. Cl. 1.2 B. Cl. Bsn. 1.2 Cbsn.

Hn. 1.2 Hn. 3.4 C Tpt. 1.2 C Tpt. 3 Tbn. 1.2 B. Tbn. Tba.

Timp. Perc. 1 Perc. 2 Perc. 3 Hp.

Ominous ♩ = 72

Sop. Sax. Alto Sax. Ten. Sax. Bari. Sax. Vln. Vln. Vla. Vc. Cb.

molto accel.

10 ♩ = 144

molto rit.

Picc. *n* *fff*

Fl. 1.2 *n* *fff*

Ob. 1.2 1. solo *mf* 2. *n* *fff*

Eng. Hn. *pp* *n* *mp* *fff*

Cl. 1.2 *pp* *n* *fff*

B. Cl. *pp* *n* *fff*

Bsn. 1.2 *mf* *a2* *fff*

Cbsn. *mf* *fff*

Hn. 1.2 muted *n* *fff* remove mute

Hn. 3.4 *n* *fff* remove mute

C Tpt. 1.2 *n* muted (straight) *fff* remove mute

C Tpt. 3 *n* muted (straight) *fff* remove mute

Tbn. 1.2 1. solo (open) *fff* 2. remove mute *f* tense

B. Tbn. *n* *fff* remove mute

Tba. *n* muted *fff* remove mute

Timp.

Mar. *pp* *fff*

Perc. 2 Suspended Cymbal, with soft mallets *n* *fff* choke

Perc. 3 *pp* *fff* *

Hp. *mf* *fff* thunder effect

Pno. Piano solo *f* *fff*

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Vln. *p* *fff* play any random note within the range given, resulting in a dense, chromatic cluster.

Vln. *n* *pp* *fff* play any random note within the range given, resulting in a dense, chromatic cluster.

Vla. *pp* *fff*

Vc. *fff*

Cb. *fff*

molto accel.

10 ♩ = 144

molto rit.

12 Driving ♩ = 144

Picc.

Fl. 1.2

Ob. 1.2

Eng. Hn.

Cl. 1.2

B. Cl.

Bsn. 1.2

Cbsn.

Hn. 1.2

Hn. 3.4

C Tpt. 1.2

C Tpt. 3

Tbn. 1.2

B. Tbn.

Tba.

Timp.

Mar.

Perc. 2

Perc. 3

Hp.

Pno.

12 Driving ♩ = 144

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Vln.

Vln.

Vla.

Vc.

Cb.

The score is arranged in a standard orchestral layout. The woodwind section includes Piccolo, Flutes (1 & 2), Oboes (1 & 2), English Horn, Clarinets (1 & 2), Bass Clarinet, Bassoons (1 & 2), Contrabassoon, Horns (1 & 2), Horns (3 & 4), Cor Anglais (1 & 2), Cor Anglais (3), Trombones (1 & 2), Bass Trombone, Tuba, and Timpani. The percussion section includes Marimba (with instruction '(Marimba), hard mallets'), Percussion 2, and Percussion 3. The string section includes Harp, Piano, Violins (1 & 2), Viola, Violoncello, and Contrabass (with instruction 'two players'). The saxophone section includes Soprano, Alto, Tenor, and Baritone saxophones. The score spans measures 16 to 20, with a key signature change to D major at measure 19. The Marimba part begins with a forte (*f*) dynamic. The saxophone parts feature complex rhythmic patterns with dynamics ranging from *pp* to *ff*, and articulation marks such as 'slap tongue' and 'insistent'.

22

Picc. Fl. 1.2 Ob. 1.2 Eng. Hn. Cl. 1.2 B. Cl. Bsn. 1.2 Cbsn. Hn. 1.2 Hn. 3.4 C Tpt. 1.2 C Tpt. 3 Tbn. 1.2 B. Tbn. Tba. Timp. Mar. Perc. 2 Perc. 3 Hp. Pno. Sop. Sax. Alto Sax. Ten. Sax. Bari. Sax. Vln. Vln. Vla. Vc. Cb.

ff *p* *f* *p* *f* *sub. p* *f* *ff*

ff *p* *f* *p* *f* *sub. p* *f* *ff*

ff *p* *f* *p* *f* *sub. p* *f* *ff*

ff *sub. mf* *f*

f (Mar.) *f* Bongos, with sticks *f* *p*

Picc.

Fl. 1.2

Ob. 1.2

Eng. Hn.

Cl. 1.2

B. Cl.

Bsn. 1.2

Cbsn.

Hn. 1.2

Hn. 3.4

C Tpt. 1.2

C Tpt. 3

Tbn. 1.2

B. Tbn.

Tba.

Timp.

Mar.

Perc. 2

Perc. 3

Hp.

Pno.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Vln.

Vln.

Vla.

Vc.

Cb.

sf

p

f

sub. p

mf

Cowbell

3

30

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

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

Ob. 1.2 *f* *ff* *f* *ff*

Eng. Hn. *f* *ff* *f* *ff*

Cl. 1.2 *f* *ff* *f* *ff*

B. Cl. *f* *ff* *f* *ff*

Bsn. 1.2 *f* *mp* *f* *f*

Cbsn. *f* *f* *f* *f*

Hn. 1.2 *open* *p* *f* *mp* *f*

Hn. 3.4 *open* *p* *f* *mp* *f*

C Tpt. 1.2 *mp* *a2 open* *f* *fz.*

C Tpt. 3 *mp* *open* *f* *fz.*

Tbn. 1.2 *f* *open* *f* *open*

B. Tbn. *f* *open* *f* *open*

Tba. *f* *f* *f* *f*

Timp. *f* *f* *f* *f*

Mar. *(Mar.)* *f* *ff* *f* *ff*

Perc. 2 *Sus. Cym., soft mallets* *p* *molto*

Perc. 3 *p* *molto*

Hp. *p* *molto*

Pno. *p* *molto*

30

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

Alto Sax. *p* *f* *f* *fz.*

Ten. Sax. *p* *f* *f* *fz.*

Bari. Sax. *p* *f* *f* *slap tongue* *ff*

Vln. *f* *gliss.* *(non div.)* *f* *gliss.* *(non div.)*

Vln. *f* *gliss.* *(non div.)* *f* *gliss.* *(non div.)*

Vla. *f* *gliss.* *(non div.)* *f* *gliss.* *(non div.)*

Vc. *f* *mp* *f* *div.*

Cb. *tutti, pizz.* *f* *f* *arco* *f*

Picc. **35**

Fl. 1.2

Ob. 1.2

Eng. Hn.

Cl. 1.2

B. Cl.

Bsn. 1.2

Cbsn.

Hn. 1.2

Hn. 3.4

C Tpt. 1.2

C Tpt. 3

Tbn. 1.2

B. Tbn.

Tba.

Timp.

Mar.

Perc. 2

Perc. 3

Hp.

Pno.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Vln.

Vln.

Vla.

Vc.

Cb.

39

Picc. *f* 3 6 6 6
 Fl. 1.2 *f* 3 6 6 6
 Ob. 1.2 *f* 3
 Eng. Hn. *f* 3
 Cl. 1.2 *f* 3 6 6 6 3
 B. Cl. *f* *f* *insistent*
 Bsn. 1.2 *f* *insistent*
 Cbsn. *f* *insistent*
 Hn. 1.2 *f*
 Hn. 3.4 *f*
 C Tpt. 1.2
 C Tpt. 3
 Tbn. 1.2 *f* *insistent*
 B. Tbn. *f* *insistent*
 Tba.
 Timp. *f*
 Mar.
 Perc. 2 *sfz* *p* *f* *sfz* *p* *f* *sfz* *p* *f*
 Perc. 3 *f* *sfz* *f* *sfz* *f* *sfz* *f*
 Hp.
 Pno. *f* *insistent*
 Sop. Sax.
 Alto Sax.
 Ten. Sax.
 Bari. Sax.
 Vln. 1
 Vln. 2
 Vla.
 Vc. arco, div. *f* *insistent* pizz., div.
 Cb. *sfz* *sfz* *sfz*

The musical score is arranged in a standard orchestral format. The woodwind section includes Piccolo, Flute 1 & 2, Oboe 1 & 2, English Horn, Clarinet 1 & 2, Bass Clarinet, Bassoon 1 & 2, and Contrabassoon. The brass section includes Horn 1 & 2, Horn 3 & 4, Trumpet 1 & 2, Trumpet 3, Trombone 1 & 2, Baritone Trombone, and Tuba. Percussion includes Timpani, Maracas, Percussion 2, and Percussion 3. The keyboard section includes Harp and Piano. The string section includes Violin 1 & 2, Viola, Violoncello, and Contrabass. The woodwind section also includes Soprano, Alto, Tenor, and Baritone Saxophones. The score features various dynamics such as fortissimo (ff), forte (f), piano (p), pianissimo (pp), and sforzando (sfz). Performance instructions like 'open' and 'unis.' are present. The score is divided into measures across four pages: 42, 43, 44, and 45.

The musical score is organized into four measures: 46, 47, 48, and 49. The instruments are listed on the left side of the page. Measures 46 and 47 are marked with a 7/8 time signature, while measures 48 and 49 are marked with a 3/4 time signature. The woodwind section (Sop. Sax., Alto Sax., Ten. Sax., Bari. Sax.) has detailed notation in measures 46-49, including dynamics like *ff* and *f*, and articulation like accents and slurs. The string section (Vln., Vla., Vc., Cb.) and other instruments (Picc., Fl., Ob., Eng. Hn., Cl., B. Cl., Bsn., Cbsn., Hn., C Tpt., Tbn., B. Tbn., Tba., Timp., Mar., Perc. 2, Perc. 3, Hp., Pno.) are mostly silent in these measures, indicated by a dash on the staff.

50

Picc. *ff* 3

Fl. 1.2 *ff* 3

Ob. 1.2 *ff* 3

Eng. Hn. *ff* 3

Cl. 1.2 *ff* 3

B. Cl. *f mp f mp f*

Bsn. 1.2 *f mp f mp f*

Cbsn. *f*

Hn. 1.2 *p f p f*

Hn. 3.4 *p f p f*

C Tpt. 1.2 *mf*

C Tpt. 3 *mf*

Tbn. 1.2 *f*

B. Tbn. *f*

Tba. *f*

Timp. *f*

Mar. *f* **Bongos** *f* **Xylophone, hard mallets** *ff* 3 *pp —molto—*

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

Perc. 3 (S.D.) **Temple blocks** *sfz mf sfz mf*

Hp. *ff* *altes.*

Pno. *f mp f mp f*

50

Sop. Sax. *ff*

Alto Sax. *ff*

Ten. Sax. *ff*

Bari. Sax. *ff* *ord.*

Vln. *sfz* *ff* 3

Vln. *sfz* *ff* 3

Vla. *sfz* *ff* 3

Vc. *arco pizz. mp f arco pizz. mp f arco*

Cb. *sfz* *sfz*

D:C#B: E:F#G#A#

56

Picc. *ff³* *ffp*

Fl. 1.2 *ff³* *ffp*

Ob. 1.2 *ff³* *ffp*

Eng. Hn. *ff³* *ffp*

Cl. 1.2 *ff³* *ffp*

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

Bsn. 1.2 *f* *mp* *f* *mp*

Cbsn. *f* *mp* *f* *mp*

Hn. 1.2 *f* *p* *f* *p* *sub. p*

Hn. 3.4 *f* *p* *f* *p* *sub. p*

C Tpt. 1.2 *f* *mf* *mf* *mf*

C Tpt. 3 *mf* *mf* *mf* *mf*

Tbn. 1.2 *f* *f* *f* *f*

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

Tba. *f* *f* *f* *f*

Timp. *f*

Perc. 1 (Xyl.) *fff* *ff³* *ffp*

Perc. 2 (Bongos) *f* *sfz p* *mf* *sfz p* *mf*

Perc. 3 (S.D.) *f* *sfz* *mf* *sfz* *mf*

Hp. *ff* *gliss.*

(same pedals)

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

56

Sop. Sax. *ff* *ffp*

Alto Sax. *ff* *ffp*

Ten. Sax. *ff* *ffp*

Bari. Sax. *ff* *ffp*

Vln. *sfz* *ff* *ffp*

Vln. *sfz* *ff* *ffp*

Vla. *sfz* *ff* *ffp*

Vc. *f* *mp* *f* *mp*

Cb. *f* *arco pizz.* *sfz* *arco pizz.* *sfz*

The score is divided into three systems, each containing multiple staves for different instruments. The first system includes Picc., Fl. 1.2, Ob. 1.2, Eng. Hn., Cl. 1.2, B. Cl., Bsn. 1.2, and Cbsn. The second system includes Hn. 1.2, Hn. 3.4, C Tpt. 1.2, C Tpt. 3, Tbn. 1.2, B. Tbn., and Tba. The third system includes Perc. 1, Perc. 2, Perc. 3, Hp., Pno., Sop. Sax., Alto Sax., Ten. Sax., Bari. Sax., Vln., Vln., Vla., Vc., and Cb. The score features various musical notations such as dynamics (ff, f, fp, p), articulation (accents, slurs), and performance instructions (insert harmon mute, solo, choke). The time signature changes from 6/4 to 4/4 and then to 7/8.

62

This page contains the musical score for measures 62 through 67. The score is arranged in a standard orchestral layout with multiple staves for each instrument family. The instruments listed include Piccolo, Flute 1 & 2, Oboe 1 & 2, English Horn, Clarinet 1 & 2, Bass Clarinet, Bassoon 1 & 2, Contrabassoon, Horn 1 & 2, Horn 3 & 4, Trumpet 1 & 2, Trumpet 3, Trombone 1 & 2, Bass Trombone, Tuba, Timpani, Percussion 1 (Xylophone), Percussion 2 (Cowbell, Bongos), Percussion 3 (T. Blks.), Harp, Piano, Soprano Saxophone, Alto Saxophone, Tenor Saxophone, Baritone Saxophone, Violin 1, Violin 2, Viola, Violoncello, and Contrabass.

Key musical features include:

- Measures 62-64:** The woodwinds (Oboe, English Horn, Clarinet, Bass Clarinet, Bassoon, Contrabassoon) play a melodic line starting with a first ending bracket. The brass (Horn, Trumpet, Trombone, Tuba) provides harmonic support with muted harmonies. The percussion section features a rhythmic pattern with Cowbell and Bongos. The strings play a sustained harmonic accompaniment.
- Measures 65-67:** The woodwinds continue their melodic line. The brass section becomes more active, with some instruments playing staccato or pizzicato. The strings maintain their accompaniment.

Dynamic markings such as *ff* (fortissimo), *sfz* (sforzando), *mf* (mezzo-forte), and *pp* (pianissimo) are used throughout to indicate volume. Performance instructions like "a2 stopped", "muted (harmon)", "pizz.", and "arco" are also present.

62

70

Picc. *mf* *f*

Fl. 1.2 *mf* *f*

Ob. 1.2 *mf* *f*

Eng. Hn. *mf* *f*

Cl. 1.2 *mf* *f*

B. Cl. *sfz*

Bsn. 1.2 *f* *sfp* *f*

Cbsn. *ff*

Hn. 1.2 *f* *sfp* *f*

Hn. 3.4 *f* *sfp* *f*

C Tpt. 1.2 *f* *f*

C Tpt. 3 *f*

Tbn. 1.2 *f* *sfp* *f*

B. Tbn. *ff*

Tba. *ff*

Timp. *ff*

Perc. 1 *mf* *f*

Perc. 2

Perc. 3 (S.D.) (T. Blks.) *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

Hp. *f* (same pedals) *ff*

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

Sop. Sax. *ff*

Alto Sax. *ff*

Ten. Sax. *ff*

Bari. Sax. *ff*

Vln. *pizz.* *mf* *f*

Vln. *pizz.* *mf* *f*

Vla. *pizz.* *mf* *f*

Vc. *ffp* *ff*

Cb. *ff*

Picc. *mf* *f*
 Fl. 1.2 *mf* *f*
 Ob. 1.2 *mf* *f*
 Eng. Hn.
 Cl. 1.2
 B. Cl.
 Bsn. 1.2
 Cbsn. *ff*
 Hn. 1.2 *sfz* *f*
 Hn. 3.4 *sfz* *f*
 C Tpt. 1.2 *f*
 C Tpt. 3 *f*
 Tbn. 1.2 remove mute
 B. Tbn.
 Tba. *ff*
 Timp. *ff*
 Perc. 1
 Perc. 2 (Bongos) (Cowbell)
 Perc. 3 (S.D.) (T. Blks.) *sfz*
 Hp. *ff*
 Pno. *ff*
 Sop. Sax. *ff*
 Alto Sax. *ff*
 Ten. Sax. *ff*
 Bari. Sax. *ff*
 Vln. *arco* *mf* *f*
 Vln. *arco* *mf* *f*
 Vla. *arco* *mf* *f*
 Vc. *ff*
 Cb. *ff* *ff*

75

Picc. *ff* *a2*

Fl. 1.2 *ff*

Ob. 1.2 *ff*

Eng. Hn. *ff*

Cl. 1.2 *ff*

B. Cl. *ff*

Bsn. 1.2 *ff*

Cbsn. *ff*

Hn. 1.2 *ff* *a2 open* *raucous fingered gliss.*

Hn. 3.4 *ff* *a2 open* *raucous fingered gliss.*

C Tpt. 1.2 *ff* *p*

C Tpt. 3 *ff* *p*

Tbn. 1.2 *ff* *a2 open* *p*

B. Tbn. *ff*

Tba. *ff*

Timp. *ff*

Perc. 1 *ff*

Perc. 2 *ff*

Perc. 3 *ff*

Hp. *ff*

Pno. *ff*

75

Sop. Sax. *ff* *6*

Alto Sax. *ff* *6*

Ten. Sax. *ff* *6*

Bari. Sax. *ff* *6*

Vln. *ff* *p* *gliss.* *ffp* *non div.*

Vln. *ff* *ff* *p* *gliss.* *ffp* *non div.*

Vla. *ff* *ff* *p* *gliss.* *ffp*

Vc. *ff* *ffp*

Cb. *ff* *ffp*

79

Picc. *ff*

Fl. 1.2 *ff*

Ob. 1.2 *ff*

Eng. Hn. *ff*

Cl. 1.2 *ff*

B. Cl. *f*

Bsn. 1.2 *f*

Cbsn. *f*

Hn. 1.2

Hn. 3.4

C Tpt. 1.2 *ff* remove mute

C Tpt. 3 *ff* remove mute

Tbn. 1.2 *f*

B. Tbn. *f*

Tba. *f*

Timp. *f*

Perc. 1

Perc. 2 *sfz* *f*

Perc. 3 (S.D.) (T. Blks.) (Hi-hat) *sfz* *f*

Hp. *f*

Pno. *f*

79

Sop. Sax. *sub. p*

Alto Sax. *sub. p*

Ten. Sax. *sub. p*

Bari. Sax. *sub. p*

Vln. *ff*

Vln. *ff*

Vla. *ff*

Vc. *ff* (arco, div.) pizz. arco pizz. arco pizz.

Cb. *ff* *sfz*

Picc. -
 Fl. 1.2 -
 Ob. 1.2 -
 Eng. Hn. -
 Cl. 1.2 -
 B. Cl. *ff*
 Bsn. 1.2 *ff*
 Cbsn. *ff*
 Hn. 1.2 *p* — *ff* (stopped)
 Hn. 3.4 *p* — *ff* (stopped)
 C Tpt. 1.2 -
 C Tpt. 3 -
 Tbn. 1.2 *ff*
 B. Tbn. *ff*
 Tba. *ff*
 Timp. *ff*
 Perc. 1 -
 Perc. 2 *ff*
 Perc. 3 *ff*
 Hp. with pick, quick glisses
 Pno. *ff*
 Sop. Sax. *ff*
 Alto Sax. *ff*
 Ten. Sax. *ff*
 Bari. Sax. *ff*
 Vln. *ff* (div.)
 Vln. *ff* (non div.)
 Vla. *ff*
 Vc. *ff*
 Cb. *ff*

85

Picc. *f* *ff*

Fl. 1.2 *f* *ff*

Ob. 1.2 *f* *ff*

Eng. Hn. *f* *ff*

Cl. 1.2 *f* *mf* *ff*

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

Bsn. 1.2 *f* *ff*

Cbsn. *f* *ff*

Hn. 1.2

Hn. 3.4

C Tpt. 1.2 *f* *ff*

C Tpt. 3 *f* *ff*

Tbn. 1.2 *f* *ff*

B. Tbn. *f* *ff*

Tba. *f* *ff*

Timp. *f* *ff*

Perc. 1 (Xyl.) *f* *ff*

Perc. 2 (Bongos) *f* *ff*

Perc. 3 *sfz* *ff*

Hp. *f* *ff*

Pno. *f* *ff*

85

Sop. Sax. *sub. p* *f* *ff*

Alto Sax. *sub. p* *f* *ff*

Ten. Sax. *sub. p* *f* *ff*

Bari. Sax. *sub. p* *f* *ff*

Vln. *sub. p* *f* *ff*

Vln. *sub. p* *div.* *f* *ff*

Vln. *sub. p* *div.* *f* *ff*

Vla. *sub. p* *div.* *f* *ff*

Vc. *arco* *div.* *f* *ff*

Cb. *f* *ff*

85 86 87 88

89

Picc. *ff*

Fl. 1.2 *ff*

Ob. 1.2 *ff*

Eng. Hn. *ff*

Cl. 1.2 *ff*

B. Cl. *ff wild*

Bsn. 1.2 *ff wild*

Cbsn. *ff wild*

Hn. 1.2 *ff* open *a2 lip gliss*

Hn. 3.4 *ff* open *a2 lip gliss*

C Tpt. 1.2 *ff* flz.

C Tpt. 3 *ff* flz.

Tbn. 1.2 *ff wild*

B. Tbn. *ff wild*

Tba. *ff wild*

Timp. *ff wild*

Perc. 1 *ff*

Perc. 2 *sfz*

Perc. 3 *sfz*

Hp. *ff* gliss. gliss. gliss.

Pno. *ff*

89

Sop. Sax. *ff*

Alto Sax. *ff*

Ten. Sax. *ff*

Bari. Sax. *ff*

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

Vln. *ff* unis. (non div.)

Vla. *ff* unis. (non div.)

Vc. *ff wild* arco

Cb. *ff wild*

89 90 91 92

The musical score is arranged in a standard orchestral format. The woodwind section includes Piccolo, Flutes 1 & 2, Oboes 1 & 2, English Horn, Clarinets 1 & 2, Bass Clarinet, Bassoons 1 & 2, and Contrabassoon. The brass section includes Horns 1 & 2, Horns 3 & 4, Trumpets 1 & 2, Trumpet 3, Trombones 1 & 2, Bass Trombone, and Tuba. The percussion section includes Timpani, Percussion 1, 2, and 3. The strings section includes Harp, Piano, Violins (div. a 2), Viola, Violoncello, and Contrabass. The saxophone section includes Soprano, Alto, Tenor, and Bari saxophones. The score shows a transition from measure 93 to 96, with various dynamics and articulations. A rehearsal mark '93' is present at the beginning of the saxophone section.

The image displays a page of a musical score for 'Cabinet of Curiosities', transposed. The score is organized into systems of staves for various instruments. The instruments listed on the left are: Picc., Fl. 1.2, Ob. 1.2, Eng. Hn., Cl. 1.2, B. Cl., Bsn. 1.2, Cbsn., Hn. 1.2, Hn. 3.4, C Tpt. 1.2, C Tpt. 3, Tbn. 1.2, B. Tbn., Tba., Timp., Perc. 1, Perc. 2, Perc. 3, Hp., Pno., Sop. Sax., Alto Sax., Ten. Sax., Bari. Sax., Vln. (I and II), Vla., Vc., and Cb. The score is divided into four measures, numbered 97, 98, 99, and 100 at the bottom. Measure 97 features Picc. and Fl. 1.2 with triplets and a forte (f) dynamic. Measure 98 continues the Picc. and Fl. 1.2 parts. Measure 99 introduces the Vln. I, Vln. II, and Vla. parts with glissando markings and triplets, along with Vc. and Cb. parts. Measure 100 features the Saxophone section (Sop. Sax., Alto Sax., Ten. Sax., Bari. Sax.) with a forte (f) dynamic and the Vc. and Cb. parts. The score includes various musical notations such as dynamics (f, gliss.), articulation (accents), and performance instructions (div., pizz.).

102

Picc. *f* *ff*

Fl. 1.2 *f* *ff*

Ob. 1.2 *f* *ff*

Eng. Hn. -

Cl. 1.2 *f* *ff*

B. Cl. -

Bsn. 1.2 *f*

Cbsn. *f*

Hn. 1.2 *ff*

Hn. 3.4 *ff*

C Tpt. 1.2 *f* *ff*

C Tpt. 3 *f* *ff*

Tbn. 1.2 *ff*

B. Tbn. *ff*

Tba. *ff*

Timp. -

Perc. 1 (Xyl.) *f* *ff*

Perc. 2 -

Perc. 3 -

Pno. *f* *ff*

Sop. Sax. *f* *ff*

Alto Sax. *f* *ff*

Ten. Sax. *ff*

Bari. Sax. *ff*

Vln. *f* *ff*

Vln. *f* *ff*

Vla. *f* *ff*

Vc. *f*

Cb. *f*

101 102 103

108

Picc. Fl. 1.2 Ob. 1.2 Eng. Hn. Cl. 1.2 B. Cl. Bsn. 1.2 Cbsn. Hn. 1.2 Hn. 3.4 C Tpt. 1.2 C Tpt. 3 Tbn. 1.2 B. Tbn. Tba. Timp. Perc. 1 Perc. 2 Perc. 3 Hp. Pno.

insert harmon mute
insert harmon mute

solo
D:C#Bb E:F#G#Ab

108

Sop. Sax. Alto Sax. Ten. Sax. Bari. Sax. Vln. Vln. Vla. Vc. Cb.

growl ord. growl ord. growl ord. growl ord. p p p p p p p

pizz.
p

The score is divided into four systems of staves, corresponding to measures 113, 114, 115, and 116. The instruments listed on the left are: Picc., Fl. 1.2, Ob. 1.2, Eng. Hn., Cl. 1.2, B. Cl., Bsn. 1.2, Cbsn., Hn. 1.2, Hn. 3.4, C Tpt. 1.2, C Tpt. 3, Tbn. 1.2, B. Tbn., Tba., Timp., Perc. 1, Perc. 2, Perc. 3, Hp., Pno., Sop. Sax., Alto Sax., Ten. Sax., Bari. Sax., Vln., Vln., Vla., Vc., and Cb.

Key musical notations and dynamics include:

- Perc. 1:** *Marimba, hard mallets*, *mp* to *f* dynamic range.
- Hp.:** *funky* marking in measure 113.
- Pno.:** *mp* and *f* dynamics, with a *gliss.* marking in measure 116.
- Vc.:** *unis., pizz.* marking in measure 116.
- Cb.:** *p* and *f* dynamics.

The score features complex rhythmic patterns, including triplets and sixteenth-note runs, particularly in the woodwind and percussion parts.

The musical score is arranged in a standard orchestral layout. The woodwind section includes Piccolo, Flutes 1 & 2, Oboes 1 & 2, English Horn, Clarinets 1 & 2, Bass Clarinet, Bassoon 1 & 2, and Contrabassoon. The brass section includes Horns 1 & 2, Horns 3 & 4, Trumpets 1 & 2, Trumpet 3, Trombones 1 & 2, Trombone 3, and Tuba. Percussion includes Timpani, three types of Percussion (1, 2, 3), and Maracas. The keyboard section includes Harpsichord and Piano. The strings section includes Violins 1 & 2, Viola, Violoncello, and Contrabass. The woodwind and brass parts feature complex rhythmic patterns, including triplets and sixteenth-note runs. Dynamics range from piano (*p*) to fortissimo (*ff*). Performance instructions include 'muted (straight)', 'muted (harmon)', and 'gliss.' for the harpsichord. The harpsichord part is marked '(solo)' and features a continuous sixteenth-note pattern.

121

Picc. Fl. 1.2 Ob. 1.2 Eng. Hn. Cl. 1.2 B. Cl. Bsn. 1.2 Cbsn. Hn. 1.2 Hn. 3.4 C Tpt. 1.2 C Tpt. 3 Tbn. 1.2 B. Tbn. Tba. Timp. Perc. 1 Perc. 2 Perc. 3 Hp. Pno.

This section of the score covers measures 121 through 124 for the woodwind and percussion instruments. The woodwinds (Piccolo, Flutes 1 & 2, Oboes 1 & 2, English Horn, Clarinets 1 & 2, Bass Clarinet, Bassoon 1 & 2, Contrabassoon, Horns 1 & 2, Horns 3 & 4, Trumpets 1 & 2, Trumpet 3, Trombones 1 & 2, Baritone, and Tuba) play a melodic line starting in measure 121 with a forte (*ff*) dynamic. The percussion section (Percussion 1, 2, and 3) provides rhythmic accompaniment. The Harp (Hp.) and Piano (Pno.) parts are also shown, with the Harp playing a continuous accompaniment and the Piano playing chords and triplets.

121

Sop. Sax. Alto Sax. Ten. Sax. Bari. Sax. Vln. Vln. Vla. Vc. Cb.

This section of the score covers measures 121 through 124 for the saxophone and string instruments. The Soprano Saxophone (Sop. Sax.) plays a melodic line starting in measure 121 with a fortissimo wacky (*ffp wacky*) dynamic, transitioning to forte (*f*). The other saxophones (Alto, Tenor, and Bari.) are silent. The string section (Violins 1 & 2, Viola, Violoncello, and Contrabass) plays a rhythmic accompaniment. The Violins and Viola play a melodic line starting in measure 121 with a fortissimo (*ff*) dynamic. The Violoncello and Contrabass play a rhythmic accompaniment.

126

Picc. Fl. 1.2 Ob. 1.2 Eng. Hn. Cl. 1.2 B. Cl. Bsn. 1.2 Cbsn. Hn. 1.2 Hn. 3.4 C Tpt. 1.2 C Tpt. 3 Tbn. 1.2 B. Tbn. Tba. Timp. Perc. 1 (Mar.) Perc. 2 Perc. 3 Hp. Pno. Sop. Sax. Alto Sax. Ten. Sax. Bari. Sax. Vln. Vln. Vla. Vc. Cb.

The score is divided into four measures: 125, 126, 127, and 128. Measure 125 begins with a *mp* dynamic. Measure 126 features a *ff* dynamic for the woodwinds and strings. Measure 127 includes a *ffp wacky* instruction for the Alto Saxophone. Measure 128 concludes with a *f* dynamic. The Percussion 1 part includes a mallet part for Maracas. The Saxophone section has a prominent melodic line in the Soprano Saxophone. The string section provides harmonic support with various dynamics.

The score is divided into four systems of staves, each corresponding to a page number at the bottom: 129, 130, 131, and 132. The instruments are listed on the left side of each staff. The notation includes various musical symbols such as notes, rests, beams, slurs, and dynamic markings like *mp*, *f*, *mf*, *ff*, and *fp*. There are also performance instructions such as "alternate between open and half-stopped" for the Horns. The score shows a complex orchestral arrangement with multiple parts for many instruments.

133

Picc. Fl. 1.2 Ob. 1.2 Eng. Hn. Cl. 1.2 B. Cl. Bsn. 1.2 Cbsn. Hn. 1.2 Hn. 3.4 C Tpt. 1.2 C Tpt. 3 Tbn. 1.2 B. Tbn. Tba. Timp. Perc. 1 (Mar.) Perc. 2 Perc. 3 Hp. Pno.

Musical score for measures 133-136. The score includes parts for Piccolo, Flute 1.2, Oboe 1.2, English Horn, Clarinet 1.2, Bass Clarinet, Bassoon 1.2, Contrabassoon, Horn 1.2, Horn 3.4, C Trumpet 1.2, C Trumpet 3, Tenor Trombone 1.2, Bass Trombone, Tuba, Timpani, Percussion 1 (Maracas), Percussion 2, Percussion 3, Harp, and Piano. The piano part features complex chordal textures and arpeggiated figures. Dynamics range from *mp* to *ff*. A section marked "(Mar.)" begins at measure 133.

133

Sop. Sax. Alto Sax. Ten. Sax. Bari. Sax. Vln. Vln. Vla. Vc. Cb.

Musical score for measures 133-136, continuing from the previous page. It includes parts for Soprano Saxophone, Alto Saxophone, Tenor Saxophone, Baritone Saxophone, Violin I, Violin II, Viola, Violoncello, and Contrabass. The saxophone section features melodic lines with accents and slurs. The string section includes triplets and dynamic markings such as *f*, *mp*, *f*, *pp wacky*, and *f*. A section marked "unis." (unison) is indicated for the strings in measures 135-136.

141

Picc.

Fl. 1.2

Ob. 1.2

Eng. Hn.

Cl. 1.2

B. Cl.

Bsn. 1.2

Cbsn.

Hn. 1.2

Hn. 3.4

C Tpt. 1.2

C Tpt. 3

Tbn. 1.2

B. Tbn.

Tba.

Timp.

Perc. 1 (Mar.)

Perc. 2

Perc. 3 Bass Drum, medium-soft mallets

Hp.

Pno.

141

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

141

145

Picc. *mf* *ff* *p*

Fl. 1.2 *mf* *ff* *f* *ffp*

Ob. 1.2 *mf* *ff* *f* *ffp*

Eng. Hn. *mf* *ff* *p*

Cl. 1.2 *mf* *ff* *f* *ffp*

B. Cl. *mf* *ff*

Bsn. 1.2 *ff* *mf* *ff*

Cbsn. *ff* *mf* *ff*

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

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

C Tpt. 1.2 *ff* *mf* *ff* a2 remove mute 1. open *p* *f*

C Tpt. 3 *ff* *mf* *ff* remove mute 2. open *p* *f* open

Tbn. 1.2 *ff* *mf* *ff* remove mute

B. Tbn. *ff* *mf* *ff* remove mute

Tba. *ff* *mf* *ff* remove mute

Timp. *ff* *mf* *ff* damp

Perc. 1 *ff* *p* *ff* Xylophone, hard mallets *p* *ffp*

Perc. 2 *p* *ff* choke damp

Perc. 3 *p* *ff*

Hp.

Pno. *ff*

145

Sop. Sax. *ff* *f* *ffp*

Alto Sax. *ff* *f* *ffp*

Ten. Sax. *ff* *f* *ffp*

Bari. Sax. *ff* *f* *ffp*

Vln. *ff* *mf* *ff* *p* *f* *p*

Vln. *ff* *mf* *ff* *p* *f* *ffp*

Vla. *ff* *mf* *ff* *p* *f* *ffp*

Vc. *ff* *mf* *ff* *p* *f* *ffp*

Cb. *ff* *mf* *ff* *p* *f* *ffp*

148

Picc. *ff* *sub. p* *ff*

Fl. 1.2 *ff* *sub. p* *ff*

Ob. 1.2 *ff* *sub. p* *ff*

Eng. Hn. *ff* *sub. p* *ff*

Cl. 1.2 *ff*

B. Cl. *ff*

Bsn. 1.2 *ff*

Cbsn. *ff*

Hn. 1.2 *ff* a2

Hn. 3.4 *ff* a2

C Tpt. 1.2 *ff* *sub. p* *ff*

C Tpt. 3 *ff* open *sub. p* *ff*

Tbn. 1.2 *ff* open

B. Tbn. *ff*

Tba. *ff*

Timp. *ff* damp all

Perc. 1 *ff* (Sus Cym.) sticks

Perc. 2 *ff*

Perc. 3 *ff* (B.D.) damp all (S.D.) rimshot *ff* *p* *ff*

Hp.

Pno. *ff*

148

Sop. Sax. *ff*

Alto Sax. *ff*

Ten. Sax. *ff*

Bari. Sax. *ff*

Vln. *ff* div. *sub. p* *ff*

Vln. *ff* div. *sub. p* *ff*

Vla. *ff* div. unis.

Vc. *ff* div. unis. *div.*

Cb. *ff* *pizz.* *arco* *ff*

154

Musical score for measures 152-154, parts 1-14. The score is in 4/4 time and features various dynamics such as *sub. p*, *ff*, *sub. f*, *sfz*, and *p*. The instruments listed are Picc., Fl. 1.2, Ob. 1.2, Eng. Hn., Cl. 1.2, B. Cl., Bsn. 1.2, Cbsn., Hn. 1.2, Hn. 3.4, C Tpt. 1.2, C Tpt. 3, Tbn. 1.2, B. Tbn., Tba., Timp., Perc. 1, Perc. 2, Perc. 3, Hp., and Pno.

154

Musical score for measures 154-155, parts 15-20. The score continues in 4/4 time with dynamics like *ff*, *sub. p*, *div.*, *pizz.*, and *arco, div.*. The instruments listed are Sop. Sax., Alto Sax., Ten. Sax., Bari. Sax., Vln., Vln., Vla., Vc., and Cb.

Picc.

Fl. 1.2

Ob. 1.2

Eng. Hn.

Cl. 1.2

B. Cl.

Bsn. 1.2

Cbsn.

Hn. 1.2

Hn. 3.4

C Tpt. 1.2

C Tpt. 3

Tbn. 1.2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp.

Pno.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Vln.

Vln.

Vla.

Vc.

Cb.

160

Picc. *f* *ff*

Fl. 1.2 *f* *ff*

Ob. 1.2 *f* *ff*

Eng. Hn. *f* *ff*

Cl. 1.2 *f* *ff*

B. Cl. *f* *ff*

Bsn. 1.2

Cbsn.

Hn. 1.2 *ff*

Hn. 3.4 *ff*

C Tpt. 1.2

C Tpt. 3

Tbn. 1.2 *ff*

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3 (S.D.) *ff* (T. Blocks) *ff* (S.D.) *p*

Hp.

Pno. *f* *ff* *f*

160

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Vln. *ff* unis. non div. div.

Vln. *ff* unis. non div. div.

Vla. *ff* unis. non div. div.

Vc. *ff* unis., non div.

Cb.

The musical score is arranged in systems. The first system (measures 165-168) includes Picc., Fl. 1.2, Ob. 1.2, Eng. Hn., Cl. 1.2, B. Cl., Bsn. 1.2, Cbsn., Hn. 1.2, Hn. 3.4, C Tpt. 1.2, C Tpt. 3, Tbn. 1.2, B. Tbn., Tba., Timp., Perc. 1, Perc. 2, Perc. 3, Hp., Pno., Sop. Sax., Alto Sax., Ten. Sax., Bari. Sax., Vln. (1-3), Vc., and Cb. The score features various dynamics such as *ff*, *f*, *ffp*, *p*, and *fff*. Performance instructions include "insert mute (straight)", "damp", and "(Sus. Cym.), soft mallets". The key signature has one flat and the time signature is 2/4.

169

Picc. *mf lively*

Fl. 1.2 *mf lively*

Ob. 1.2 *mf lively*

Eng. Hn. *mf lively*

Cl. 1.2 *mf lively*

B. Cl.

Bsn. 1.2

Cbsn.

Hn. 1.2

Hn. 3.4

C Tpt. 1.2 insert mute (plunger) *mf*

C Tpt. 3 insert mute (plunger) *mf*

Tbn. 1.2

B. Tbn.

Tba.

Timp. *f* *sub. p*

Perc. 1 Cowbell, with sticks *f zany*

Perc. 2 choke *fff*

Perc. 3

Hp. *mf dream-like* *gliss.*

Pno.

169

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax. *ff insistent*

Vln. *ff*

Vln. *ff*

Vla. *ff*

Vc.

Cb. *ff insistent* *pizz.*

173

Picc. *mf*

Fl. 1.2

Ob. 1.2

Eng. Hn.

Cl. 1.2

B. Cl.

Bsn. 1.2 *ff*

Cbsn. *ff*

Hn. 1.2 *ff grotesque*

Hn. 3.4 *ff grotesque* muted (plunger)

C Tpt. 1.2 *ff* muted (plunger)

C Tpt. 3 *ff*

Tbn. 1.2 *ffp* muted (staight)

B. Tbn. *ffp* muted (staight)

Tba. *ff*

Timp. *f*

Perc. 1 *ff* as before

Perc. 2 *f* Tam-tam chokol *pp*

Perc. 3

Hp. *gliss.*

Pno. *ff grotesque*
half Ped. til m. 180

173

Sop. Sax. *pp*

Alto Sax. *pp*

Ten. Sax. *ff* *sfz* slap tongue

Bari. Sax.

Vln. *as before*

Vln. *as before*

Vla. *as before*

Vc. *ffp* arco *as before*

Cb. *ffp*

173 174 175 176

The musical score is arranged in a standard orchestral format. The woodwind section includes Piccolo, Flutes (1 & 2), Oboes (1 & 2), English Horn, Clarinets (1 & 2), Bass Clarinet, Bassoons (1 & 2), Contrabassoon, Horns (1 & 2, 3 & 4), Trumpets (1 & 2, 3), Trombones (1 & 2), and Tuba. The percussion section includes Timpani, three Percussion parts, and Harp. The string section includes Violins (1 & 2), Viola, Violoncello, and Contrabass. The saxophone section includes Soprano, Alto, Tenor, and Baritone saxophones. The score features various musical notations such as dynamics (ff, p), articulation (accents, gliss.), and performance instructions (remove mute, zany, flz., ord.).

181

Picc.

Fl. 1.2

Ob. 1.2

Eng. Hn.

Cl. 1.2

B. Cl.

Bsn. 1.2

Cbsn.

Hn. 1.2

Hn. 3.4

C Tpt. 1.2

C Tpt. 3

Tbn. 1.2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp.

Pno.

181

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Vln.

Vln.

Vla.

Vc.

Cb.

Picc.

Fl. 1.2

Ob. 1.2

Eng. Hn.

Cl. 1.2

B. Cl.

Bsn. 1.2

Cbsn.

Hn. 1.2

Hn. 3.4

C Tpt. 1.2

C Tpt. 3

Tbn. 1.2

B. Tbn.

Tba.

Timp.

Perc. 1
Marimba, hard mallets
sf

Perc. 2
Cowbell
f

Perc. 3

Hp.

Pno.

Sop. Sax.
p *ff* *ff* *sub. p* *ff*

Alto Sax.
p *ff* *p* *ff* *sub. p* *ff*

Ten. Sax.
p *ff* *p* *ff* *sub. p* *ff*

Bari. Sax.

Vln.

Vln.

Vla.

Vc.

Cb.

The score is divided into four systems of measures: 189, 190, 191, and 192. The instruments are listed on the left of each staff:

- System 1 (Measures 189-192):** Picc., Fl. 1.2, Ob. 1.2, Eng. Hn., Cl. 1.2, B. Cl., Bsn. 1.2, Cbsn., Hn. 1.2, Hn. 3.4, C Tpt. 1.2, C Tpt. 3, Tbn. 1.2, B. Tbn., Tba., Timp., Perc. 1, Perc. 2, Perc. 3, Hp., Pno.
- System 2 (Measures 189-192):** Sop. Sax., Alto Sax., Ten. Sax., Bari. Sax., Vln., Vln., Vla., Vc., Cb.

Measures 189 and 190 are mostly rests for all instruments. Measure 191 contains the first musical activity, primarily for the saxophone section. Measure 192 concludes the passage with an 'abrupt cutoff' for all instruments.

Measure 191 Details:

- Sop. Sax:** Melodic line with accents and slurs. Ends with a triplet of eighth notes and a quarter note, marked *fff*.
- Alto Sax:** Melodic line with accents and slurs. Ends with a triplet of eighth notes and a quarter note, marked *fff*.
- Ten. Sax:** Melodic line with accents and slurs. Ends with a triplet of eighth notes and a quarter note, marked *fff*.
- Bari. Sax:** Melodic line with accents and slurs. Ends with a triplet of eighth notes and a quarter note, marked *fff*.

193

molto rit.

197

A tempo (♩ = 144)

Picc. Fl. 1.2 Ob. 1.2 Eng. Hn. Cl. 1.2 B. Cl. Bsn. 1.2 Cbsn.

Hn. 1.2 Hn. 3.4 C Tpt. 1.2 C Tpt. 3 Tbn. 1.2 B. Tbn. Tba.

Timp. Perc. 1 Perc. 2 Perc. 3 Hp. Pno.

Sop. Sax. Alto Sax. Ten. Sax. Bari. Sax.

Vln. Vln. Vla. Vc. Cb.

193

molto rit.

197

A tempo (♩ = 144)

Picc. *ff* wild 6
 Fl. 1.2 *ff* wild 6
 Ob. 1.2 *ff* wild 6
 Eng. Hn. *ff* wild 6
 Cl. 1.2 *ff* wild 6
 B. Cl. *ff* wild
 Bsn. 1.2 *ff*
 Cbsn. *ff* wild
 Hn. 1.2 *ff* wild raucous fingered gliss.
 Hn. 3.4 *ff* wild raucous fingered gliss.
 C Tpt. 1.2 *ff* wild
 C Tpt. 3 *ff* wild
 Tbn. 1.2 *ff* wild
 B. Tbn. *ff* wild
 Tba. *ff* wild
 Timp. *ff* wild
 Perc. 1 *ff*
 Perc. 2 *ff*
 Perc. 3 *ff*
 Hp. *ff* wild with pick
 Pno. *ff* wild
 Sop. Sax. *ff* wild
 Alto Sax. *ff* wild
 Ten. Sax. *ff* wild
 Bari. Sax. *ff* wild
 Vln. *ff* wild 6
 Vln. *ff* wild 6
 Vla. *ff* wild 6
 Vc. *sfz*
 Cb. *sfz*

202

Picc.

Fl. 1.2

Ob. 1.2

Eng. Hn.

Cl. 1.2 *ff wild*

B. Cl.

Bsn. 1.2

Cbsn.

Hn. 1.2 a2

Hn. 3.4 a2

C Tpt. 1.2 open *ff wild open*

C Tpt. 3 *ff wild*

Tbn. 1.2

B. Tbn.

Tba.

Timp.

Xylophone, hard mallets

Perc. 1 *ff wild*

Perc. 2 *ff wild p ff sffz p ff sffz p ff*

Perc. 3 *sffz f ff f sffz sffz sffz sffz*

Hp.

Pno.

202

Sop. Sax. *ff wild*

Alto Sax. *ff wild*

Ten. Sax. *ff wild*

Bari. Sax. *ff wild*

Vln. *non div.*

Vln. *div.*

Vla. *non div.*

Vc.

Cb.

202 203 204 205

This page contains the musical score for measures 206 through 209. The score is arranged in a standard orchestral format with multiple staves for each instrument. The instruments listed on the left include Piccolo, Flute 1 & 2, Oboe 1 & 2, English Horn, Clarinet 1 & 2, Bass Clarinet, Bassoon 1 & 2, Contrabassoon, Horn 1 & 2, Horn 3 & 4, Cor Anglais 1 & 2, Cor Anglais 3, Trumpet 1 & 2, Baritone Trumpet, Trombone, Timpani, Percussion 1 (Xylophone), Percussion 2 (Bongos), Percussion 3 (S.D. and T. Blks.), Harp, Piano, Saxophone (Soprano, Alto, Tenor, Baritone), Violin 1, Violin 2, Viola, Violoncello, and Contrabass.

Key musical features and markings include:

- Dynamic markings:** *ff*, *sfz*, *p*, *f*, *fff*, *non div.*, *unis., non div.*
- Performance instructions:** *gliss.*, *div.*, *(S.D.)*, *(T. Blks.)*, *(Bongos)*, *(Xyl.)*
- Tempo/Character markings:** *non div.*, *unis., non div.*
- Articulation:** *acc.*, *stacc.*, *stacc.*
- Register markings:** *8va*, *8va*

The score is divided into four measures, numbered 206, 207, 208, and 209 at the bottom of each column.

210

The musical score is arranged in a standard orchestral layout. The woodwind section includes Piccolo, Flutes 1 & 2, Oboes 1 & 2, English Horn, Clarinets 1 & 2, Bass Clarinet, Bassoons 1 & 2, and Contrabassoon. The brass section includes Horns 1 & 2, Horns 3 & 4, Trumpets 1 & 2, Trumpet 3, Trombones 1 & 2, Bass Trombone, and Tuba. The percussion section includes Timpani, Percussion 1, 2, and 3. The harp and piano parts are also present. The string section includes Violins, Viola, Violoncello, and Contrabass. The saxophone section includes Soprano, Alto, Tenor, and Baritone saxophones. The score is in 3/4 time and features various dynamics (ff, fff, sfz, p, f) and articulations (trills, glissandos, unison, non-divisi).

210

210

211

212

213

214

Picc.

Fl. 1.2

Ob. 1.2

Eng. Hn.

Cl. 1.2

B. Cl.

Bsn. 1.2

Cbsn.

Hn. 1.2

Hn. 3.4

C Tpt. 1.2

C Tpt. 3

Tbn. 1.2

B. Tbn.

Tba.

Timp.

Perc. 1 (Xyl.)

Perc. 2 (Bongos)

Perc. 3 (T. Blks.)

Hp.

Pno.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Vln.

Vln.

Vla.

Vc.

Cb.

215

216

217

218

This page contains the musical score for measures 219 through 222 of the piece 'Cabinet of Curiosities'. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The key signature is one flat (B-flat major/D minor) and the time signature is 4/4.

Instrumentation and Parts:

- Woodwinds:** Piccolo (Picc.), Flute 1 & 2 (Fl. 1.2), Oboe 1 & 2 (Ob. 1.2), English Horn (Eng. Hn.), Clarinet 1 & 2 (Cl. 1.2), Bass Clarinet (B. Cl.), Bassoon 1 & 2 (Bsn. 1.2), Contrabassoon (Cbsn.), Horn 1 & 2 (Hn. 1.2), Horn 3 & 4 (Hn. 3.4), Cor Anglais 1 & 2 (C Tpt. 1.2), Cor Anglais 3 (C Tpt. 3), Trombone 1 & 2 (Tbn. 1.2), Bass Trombone (B. Tbn.), and Tuba (Tba.).
- Strings:** Violin 1 (Vln.), Violin 2 (Vln.), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).
- Percussion:** Timpani (Timp.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Percussion 3 (Perc. 3), and Harp (Hp.).
- Reeds:** Soprano Saxophone (Sop. Sax.), Alto Saxophone (Alto Sax.), Tenor Saxophone (Ten. Sax.), and Baritone Saxophone (Bari. Sax.).

Key Performance Indicators and Annotations:

- Dynamic Markings:** *fff* (fortississimo) is used extensively throughout the score, particularly in the woodwind and string sections. Other markings include *pp* (pianissimo) for Percussion 2, *p* (piano) for Timpani, and *gliss.* (glissando) for Harp.
- Articulation and Technique:** Annotations include 'growl' for saxophones, 'ord.' (order) for saxophones, 'choke' for Percussion 2, 'with pick' for Harp, and 'non div.' (non-divisi) for strings.
- Tempo and Mood:** The word 'molto' is written above the Timpani staff, indicating a tempo change.
- Other Details:** The score includes various musical notations such as slurs, ties, and dynamic hairpins. The Percussion 2 part includes specific instructions for 'Sus. Cym.' (Suspended Cymbal), 'Hi-hat', and 'S.D.' (Snare Drum).