

WINGS
for orchestra
I.

1
Suzanne Sheppard
(2010)

Anticipating ♩ = 92

Flutes 1 & 2 *pp* 7

Flute 3 *pp* 7

Oboes 1 & 2

English Horn in F

Clarinets 1 & 2 in B \flat

Bass Clarinet in B \flat

Bassoons 1 & 2

Contrabassoon

Horns 1 & 2 in F

Horns 3 & 4 in F

Trumpets 1 & 2 in C

Trumpet 3 in C

Trombones 1 & 2

Trombone 3 & Tuba

Percussion 1 [High Trgl.] *pp sempre*

Percussion 2

Percussion 3 [Fing. Cym.] *pp sempre*

Percussion 4 [T-Tam (trgl. beater)] *pp sempre* scrape [Sm. Sus. Cym.] (s. dr. stick at edge)

Harp *pp* gliss.
E \flat F \sharp G \sharp A \sharp
B \flat C \flat D \flat

Piano *ppp fluid*
Ped. sempre

Anticipating ♩ = 92

Violin I *ppp* 8^{va} 1

Violin II *ppp*

Viola

Violoncello

Contrabass

Fls. 1 & 2
Fl. 3
Obs. 1 & 2
Eng. Hn.
Cls. 1 & 2
B. Cl.
Bsns. 1 & 2
Cbsn.
Hns. 1 & 2
Hns. 3 & 4
Tpts. 1 & 2
Tpt. 3
Tbns. 1 & 2
Tbn. 3 & Tba.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vcl.
Cb.

2

pp 7 7

1. Solo straight, metal mute
p

(Trgl.)

[Glsp.] (small, brass mallets)

(Fing. Cym.)

Mark Tree

Tambourine (Sm. Sus. Cym.)

gliss.
pp

-(ped.) →

This page of a musical score includes the following parts and markings:

- Flutes:** Fls. 1 & 2 and Fl. 3. Fls. 1 & 2 play a melodic line starting with a *pp* dynamic, marked with a 4-measure rest and then a 7-measure rest. Fl. 3 enters with a 7-measure rest and then plays.
- Woodwinds:** Obs. 1 & 2, Eng. Hn., Cls. 1 & 2, B. Cl., Bsns. 1 & 2, and Cbsn. are all marked with a whole rest.
- Brass:** Hns. 1 & 2 and Hns. 3 & 4 are marked with a whole rest. Tpts. 1 & 2 play a melodic line starting with a *pp* dynamic, marked with a 1-measure rest and then a 7-measure rest, with a *p* dynamic and *cresc. poco a poco* marking. Tpt. 3 is marked with a whole rest. Tbn. 1 & 2 and Tbn. 3 & Tbn. are marked with a whole rest.
- Percussion:** Perc. 1 has a *(Trgl.)* marking. Perc. 2 has a *(Glsp.)* marking and a *p* dynamic. Perc. 3 has *(Fing. Cym.)* and *(Mark Tree)* markings. Perc. 4 has *(Sm. Sus. Cym.) (on bell)*, *(at edge)*, and *(Tambourine)* markings.
- Piano:** Hp. has *gliss.* markings and a *pp* dynamic. Pno. has a *(ped.)* marking.
- Strings:** Vln. I and Vln. II have *(s)* markings. Vla., Vcl., and Cb. are marked with a whole rest.

6

Fls. 1 & 2

Fl. 3

Obs. 1 & 2

Eng. Hn.

Cls. 1 & 2

B. Cl.

Bsns. 1 & 2

Cbsn.

Hns. 1 & 2

Hns. 3 & 4

Tpts. 1 & 2

Tpt. 3

Tbns. 1 & 2

Tbn. 3 & Tba.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vcl.

Cb.

1. *mf*

1. *pp* — *mf*

3. *pp* — *mf*

(1.) *(cresc.)* *mf* 3 *pp*

senza sord.

pp — *mf*

3. *pp* — *mf*

(Trgl.)

(Glsp.) *(cresc.)* 3 (damp) *mf* *mf*

(Fing. Cym.)

(Sm. Sus. Cym.) (on bell)

(T-Tam) (t-tam beater) *p*

gliss *pp* *gliss*

—(ped.)

pp pizz. arco *mf*

8

Fls. 1 & 2

Fl. 3

Obs. 1 & 2

Eng. Hn.

Cls. 1 & 2

B. Cl.

Bsns. 1 & 2

Cbsn.

Hns. 1 & 2

Hns. 3 & 4

Tpts. 1 & 2

Tpt. 3

Tbns. 1 & 2

Tbn. 3 & Tba.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vcl.

Cb.

(1.)

mf

1. 3

mp warmly

1. 3

pp *mf*

pp *mf*

pp *mf*

(Glsp.)

mf

(T-Tam)

p

gliss.

gliss.

V

pp *mf*

V

mp warmly

V

mf

9

Fl. 1 *ppp*

Fl. 2 *ppp*

Fl. 3 *ppp*

Obs. 1 & 2

Eng. Hn.

Cls. 1 & 2 (1.) *mf* *mp*

B. Cl.

Bsns. 1 & 2

Cbsn.

Hns. 1 & 2 *ppp sempre*

Hns. 3 & 4

Tpts. 1 & 2

Tpt. 3

Tbns. 1 & 2

Tbn. 3 & Tba.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Hp. *pp* *sempre*

Pno. *ppp* *sempre*

Vln. I *ppp*

Vln. II *ppp*

Vla. *mf* *mp*

Vcl. *pp*

Cb. *pp*

13

Fl. 1

Fl. 2

Fl. 3

Obs. 1 & 2

Eng. Hn.

Cls. 1 & 2

B. Cl.

Bsns. 1 & 2

Cbsn.

Hns. 1 & 2

Hns. 3 & 4

Tpts. 1 & 2

Tpt. 3

Tbns. 1 & 2

Tbn. 3 & Tba.

Perc. 1 (Trgl.)
pp sempre

Perc. 2

Perc. 3 (Fing. Cym.)
pp sempre

Perc. 4 (Sm. Sus. Cym.) (at edge) (on bell) (Tambourine)
pp sempre

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vcl.

Cb.

(ped.) →

p

mp

3

1.

3

mp

17

Fl. 1

Fl. 2

Fl. 3

Obs. 1 & 2

Eng. Hn.

Cl. 1

Cl. 2

B. Cl.

Bsns. 1 & 2 (1.)

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpts. 1 & 2

Tpt. 3

Tbns. 1 & 2

Tbn. 3 & Tba.

Perc. 1 (Timp.)

Perc. 2

Perc. 3

Perc. 4

Hp.

Pno.

—(ped.)—>

Vln. I

Vln. II

Vla.

Vcl.

Cb.

This page of a musical score, page 11, contains measures 19 through 24. The score is for a large orchestra and includes the following parts:

- Flutes:** Fl. 1, Fl. 2, Fl. 3. Fl. 1 and Fl. 2 play sixteenth-note patterns with sixteenth rests. Fl. 3 plays a similar pattern with a *pp* dynamic.
- Clarinets:** Cl. 1 and Cl. 2 play sixteenth-note patterns with sixteenth rests. B. Cl. plays a melodic line.
- Reeds:** Obs. 1 & 2, Eng. Hn., Bsns. 1 & 2, Cbsn., Hn. 1, Hn. 2, Hn. 3, Hn. 4. Hn. 1 and Hn. 3 play *pp* dynamics.
- Brass:** Tpts. 1 & 2, Tpt. 3, Tbn. 1 & 2, Tbn. 3 & Tba. Tbn. 3 & Tba. play *pp* dynamics.
- Woodwinds:** Perc. 1 (Timp.), Perc. 2 (Glsp.), Perc. 3 (Lg. Sus. Cym. med. yarn mallets), Perc. 4.
- Piano:** Hp. (Harp) and Pno. (Piano). Pno. has a *cresc. poco a poco* marking.
- Strings:** Vln. I, Vln. II (div.), Vla., Vcl. (div.), Cb. Vln. I and Vln. II play *mp* dynamics. Vcl. and Cb. play *p* dynamics.

The score features various musical notations including sixteenth notes, rests, slurs, and dynamic markings such as *pp*, *p*, *mp*, and *mf*. Measure numbers 19, 20, 21, 22, 23, and 24 are clearly marked at the beginning of each system. The time signature is 2/4.

With forward thrust ♩ = 80

22

Fls. 1 & 2 *ff* *a2*

Fl. 3 *ff* to Piccolo

Ob. 1 *ff*

Ob. 2 *ff*

Eng. Hn. *ff*

Cl. 1 *ff*

Cl. 2 *ff*

B. Cl. *ff*

Bsns. 1 & 2 *ff*

Cbsn. *ff*

Hns. 1 & 2 *ff*

Hns. 3 & 4 *ff*

Tpt. 1 *ff* *sfz*

Tpt. 2 *sfz*

Tpt. 3 *sfz*

Tbn. 1 *sfz*

Tbn. 2 *sfz* *sfz*

Tbn. 3 & Tba. *ff* 3. *sfz* *sfz*

Perc. 1 (Timp.) *ff*

Perc. 2 (Glsp.) (damp) *ff* [Lg. T-Tom] (s. dr. stick) *sfz* [High Bongo] (rattan stick) *sfz* *sfz*

Perc. 3 (Lg. Sus. Cym.) *ff* *pp* *f* *pp* *pp* *f* *pp*

Perc. 4 (Sm. Sus. Cym.) (at edge) *sfz* *gliss.* *sfz* *gliss.* *sfz*

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

Pno. *ff* *(ped.)*

Vln. I *ff*

Vln. II *ff*

Vla. *div. ff f* *sim. sempre*

Vcl. *ff f* *sim. sempre*

Cb. *ff* *f* *sim. sempre*

With forward thrust ♩ = 80

27

Fls. 1 & 2

Picc.

Ob. 1

Ob. 2

Eng. Hn.

Cl. 1

Cl. 2

B. Cl.

Bsns. 1 & 2

Cbsn.

Hns. 1 & 2

Hns. 3 & 4

Tpts. 1 & 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3 & Tba.

Perc. 1 (Timp.)

Perc. 2 (Low Bongo)

Perc. 3 (Lg. Sus. Cym.)

Perc. 4

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vcl.

Cb.

14

f with intensity

f with intensity

mf a2

mf

mf

mf

mf

sfz

sfz

sfz

pp *f* *pp*

C₁

mf

This page of a musical score contains the following parts and markings:

- Fls. 1 & 2:** Starts at measure 33 with a *mf* dynamic and a "1. Solo" marking. The part features a melodic line with slurs and accents.
- Picc.:** Piccolo part, currently silent.
- Obs. 1 & 2:** Oboe part, starting at measure 33 with a *mf* dynamic and a "1. Solo" marking.
- Eng. Hn.:** English Horn part, currently silent.
- Cl. 1:** Clarinet 1 part, starting at measure 33 with a *mf* dynamic and a "Solo" marking.
- Cl. 2:** Clarinet 2 part, currently silent.
- B. Cl.:** Bass Clarinet part, currently silent.
- Bsns. 1 & 2:** Bassoon part, currently silent.
- Cbsn.:** Contrabassoon part, currently silent.
- Hns. 1 & 2:** Horns 1 & 2 part, playing sustained notes with slurs.
- Hns. 3 & 4:** Horns 3 & 4 part, playing sustained notes with slurs.
- Tpts. 1 & 2:** Trumpets 1 & 2 part, currently silent.
- Tpt. 3:** Trumpet 3 part, currently silent.
- Tbns. 1 & 2:** Trombones 1 & 2 part, currently silent.
- Tbn. 3 & Tba.:** Trombone 3 & Tuba part, currently silent.
- Perc. 1:** Percussion 1 part, currently silent.
- Perc. 2:** Percussion 2 part, featuring a *(Glsp.)* marking and a rhythmic pattern.
- Perc. 3:** Percussion 3 part, currently silent.
- Perc. 4:** Percussion 4 part, currently silent.
- Hp.:** Harp part, currently silent.
- Pno.:** Piano part, currently silent.
- Vln. I:** Violin I part, currently silent.
- Vln. II:** Violin II part, currently silent.
- Vla.:** Viola part, playing a rhythmic accompaniment.
- Vcl.:** Violoncello part, playing a rhythmic accompaniment.
- Cb.:** Double Bass part, playing a rhythmic accompaniment.

This page of a musical score, numbered 18, contains the following parts and staves:

- Fl. 1:** Flute 1, starting at measure 37 with a melodic line.
- Fl. 2:** Flute 2, playing a similar melodic line.
- Picc.:** Piccolo, playing a sustained note with a tremolo effect.
- Obs. 1 & 2:** Oboes 1 and 2, playing a sustained note with a tremolo effect.
- Eng. Hn.:** English Horn, playing a sustained note with a tremolo effect.
- Cl. 1:** Clarinet 1, playing a melodic line.
- Cl. 2:** Clarinet 2, playing a melodic line.
- B. Cl.:** Bass Clarinet, playing a sustained note with a tremolo effect.
- Bsns. 1 & 2:** Bassoons 1 and 2, playing a sustained note with a tremolo effect.
- Cbsn.:** Contrabassoon, playing a sustained note with a tremolo effect.
- Hns. 1 & 2:** Horns 1 and 2, playing a sustained note with a tremolo effect.
- Hns. 3 & 4:** Horns 3 and 4, playing a sustained note with a tremolo effect.
- Tpts. 1 & 2:** Trumpets 1 and 2, playing a melodic line.
- Tpt. 3:** Trumpet 3, playing a sustained note with a tremolo effect.
- Tbns. 1 & 2:** Trombones 1 and 2, playing a sustained note with a tremolo effect.
- Tbn. 3 & Tba.:** Trombone 3 and Tuba, playing a sustained note with a tremolo effect.
- Perc. 1, 2, 3, 4:** Four percussion staves, all of which are currently silent.
- Hp.:** Harp, playing a sustained note with a tremolo effect.
- Pno.:** Piano, playing a sustained note with a tremolo effect.
- Vln. I:** Violin I, playing a melodic line.
- Vln. II:** Violin II, playing a melodic line.
- Vla.:** Viola, playing a melodic line.
- Vcl.:** Violoncello, playing a sustained note with a tremolo effect.
- Cb.:** Contrabasso, playing a sustained note with a tremolo effect.

This page of a musical score, numbered 19, contains the following parts and markings:

- Flutes (Fl. 1 & 2):** Fl. 1 starts at measure 38 with a dynamic marking of *ff*. Fl. 2 has a dynamic marking of *ff* in the second system.
- Woodwinds:** Piccolo (Picc.), Oboes (Obs. 1 & 2), English Horn (Eng. Hn.), Clarinets (Cl. 1 & 2), Bass Clarinet (B. Cl.), Bassoons (Bsns. 1 & 2), and Contrabassoon (Cbsn.) are present. Cl. 1 and Cl. 2 have *ff* markings. B. Cl., Bsns. 1 & 2, and Cbsn. have a second ending marked with a '2'.
- Horns:** Horns 1 & 2 (Hns. 1 & 2) and Horns 3 & 4 (Hns. 3 & 4) are present.
- Trumpets and Trombones:** Trumpets 1 & 2 (Tpts. 1 & 2) with a first ending marking (1.), Trumpet 3 (Tpt. 3), Trombone 1 (Tbn. 1) with a *mf* marking, Trombone 2 (Tbn. 2) with a *mf* marking and a second ending marked with a '2', and Trombone 3 & Tuba (Tbn. 3 & Tba.).
- Percussion:** Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Percussion 3 (Perc. 3), and Percussion 4 (Perc. 4).
- String Ensemble:** Harp (Hp.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vcl.), and Contrabass (Cb.). Vln. I, Vln. II, and Vla. have a *V* marking. Vcl. and Cb. have a second ending marked with a '2'.

This page of a musical score, page 20, covers measures 39 through 42. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The woodwind section includes Flutes 1 and 2, Piccolo, Oboes 1 and 2, English Horn, Clarinets 1 and 2, Bass Clarinet, Bassoons 1 and 2, and Contrabassoon. The brass section includes Horns 1 and 2, Horns 3 and 4, Trumpets 1 and 2, Trumpet 3, Trombones 1 and 2, and Trombone 3 and Tuba. The percussion section consists of four parts (Perc. 1-4). The keyboard section includes Harp and Piano. The string section includes Violins I and II, Viola, Violoncello, and Contrabass. The score features various musical notations such as dynamics (e.g., *mf*, *f*), articulation (accents, slurs), and performance instructions (e.g., *a2*). The woodwinds and strings play melodic lines with slurs and accents, while the brass and percussion provide harmonic support. The piano part is mostly silent, and the harp is also silent.

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

- Flutes:** Fl. 1 (measures 41-42), Fl. 2 (measures 41-42)
- Piccolo:** Picc. (measures 41-42)
- Oboes:** Obs. 1 & 2 (measures 41-42)
- English Horn:** Eng. Hn. (measures 41-42)
- Clarinets:** Cl. 1 (measures 41-42), Cl. 2 (measures 41-42)
- Bass Clarinet:** B. Cl. (measures 41-42)
- Saxophones:** Bsns. 1 & 2 (measures 41-42), Cbsn. (measures 41-42)
- Trumpets:** Tpts. 1 & 2 (measures 41-42), Tpt. 3 (measures 41-42)
- Trombones:** Tbns. 1 & 2 (measures 41-42), Tbn. 3 & Tba. (measures 41-42)
- Percussion:** Perc. 1, Perc. 2, Perc. 3, Perc. 4
- Harps:** Hp.
- Piano:** Pno.
- Violins:** Vln. I (measures 41-42), Vln. II (measures 41-42)
- Viola:** Vla. (measures 41-42)
- Violoncello and Contrabass:** Vcl. (measures 41-42), Cb. (measures 41-42)

The score includes various musical notations such as dynamics (mf, f), articulation (accents, slurs), and performance instructions (e.g., *a2*, *1.*). The key signature is one sharp (F#).

This page contains the musical score for measures 43, 44, and 45 of an orchestral work. The score is arranged in a standard orchestral layout with the following parts from top to bottom:

- Fl. 1 (Flute 1): Measures 43-45 with dynamics *mf*, *f*, and *f*. Includes fingerings 1 and 2.
- Fl. 2 (Flute 2): Measures 43-45 with dynamics *mf* and *f*.
- Picc. (Piccolo): Measures 43-45.
- Obs. 1 & 2 (Oboes 1 & 2): Measures 43-45 with dynamics *f* and *f*. Includes fingerings 1 and 2.
- Eng. Hn. (English Horn): Measures 43-45.
- Cl. 1 (Clarinet 1): Measures 43-45 with dynamics *mf* and *f*. Includes fingerings 1 and 2.
- Cl. 2 (Clarinet 2): Measures 43-45 with dynamics *mf* and *f*.
- B. Cl. (Bass Clarinet): Measures 43-45.
- Bsns. 1 & 2 (Bassoons 1 & 2): Measures 43-45.
- Cbsn. (Contrabassoon): Measures 43-45.
- Hns. 1 & 2 (Horns 1 & 2): Measures 43-45.
- Hns. 3 & 4 (Horns 3 & 4): Measures 43-45.
- Tpts. 1 & 2 (Trumpets 1 & 2): Measures 43-45 with dynamic *p*.
- Tpt. 3 (Trumpet 3): Measures 43-45.
- Tbns. 1 & 2 (Trombones 1 & 2): Measures 43-45.
- Tbn. 3 & Tba. (Trombone 3 & Tuba): Measures 43-45.
- Perc. 1 (Percussion 1): Measures 43-45 with dynamics *mf* and *mp*. Includes marking (Trgl.).
- Perc. 2 (Percussion 2): Measures 43-45 with dynamic *mf*. Includes marking (Glsp.).
- Perc. 3 (Percussion 3): Measures 43-45.
- Perc. 4 (Percussion 4): Measures 43-45.
- Hp. (Harp): Measures 43-45 with dynamic *mf*.
- Pno. (Piano): Measures 43-45.
- Vln. I (Violin I): Measures 43-45.
- Vln. II (Violin II): Measures 43-45.
- Vla. (Viola): Measures 43-45 with dynamics *mf* and *mf*. Includes fingerings 7 and 8.
- Vcl. (Violoncello): Measures 43-45 with dynamics *mf* and *mf*. Includes fingerings 7 and 8.
- Cb. (Cello): Measures 43-45.

45

Fl. 1

Fl. 2

Picc.

Ob. 1

Ob. 2

Eng. Hn.

Cl. 1

Cl. 2

B. Cl.

Bsns. 1 & 2

Cbsn.

Hns. 1 & 2

Hns. 3 & 4

Tpts. 1 & 2

Tpt. 3

Tbns. 1 & 2

Tbn. 3 & Tba.

Perc. 1

Perc. 2 (Glsp.)

Perc. 3

Perc. 4

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vcl.

Cb.

48

Fl. 1 *ff*

Fl. 2 *f*

Picc. *ff*

Ob. 1 *ff*

Ob. 2 *ff*

Eng. Hn. *ff*

Cl. 1 *ff*

Cl. 2 *f*

B. Cl. *ff*_{a2}

Bsns. 1 & 2 *ff*

Cbsn. *ff*

Hns. 1 & 2 *mf*

Hns. 3 & 4 *mf*

Tpts. 1 & 2 *f*

Tpt. 3 *f*

Tbns. 1 & 2 *mf*_{a2}

Tbn. 3 & Tba. *mf*

Perc. 1 (Timp.) *mf*

Perc. 2 (Gisp.) *f*

Perc. 3 (Fing. Cym.) *f*

Perc. 4

Hp. C₁

Pno. *f*

Ped. sempre →

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vcl. *ff*

Cb. *ff*

52

Fl. 1 *f*

Fl. 2 *ff*

Picc.

Ob. 1

Ob. 2

Eng. Hn.

Cl. 1 *ff*

Cl. 2 *f*

B. Cl.

Bsns. 1 & 2

Cbsn.

Hns. 1 & 2

Hns. 3 & 4

Tpts. 1 & 2 (2.)

Tpt. 3

Tbns. 1 & 2

Tbn. 3 & Tba.

Perc. 1 (Timp.)

Perc. 2 (Glsp.)

Perc. 3 (Lg. Sus. Cym.) *p ff p*

Perc. 4

Hp. *ff* *gliss.*

Pno. (ped.)

Vln. I

Vln. II

Vla.

Vcl.

Cb.

54

Fl. 1

Fl. 2

Picc.

Ob. 1

Ob. 2

Eng. Hn.

Cl. 1

Cl. 2

B. Cl.

Bsns. 1 & 2

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbns. 1 & 2

Tbn. 3 & Tba.

Perc. 1 (Timp.)

Perc. 2 (Glsp.)

Perc. 3 (Lg. Sus. Cym.)

Perc. 4

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vcl.

Cb.

ff

f

p

ff

p

mf

straight, metal mute

(ped.)

56

Fl. 1

Fl. 2 *mf*

Picc.

Ob. 1

Ob. 2

Eng. Hn.

Cl. 1

Cl. 2 *mf*

B. Cl.

Bsns. 1 & 2

Cbsn.

Hn. 1 *mf*

Hn. 2 *mf*

Hn. 3 *mf*

Hn. 4 *mf*

Tpts. 1 & 2 (1.)

Tpt. 3

Tbns. 1 & 2

Tbn. 3 & Tba.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Hp. *mf* *gliss.*

Pno. (ped.)

Vln. I

Vln. II

Vla. *mf*

Vcl. *mf*

Cb. *mf*

58

Fl. 1 *mp*

Fl. 2

Picc.

Obs. 1 & 2

Eng. Hn. *mf*

Cl. 1

Cl. 2

B. Cl.

Bsns. 1 & 2

Cbsn.

Hn. 1 *mp*

Hn. 2

Hn. 3 *mp*

Hn. 4

Tpts. 1 & 2 (1.) senza sord.

Tpt. 3

Tbns. 1 & 2

Tbn. 3 & Tba.

Perc. 1

Perc. 2 (Glsp.) *mp*

Perc. 3

Perc. 4

Hp. *mp gliss.* *gliss.*

Pno.

Vln. I

Vln. II

Vla. *mp*

Vcl. *mp*

Cb.

Detailed description: This page of a musical score, numbered 29, contains measures 58 and 59. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The Flute 1 part (Fl. 1) features a melodic line with triplets and a dynamic marking of *mp*. The English Horn (Eng. Hn.) and Clarinet 1 (Cl. 1) parts have *mf* dynamics. The Horns (Hn.) and Trumpets 1 & 2 (Tpts. 1 & 2) are marked *mp*. The Percussion 2 part (Perc. 2) includes a glissando (Glsp.) with a triplet and *mp* dynamic. The Harp (Hp.) part has *mp gliss.* and *gliss.* markings. The Viola (Vla.) and Violoncello (Vcl.) parts are marked *mp*. The score includes various musical notations such as triplets, slurs, and dynamic markings.

60

Fl. 1

Fl. 2

Picc.

Obs. 1 & 2

Eng. Hn.

Cls. 1 & 2

B. Cl.

Bsns. 1 & 2

Cbsn.

Hns. 1 & 2

Hns. 3 & 4

Tpts. 1 & 2

Tpt. 3

Tbns. 1 & 2

Tbn. 3 & Tba.

Perc. 1

Perc. 2 (Glsp.)

Perc. 3

Perc. 4 Vibe (med. cord mallet, motor off)

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vcl.

Cb.

f

(1.)

2

mf

2

p gliss.

gliss.

3

3

3

3

mp

p

64

Fls. 1 & 2

Picc. *niente*

Obs. 1 & 2

Eng. Hn.

Cls. 1 & 2

B. Cl.

Bsns. 1 & 2

Cbsn.

Hns. 1 & 2

Hns. 3 & 4

Tpts. 1 & 2

Tpt. 3

Tbns. 1 & 2

Tbn. 3 & Tba.

Perc. 1 (Trgl.)

Perc. 2

Perc. 3 (Fing. Cym.)

Perc. 4 (Sm. Sus. Cym.) (at edge) *pp sempre* (Tambourine) (Sm. Sus. Cym.) (on bell) (at edge)

Hp.

Pno.

Vln. I (ped.)

Vln. II

Vla.

Vcl.

Cb.

II.

Sporadic, with increasing turbulence $\text{♩} = 112$

The score is divided into two main sections. The upper section, labeled 'Sporadic, with increasing turbulence $\text{♩} = 112$ ', covers measures 1 through 6. It includes staves for Flutes 1 & 2, Flute 3, Oboes 1 & 2, Clarinets 1 & 2 in B \flat , Bass Clarinet in B \flat , Horn 1 in F, Horn 3 in F, Trombones 1 & 2, Trombone 3 & Tuba, Percussion 1, Percussion 2 (Lg. T-Tom), Percussion 3 (Sm. T-Tom), Percussion 4 (B. Dr.), and Harp. The Harp part lists strings: E \sharp , F \sharp , G \flat , A \sharp , B \flat , C \sharp , D \sharp . The Percussion parts feature rhythmic patterns with dynamic markings: Percussion 2 starts at p and crescendos; Percussion 3 starts at mp and crescendos; Percussion 4 starts at pp and crescendos. The lower section, also labeled 'Sporadic, with increasing turbulence $\text{♩} = 112$ ', covers measures 7 through 12 and includes staves for Violin I, Violin II, Viola, Violoncello, and Contrabass.

7

Quick, high-strung ♩ = 168

Suddenly felt much slower (in 4), ominous ♩ = 56

Fls. 1 & 2

Fl. 3

Obs. 1 & 2

Cls. 1 & 2

B. Cl.

Hn. 1

Hn. 3

Tbns. 1 & 2

Tbn. 3 & Tba.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Hp.

Cel.

Vln. I

Vln. II

Vla.

Vcl.

Cb.

1. Solo

fff screaming

10

sfz *ppp*

f *ppp*

Timp.

p

ff

mf

Bongos (mallets)

--(cresc.)--

(Lg. T-Tom)

(Sm. T-Tom)

(B. Dr.)

--(cresc.)--

ppp

pizz.

sfz

f

13

Tempo I (♩ = 112)

Fls. 1 & 2

Fl. 3

Obs. 1 & 2

Cls. 1 & 2

B. Cl.

Hn. 1

Hn. 3

Tbns. 1 & 2

Tbn. 3 & Tba.

Perc. 1

Perc. 2 (Lg. T-Tom)

Perc. 3

Perc. 4 (B. Dr.)

Hp.

Cel.

Vln. I

Vln. II

Vla.

Vcl.

Cb.

f *ppp* *niente*

p *cresc. poco a poco*

pp *cresc. poco a poco*

ppp *niente*

23 **Swaying, in distress** ♩ = 63

← ♩ = ♩ → **Same tempo, but felt like Tempo II (in eighths)**

Fls. 1 & 2

Fl. 3

Obs. 1 & 2

Cl. 1
Solo
fff always screaming 10

Cl. 2
Solo
fff always screaming 10

B. Cl.

Hn. 1

Hn. 3

Tbns. 1 & 2

Tbn. 3 & Tba.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Hp.

Cel.

Swaying, in distress ♩ = 63

← ♩ = ♩ → **Same tempo, but felt like Tempo II (in eighths)**

Vln. I

Vln. II

Vla.

Vcl.

Cb.

Tempo III (♩ = 56)

26

Fls. 1 & 2

Fl. 3

Obs. 1 & 2

Cl. 1

Cl. 2

B. Cl.

Hn. 1

Hn. 3

Tbns. 1 & 2

Tbn. 3 & Tba.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Hp.

Cel.

Tempo III (♩ = 56)

Vln. I

Vln. II

Vla.

Vcl.

Cb.

33 **Somber, steady, mysterious** ♩ = 76

Fl. 1 *ppp*

Fl. 2 *ppp*

Fl. 3 *ppp*

Obs. 1 & 2

Cls. 1 & 2

B. Cl.

Hn. 1

Hn. 3

Tbns. 1 & 2

Tbn. 3 & Tba.

Perc. 1 (Timp.) *pp sempre*

Perc. 2

Perc. 3 [Mark Tree] *pp*

Perc. 4 [T-Tam] *pp*

Hp. *ppp*

Cel. *ppp*

Ped. sempre →

Somber, steady, mysterious ♩ = 76

Vln. I

Vln. II

Vla.

Vcl. *pizz.* *pp sempre*

Cb. *pizz.* *pp sempre*

38

Fl. 1

Fl. 2

Fl. 3

Obs. 1 & 2
mf mournful, as a dirge

1. Solo

Cls. 1 & 2

B. Cl.

Hn. 1

Hn. 3

Tbns. 1 & 2

Tbn. 3 & Tba.

Perc. 1 (Timp.)

Perc. 2 Chimes *mf*

Perc. 3 Anvil *mf*

Perc. 4 Vibe (hard cord mallet, motor off) *mf*

Hp.

Cel.

-(ped.) →

Vln. I

Vln. II

Vla.

Vcl.

Cb.

46

Fl. 1

Fl. 2

Fl. 3 *to Piccolo*

Ob. 1 *Solo*
mf

Ob. 2

Cls. 1 & 2

B. Cl.

Hn. 1

Hn. 3

Tbns. 1 & 2

Tbn. 3 & Tba.

Perc. 1 (Timp.)
p

Perc. 2 (Chimes)
mf

Perc. 3 (Anvil)
mf

Perc. 4 (Vibe)
mf

Hp.
pp
Ab

Cel.
pp
(ped.) ^ →

Vln. I *div.*
pp
6

Vln. II

Vla.

Vcl.
p

Cb.
p

49

Fl. 1

Fl. 2

Picc.

Ob. 1

Ob. 2

Cl. 1

Cl. 2

B. Cl.

Hn. 1

Hn. 3

Tbns. 1 & 2

Tbn. 3 & Tba.

Perc. 1 (Timp.)

Perc. 2

Perc. 3 [Lg. Sus. Cym.] (med. yarn mallets)

Perc. 4

Hp.

Cel.

Vln. I

Vln. II

Vla.

Vcl.

Cb.

52

Fl. 1 *mf*

Fl. 2 *mf*

Picc. *mf*

Ob. 1 *f* *mf*

Ob. 2 *f* *mf*

Cl. 1 *mf*

Cl. 2 *mf*

B. Cl.

Hn. 1

Hn. 3

Tbns. 1 & 2 *p*

Tbn. 3 & Tba. *p*

Perc. 1 (Timp.) *mf*

Perc. 2 (Chimes) *f*

Perc. 3 (Lg. Sus. Cym.) *mf* (Anvil) *f*

Perc. 4 (Vibe) *f*

Hp. *mf*

Cel. *mf* (ped.)

Vln. I *f*

Vln. II *f* *mf*

Vla. *mf*

Vcl. *mf*

Cb. *mf*

54

Fl. 1 *mp* *p*

Fl. 2 *mp* *p*

Picc.

Ob. 1

Ob. 2

Cl. 1 *mp* *p*

Cl. 2 *mp* *p*

B. Cl.

Hn. 1 *mp*

Hn. 3 *mp*

Tbns. 1 & 2

Tbn. 3 & Tba.

Perc. 1 (Timp.) *mp* *p*

Perc. 2 (Chimes) *mf* *mp*

Perc. 3

Perc. 4 (Vibe) *mf* *mp*

Hp. *mp*

Cel.

Vln. I

Vln. II

Vla.

Vcl. *mp*

Cb. *mp* *p*

← $\text{♩} = \text{♩}$ →

56 Surreal, drunken $\text{♩} = 38$

Fl. 1

Fl. 2 *pp*

Picc.

Obs. 1 & 2

Cl. 1

Cl. 2 *pp*

B. Cl.

Hn. 1 *pp*

Hn. 3 *pp*

Tbns. 1 & 2

Tbn. 3 & Tba.

Perc. 1

Perc. 2 *Marimba*
mf — *pp* — *mf* — *pp* — *mf*

Perc. 3 *Glsp.* (small, brass mallets)
pp sempre

Perc. 4

Hp.
E# B# C#

Cel.
pp sempre
18

Vln. I *unis.*
mf — *pp* — *mf* — *pp* — *mf*
sul pont. *gliss.* *gliss.*

Vln. II

Vla.

Vcl. (pizz.) *pp*

Cb. arco *pp*

57

Fls. 1 & 2

Picc.

Obs. 1 & 2

Cls. 1 & 2

B. Cl.

Hn. 1

Hn. 3

Tbns. 1 & 2

Tbn. 3 & Tba.

Perc. 1

(Marimba)

Perc. 2

pp ————— *mf* ————— *pp* < *mf* > *pp* < *mf* >

Perc. 3

(Glsp.)

Perc. 4

Hp.

pp sempre *gliss.* *gliss.* *gliss.* *gliss.* *gliss.*

Cel.

Vln. I

pp ————— *mf* ————— *pp* < *mf* > *pp* < *mf* >

Vln. II

Vla.

Vcl.

Cb.

58

Fls. 1 & 2

Picc.

Obs. 1 & 2

Cls. 1 & 2

B. Cl.

Hn. 1

Hn. 3

Tbns. 1 & 2

Tbn. 3 & Tba.

Perc. 1

(Marimba)

Perc. 2

pp *mf* *pp* *mf* *pp* *mf*

Perc. 3

(Gisp.)

Perc. 4

Hp.

E♭ F# B; C

Cel.

18 *18* *18*

gliss. *pp* *mf* *pp* *mf* *pp* *mf*

Vln. I

Vln. II

Vla.

Vcl.

Cb.

59

Fls. 1 & 2

Picc.

Obs. 1 & 2

Cls. 1 & 2

B. Cl.

Hn. 1

Hn. 3

Tbns. 1 & 2

Tbn. 3 & Tba.

Perc. 1

(Marimba)

Perc. 2

Perc. 3

Perc. 4

Hp.

Cel.

Vln. I

Vln. II

Vla.

Vcl.

Cb.

The musical score for page 50 features the following instruments and parts:

- Fls. 1 & 2**: Flute parts, mostly silent.
- Picc.**: Piccolo flute, mostly silent.
- Obs. 1 & 2**: Oboe parts, mostly silent.
- Cls. 1 & 2**: Clarinet parts, mostly silent.
- B. Cl.**: Bass Clarinet, mostly silent.
- Hn. 1**: Horn 1, mostly silent.
- Hn. 3**: Horn 3, mostly silent.
- Tbns. 1 & 2**: Trombone 1 & 2, mostly silent.
- Tbn. 3 & Tba.**: Trombone 3 & Tuba, mostly silent.
- Perc. 1**: Percussion 1, mostly silent.
- Perc. 2**: Percussion 2 (Marimba), playing a melodic line with dynamics *pp*, *mf*, *pp*, and *mf*.
- Perc. 3**: Percussion 3, playing a single note with the instruction "(Glsp.)".
- Perc. 4**: Percussion 4, mostly silent.
- Hp.**: Harp, playing a complex glissando figure with multiple slurs and the instruction "gliss." repeated several times.
- Cel.**: Cello, mostly silent.
- Vln. I**: Violin I, playing a melodic line with dynamics *pp*, *mf*, *pp*, and *mf*, and the instruction "gliss.".
- Vln. II**: Violin II, mostly silent.
- Vla.**: Viola, mostly silent.
- Vcl.**: Violoncello, mostly silent.
- Cb.**: Contrabass, mostly silent.

60

Fls. 1 & 2

Picc.

Obs. 1 & 2

Cls. 1 & 2

B. Cl.

Hn. 1

Hn. 3

Tbns. 1 & 2

Tbn. 3 & Tba.

Perc. 1

(Marimba)

Perc. 2

pp *mf* *pp* *mf* *pp* *mf*

Perc. 3

(Glsp.)

Perc. 4

Hp.

E# F# B# C#

Cel.

18

18

18

gliss. *pp* *mf* *pp* *mf* *pp* *mf*

Vln. I

Vln. II

Vla.

Vcl.

Cb.

61

Fls. 1 & 2

Picc.

Obs. 1 & 2

Cls. 1 & 2

B. Cl.

Hn. 1

Hn. 3

Tbns. 1 & 2

Tbn. 3 & Tba.

Perc. 1

(Marimba)

Perc. 2

pp ————— *mf* ————— *pp* < *mf* > *pp* < *mf* >

Perc. 3

(Glsp.)

Perc. 4

Hp.

gliss.

gliss.

gliss.

gliss.

Cel.

Vln. I

pp ————— *mf* ————— *pp* < *mf* > *pp* < *mf* >

Vln. II

Vla.

Vcl.

Cb.

62

Fls. 1 & 2

Picc.

Obs. 1 & 2

Cls. 1 & 2

B. Cl.

Hn. 1

Hn. 3

Tbns. 1 & 2

Tbn. 3 & Tba.

Perc. 1

(Marimba)

Perc. 2

pp *mf* *pp* *mf* *pp* *mf*

Perc. 3

(Gls.)

Perc. 4

Hp.

E₂ F₂ B₂ C₃ D₃

Cel.

18 *18* *18*

Ped.

Vln. I

gliss. *pp* *mf* *pp* *mf* *pp* *mf*

Vln. II

Vla.

Vcl.

Cb.

63

Fls. 1 & 2

Picc.

Obs. 1 & 2

Cls. 1 & 2

B. Cl.

Hn. 1

Hn. 3

Tbns. 1 & 2

Tbn. 3 & Tba.

Perc. 1

(Marimba)

Perc. 2 *pp* *mf*

Perc. 3 (Glsp.)

Perc. 4

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

Cel.

Vln. I *pp* *mf* *gliss.*

Vln. II

Vla.

Vcl.

Cb. #0.

64 **Tempo I** (♩ = 112)

Fls. 1 & 2

Picc.

Obs. 1 & 2

Cl. 1

Cl. 2

B. Cl.

Hn. 1

Hn. 3

Tbns. 1 & 2

Tbn. 3 & Tba.

Perc. 1
(Marimba)

Perc. 2
(Lg. T-Tom)

Perc. 3

Perc. 4
(B. Dr.)

Hp.

Cel.

Vln. I

Vln. II

Vla.

Vcl.

Cb.

ppp cresc. poco a poco

niente

p cresc. poco a poco

pp cresc. poco a poco

73 **Tempo III** (♩ = 56)

The score is divided into two systems. The first system (measures 73-84) features woodwinds (Flutes 1 & 2, Piccolo, Oboes 1 & 2, Clarinets 1 & 2, Bass Clarinet, Horns 1 & 3, Trombones 1 & 2, Trombone 3 & Tuba), Percussion (Timp., Bongos, Lg. T-Tom, Sm. T-Tom, B. Dr., T-Tam), Harp, and Cello/Double Bass. The second system (measures 85-96) features Violins I & II, Viola, Violoncello, and Contrabasso. The woodwinds and brass play sixteenth-note patterns with sixteenth rests, often marked with a '6' for sixteenth notes. The percussion section includes a 'Solo' for the Timp. and various tom-tom patterns. The strings play sustained notes with tremolos. Dynamics include *pp*, *ff*, *ffz*, *ffpp*, and *ff*. A '3.' marking indicates a triplet in the Tuba part.

Fl. 1
Fl. 2
Picc.
Ob. 1
Ob. 2
Cl. 1
Cl. 2
B. Cl.
Hn. 1
Hn. 3
Tbns. 1 & 2
Tbn. 3 & Tba.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Hp.
Cel.
Vln. I
Vln. II
Vla.
Vcl.
Cb.

pp < *ff*
ffz
pp < *ff*
ffz
pp < *ff*
ffz
(Timp.) *ffz*
Solo
ffz pp < *ff pp* < *ff*
(Bongos, Lg. T-Tom) *ffz*
(Sm. T-Tom) *ffz*
(B. Dr.) *ffz*
(T-Tam) *ffz*
3.
3.
3.

75

Fl. 1
Fl. 2
Picc.
Ob. 1
Ob. 2
Cl. 1
Cl. 2
B. Cl.
Hn. 1
Hn. 3
Tbns. 1 & 2
Tbn. 3 & Tba.
Perc. 1 (Timp.)
Perc. 2
Perc. 3
Perc. 4
Hp.
Cel.
Vln. I
Vln. II
Vla.
Vcl.
Cb.

sfz pp *ff pp* *ff pp* *ff* *sfz pp* *ff* *pp* *f* *pp* *mf* *pp*

3

78

Fls. 1 & 2

Picc.

Obs. 1 & 2

Cls. 1 & 2

B. Cl.

Hn. 1

Hn. 3

Tbns. 1 & 2

Tbn. 3 & Tba.

Perc. 1 (Timp.)
niente

Perc. 2

Perc. 3

Perc. 4 (T-Tam)
pp

Hp.

Cel.

Vln. I

Vln. II

Vla.

Vcl. arco
ppp

Cb. pizz.
ppp

mf

ppp

mp

ppp