

Appendix 2: Complete Score

Resurrection

shawn garmon

Instrumentation

Piccolo
2 C flutes (1 fl. dbl. pic.)
Alto Flute in G
Bass Flute
2 Oboes
2 Clarinets in A
Bb Bass Clarinet
Bassoon
Contrabassoon (dbl. bsn.)
4 Horns in F
3 Trumpets
2 Tenor Trombones
Bass Trombone
Tuba

Harp

Percussion

Metal

Chimes
Thundersheet
Nipple Gongs
Cowbell
Crash Cymbal
Triangle
Ancient Cymbals
Orchestra Bells
Vibraphone
Tam-Tam

Skins

Bass Drum
Tom-Toms
Snare

Sound Effects

Wind Machine
Siren
Rainsticks (2 lg.)
Bird Whistles

Wood

Woodblocks
Marimba
Sandblocks
Bamboo Chimes

Violin I, II
Viola
Violincello
Contrabass (B ext.)

Instructions

The arrow above a note denotes that the performer should play the absolute highest note possible.

gl. means glissando

The 2, 3, or 4 vertical lines represent the strings of the string family instruments. Due to complications with the computer program, no vertical line could be drawn in the middle of the vertical lines, as this symbol represents a deadening of the strings where no pitch is heard, but instead a scratch-like sound effect is produced.

Resurrección

1.

s. garmon

♩=80 *poco accel.* ♩=108

Piccolo

Flute 1.2

Alto Flute

Bass Flute

Oboe 1.2

Clarinet in A 1.2

Bass Clarinet in Bb

Bassoon 1.2

Contrabassoon 1.2

Horn in F 1.3

Horn in F 2.4

Trumpet in Bb 1.2

Trumpet in Bb 3

Tenor Trombone 1.2

Bass Trombone

Tuba

Percussion

Percussion

Percussion

Percussion

Bass Drum

Antique Cymbals

Harp

Violin I

Violin II

Viola

Violoncello solo

Violoncello

Double Bass (B ext.)

wind machine

thundersheet

metal chimes

cowbell

bamboo chimes

knock on body

knock on body

div. (6 play upper three strings, 6 play lower three)

div. (4 play upper three strings, 4 play lower three)

14 *accel.* $\downarrow = 120$ no vib. *fff*

Picc. *fff*

Fl.

A. Fl.

B. Fl.

Ob.

Cl.

B. Cl. *mf* *fff*

Bsn. *mf* *fff*

Cbsn. *p* *mf* *fff*

14

Hrn.

Tpt. *mf* *fff* 1. & 2. unit. *div. no vib.*

Tbn.

B. Tbn.

Tba.

14 *accel.* $\downarrow = 120$

Perc. *mf* *mp* *mf* *mp* *f* *mf* *f* *mf* *fff*

Perc. *ff* *mp* *f* *mf* *ff* *f* *f*

Perc. snare R.S. (rim shot) *f* *ff* (lg. rainstick (2))

Perc. triangle *mf* *f* metal chimes *f* *accel.* siren *fff*

B. D. *mp* *p* *mp* *p* *mf* *p* *mf* *f* *mf* *f*

A. Cym.

Hrp.

14 *accel.* $\downarrow = 120$ no vib. *gliss.*

Vln. I *mf* *mp* *mp* *accel.* *mp* *mf* *f* *mf* *mf* *fff*

Vln. II *mf* *f* *mp* *f* *mf* *f* *mf* *f* *mf* *fff* *no vib.* *div.*

Vla. *p* *mf* *p* *mf* *f* *mp* *mf* *f* *mp* *f* *mf* *fff* *no vib.* *gliss.*

Vc. solo

Vc. *mp* *mf* *p* *f* *f* *mp* *mp* *mf* *f* *mf* *f* *mf* *fff* *no vib.* *sol. ad*

Db.

24 *rall.* $\text{♩} = 66$

Picc. *pp*

Fl.

A. Fl.

B. Fl.

Ob.

Cl.

B. Cl.

Bsn.

Cbsn.

p *mp* *mf* *mf*

24

Hrn.

Tpt.

Tbn.

B. Tbn.

Tba.

pp *mp*

24 *rall.* $\text{♩} = 66$

Perc.

Perc.

Perc.

Perc.

B. D.

A. Cym.

pp *mf* *pp* *mp*

crotales *w/ hard yarn mallets*

Hrp.

24 *rit.* *rall.* $\text{♩} = 66$

Vln. I

Vln. II

Vla.

Vc. solo

Vc.

Db.

pp *mf* *pp* *mf*

42 *accel.* $\text{♩} = 144$ *ff* *sf* overflow (highest note possible)

Picc. *ff* *sf* overflow (highest note possible)

Fl. *ff* *sf* overflow (highest note possible)

A. Fl. *ff* *sf* overflow (highest note possible)

B. Fl. *ff* *sf* overflow (highest note possible)

Ob. *ff* *sf* overflow (highest note possible)

Cl. *ff* *sf* overflow (highest note possible)

B. Cl. *ff* *sf* overflow (highest note possible)

Bsn. *ff* *sf* overflow (highest note possible)

Cbsn. *ff* *sf* overflow (highest note possible)

42 *ff* *sf* overflow (highest note possible)

Hrn. *ff* *sf* overflow (highest note possible)

1.3 *ff* *sf* overflow (highest note possible)

2.4 *ff* *sf* overflow (highest note possible)

1.2 *ff* *sf* overflow (highest note possible)

Tpt. *ff* *sf* overflow (highest note possible)

Tbn. *ff* *sf* overflow (highest note possible)

B. Tbn. *ff* *sf* overflow (highest note possible)

Tba. *mf* *ff* *sf* overflow (highest note possible)

42 *accel.* $\text{♩} = 144$

Perc. *ff* *sf* overflow (highest note possible)

Perc. *ff* *sf* overflow (highest note possible)

Perc. *ff* *sf* overflow (highest note possible)

Perc. *ff* *sf* overflow (highest note possible)

B. D. *ff* *sf* overflow (highest note possible)

A. Cym. *ff* *sf* overflow (highest note possible)

Hrp. *ff* *sf* overflow (highest note possible)

42 *accel.* $\text{♩} = 144$ *ff* *sf* overflow (highest note possible)

Vln. I *ff* *sf* overflow (highest note possible)

Vln. II *ff* *sf* overflow (highest note possible)

Vla. *ff* *sf* overflow (highest note possible)

Vc. solo *ff* *sf* overflow (highest note possible)

Vc. *ff* *sf* overflow (highest note possible)

Dbl. *ff* *sf* overflow (highest note possible)

51

Picc.

Fl.

A. Fl.

B. Fl.

Ob.

Cl.

B. Cl.

Bsn.

Cbsn.

51

Hrn.

Tpt.

Tbn.

B. Tbn.

Tba.

(8).....

51

Perc.

Perc.

Perc.

Perc.

B. D.

A. Cym.

Hrp.

51

Vln. I

Vln. II

Vla.

Vc. solo

Vc.

Dbl.

53

Picc. *fff*

Fl. *fff*

A. Fl.

B. Fl.

Ob. *fff*

Cl. *fff*

B. Cl. *fff*

Bsn. *fff*

Cbsn. *fff*

53

Hrn. *fff*

Trpt. *fff*

Tbn. *fff*

B. Tbn. *fff*

Tba. *fff*

53

Perc. *fff*

Perc. *fff*

Perc. *fff*

Perc. *fff*

Toms (12 in. -16 in. per space)

B. D. *fff*

A. Cym.

Hrp.

53

Vln. I *fff*

Vln. II *fff*

Vla. *fff*

Vc. solo

Vc. *fff*

Db. *fff*

uni

56 *rall.* $\text{♩} = 120$

Picc. *rall.*

Fl. *rall.*

A. Fl.

B. Fl.

Ob. *rall.*

Cl. *rall.*

B. Cl. *rall.*

Bsn. *rall.*

Cbsn. *rall.*

56 *rall.* $\text{♩} = 120$

Hrn.

Tpt.

Tbn.

B. Tbn.

Tba. *rall.*

56 *rall.* $\text{♩} = 120$

Perc.

Perc.

Perc.

Perc. *rall.* *mf*

B. D.

A. Cym.

Hrp.

56 *rall.* $\text{♩} = 120$

Vln. I *rall.* *f* *gliss.* *mf* (E-F-F#-G-A6-A-B6) *div. a6 (C-A dbl stop)*

Vln. II *rall.* *f* *gliss.* *mf* *uni*

Vla. *rall.* *mp* *f* *gliss.* *mp* *gliss.*

Vc. solo

Vc. *pizz. uni.* *mf* *3* *3* *3* *arco*

Dbl. *pizz.* *mf* *3* *3* *3* *arco* *mp*

66

Picc. *ff* *fff* *ff* *fff*

Fl. *overflow* *norm* 3 3 5

A. Fl.

B. Fl.

Ob. 1 2 *tr*

Cl. 2 *tr*

B. Cl.

Bsn.

Cbsn.

66

Hrn.

Tpt.

Tbn.

B. Tbn.

Tba.

66

Perc.

Perc. *susp. cymbals* *mod* *f* 5 3 3 3

Perc.

Perc.

B. D.

A. Cym.

Hrp.

66

Vln. I *fff* (E-F-F#-G-A#-A-B#-B-C-D#-E)

Vln. II *norm* (E-F-F#-G-A#-A-B#-B-C-D#-E) *fff*

Vla. *div. ae* (C-F-G-A#-D-E) *ff*

Vc. solo

Vc.

Db.

68 *ff* *poco accel.*

Picc. *ff*

Fl. *ff*

A. Fl.

B. Fl.

Ob. *ff*

Cl. *ff*

B. Cl.

Bsn.

Cbsn.

68 *ff* *poco a poco accel.*

Hrn.

Tpt.

Tbn.

B. Tbn.

Tba.

68 *ff* *poco a poco accel.* *Tam-Tam* *ff*

Perc.

Perc.

Perc.

Perc.

B. D.

A. Cym.

Hrp.

68 *ff* *poco a poco accel.*

Vln. I

Vln. II

Vla.

Vc. solo

Vc.

Db.

Pesante con fuoco
♩ = 132

70

Picc. *fff* *gliss.* *gl.*

Fl. *gliss.* *gl.*

A. Fl.

B. Fl.

Ob.

Cl. *fff* *gliss.* *gl.* *at s a2*

B. Cl.

Bsn.

Cbsn.

Hrn.

Tpt.

Tbn.

B. Tbn.

Tba.

Perc. *fff* *gliss.*

Perc. *f* *fff*

Perc. *chaotic improv adding cowbell, woodblock, snare*

B. D.

A. Cym.

Hrp.

Vln. I *gliss.* *div.*

Vln. II *gliss.*

Vla. *div. tremolo*

Vc. solo *div. tremolo*

Vc. *div. tremolo*

Db.

74

Picc. *gf.* *gf.* *overflow* *norm* *ff* 3

FL. *gf.* *gf.* *overflow* *norm* *ff* 3

A. FL. -

B. FL. -

Ob. -

Cl. *ff*

B. Cl. *ff*

Bsn. *ff*

Cbsn. *ff*

Hrn. *ff*

Tpt. *ff*

Tbn. *ff*

B. Tbn. *ff*

Tba. *ff*

Perc. *metal chimes* *ff*

B. D. *ff*

A. Cym. -

Hrp. -

Vln. I *s/s* *3* *enock* *unt.* *ff* *sub. pont.*

Vln. II *norm* *ff*

Vla. *ff*

Vc. solo -

Vc. *ff*

Db. *ff*

77 *poco rall.* $\text{♩} = 116$

Picc. *mp*

Fl. *f* *poco rall.* *mp*

A. Fl.

B. Fl.

Ob.

Cl. *f* *poco rall.*

B. Cl. *poco rall.*

Bsn. *f* *poco rall.*

Cbsn. *f* *poco rall.*

Hrn.

Tpt.

Tbn.

B. Tbn.

Tba.

77 *poco rall.* $\text{♩} = 116$

Perc. *f* *poco rall.*

Perc. *f* *poco rall.*

Perc. *mf* *poco rall.*

Perc. *mf* *poco rall.* *snare only*

B. D. *mf* *poco rall.*

A. Cym. *hard yarn mallet* *fff* *sempre*

Hfp.

77 *poco rall.* $\text{♩} = 116$

Vln. I *norm* *poco rall.* *sesto*

Vln. II *norm* *f* *sesto* *mf* *poco rall.* *sesto*

Vla. *f* *mf* *poco rall.* *aliss* *p* (C-D6-D-E6-E-F-F#-G-A6-A-B6-B)

Vc. solo

Vc. *f* *poco rall.*

Db. *f* *poco rall.* *p* *mf*

83

Picc.

Fl.

A. Fl.

B. Fl.

Ob.

Cl.

B. Cl.

Bsn.

Cbsn.

83

Hrn.

Tpt.

Tbn.

B. Tbn.

Tba.

83

Perc.

Perc.

Perc.

Perc.

B. D.

A. Cym.

Hrp.

83

Vln. I

Vln. II

Vla.

Vc. solo

Vc.

Db.

(G-A6-A-B6-B-C-D6-D-E6-E-F-F#)

tutti

mp

ff

(D-E6-E-F-F#-G-A6-A-B6-B-C-D6)

ff

norm

(B-C-D6-D-E6-E-F-F#)

n

92

Picc.

Fl.

A. Fl.

B. Fl.

Ob.

Cl.

B. Cl.

Bsn.

Cbsn.

Hrn.

Tpt.

Tbn.

B. Tbn.

Tba.

Perc.

Perc.

Perc.

Perc.

B. D.

A. Cym.

Hrp.

Vln. I

Vln. II

Vla.

Vc. solo

Vc.

Db.

mp *ff* *mp* *fff*

ff

ff 3 3 3 3 3 3 3 3

mp *ff*

97

Picc.

Fl.

A. Fl.

B. Fl.

Ob.

Cl.

B. Cl.

Bsn.

Cbsn.

97

Hrn.

Tpt.

Tbn.

B. Tbn.

Tba.

97

Perc.

Perc.

Perc.

Perc.

B. D.

A. Cym.

Hrp.

97

Vln. I

Vln. II

Vla.

Vc. solo

Vc.

Db.

Vib

ff

ff

ff

mp

fff

gliss.

p

(G-A-B-B-B-C-D-E-E-F-F#)

ff

mp

fff

gliss.

(C-D-E-E-F-F#-G)

gliss.

104 poco rall.

Picc.

Fl.

A. Fl.

B. Fl.

Ob.

Cl.

B. Cl.

Bsn.

Cbsn.

104

Hrn.

Tpt.

Tbn.

B. Tbn.

Tba.

104 poco rall.

Perc.

Perc.

Perc.

Perc.

B. D.

A. Cym.

Hrp.

104 poco rall.

Vln. I

Vln. II

Vla.

Vc. solo

Vc.

Db.

(E-F-F#-G-A#-A-B#-B-C-D#-D-E)

(A-B#-B-C-D#-D-E#-E-F-F#-G-A)

(D-E#-E-F-F#-G-A#-A-B#-B-C-D#)

(B-C-D#-D-E#-E-F-F#)

mp

ff

n

ff

poco rall.

poco rall.

113 $\text{♩} = 80$

Picc. Fl. A. Fl. B. Fl. Ob. Cl. B. Cl. Bsn. Cbsn.

113

Hrn. Tpt. Tbn. B. Tbn. Tba.

113 $\text{♩} = 80$

Perc. Perc. Perc. Perc. B. D. A. Cym. Hrp.

113 $\text{♩} = 80$

Vln. I Vln. II Vla. Vc. solo Vc. Db.

118 *rall.* $\downarrow=50$

Picc.

Fl.

A. Fl.

B. Fl.

Ob.

Cl.

B. Cl.

Bsn.

Cbsn.

118

Hrn.

Tpt.

Tbn.

B. Tbn.

Tba.

118 *rall.* $\downarrow=50$

Perc.

Perc.

Perc.

Perc.

B. D.

A. Cym.

Hrp.

118 *rall.* $\downarrow=50$

Vln. I

Vln. II

Vla.

Vc. solo

Vc.

Db.

1 $\text{♩} = 36$ reflective

Picc. $\text{♩} = 36$ reflective

Fl.

A. Fl.

B. Fl. p mf mp

Ob.

Cl.

B. Cl.

Bsn.

Cbsn.

Hrn.

Tpt.

Tbn.

B. Tbn.

Tba.

Perc. $\text{♩} = 36$

mod. susp. cymb. mp scrape w/metal triangle feather

snare w/brushes p

snare w/brushes p

B. D. p pp p

A. Cym. f

Hrp.

Vln. I $\text{♩} = 36$ reflective n pp

Vln. II

Vla. sof p sof $a2$ $f < mp$

Vc. solo

Vc. sof $a2$ $f < mp$

Db.

16

Picc.

Fl.

A. Fl.

B. Fl. *mf*

Ob.

Cl.

B. Cl.

Bsn. *mp*

Cbsn. *p*

16

Hrn.

Tpt.

Tbn.

B. Tbn.

Tba.

16

Perc. *Mar* *p* *Vib* *let all notes ring* *mf* *mp*

Perc. *p*

Perc.

Perc. *snare/drums* *mp* *p*

B. D. *p*

A. Cym. *f*

Hrp.

16

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

Vln. II *div. abt step C & E* *mp* *p*

Vla. *div.* *p* *mp* *p* *pp*

Vc. solo

Vc.

Dbl.

29 *accel.* ♩=65 *Pesante*

Picc.
Fl.
A. Fl.
B. Fl.
Ob.
Cl.
B. Cl.
Bsn.
Cbss.

29

Hrn.
Tpt.
Tbn.
B. Tbn.
Tba.

29 *accel.* ♩=65

Perc.
Perc.
Perc.
Perc. *sand blocks*
B. D.
A. Cym.
Hrp.

29 *accel.* ♩=65 *Pesante*

Vln. I
Vln. II
Vla.
Vc. solo
Vc.
Db.

39 *rall.* ♩=50

Picc. Fl. A. Fl. B. Fl. Ob. Cl. B. Cl. Bsn. Cbsn.

39

Hrn. Tpt. Tbn. B. Tbn. Tba.

39 *rall.* ♩=50

Perc. Perc. Perc. Perc. B. D. A. Cym.

39

Hrp.

39 *rall.* ♩=50 *contemplative* *div.* *uni.*

Vln. I Vln. II Vla. Vc. solo Vc. Db.

50

Picc.

Fl.

A. Fl.

B. Fl.

Ob.

Cl.

B. Cl.

Bsn.

Cbsn.

Hrn.

Tpt.

Tbn.

B. Tbn.

Tba.

Perc.

Perc.

Perc.

Perc.

B. D.

A. Cym.

Hrp.

Vln. I

Vln. II

Vla.

Vc. solo

Vc.

Db.

63 ♩ = 46

Picc.

Fl.

A. Fl.

B. Fl.

Ob.

Cl.

B. Cl.

Bsn.

Cbsn.

63

Hrn.

Tpt.

Tbn.

B. Tbn.

Tba.

63 ♩ = 46

Perc.

Perc.

Perc.

Perc.

B. D.

A. Cym.

Hrp.

63 ♩ = 46

Vln. I

Vln. II

Vla.

Vc. solo

Vc.

Dbl.

77 *tenuto* *rall.* $\text{♩} = 35$

Picc. *mp*

Fl. *mp*

A. Fl.

B. Fl.

Ob.

Cl. *mf*

B. Cl.

Bsn.

Cbsn.

77

Hrn. *mp*

Tpt.

Tbn.

B. Tbn.

Tba.

77 *tenuto* *rall.* $\text{♩} = 35$ **Vib** *let all notes ring*

Perc. *p*

Perc.

Perc. *snare w/brushes* *mp*

Perc.

B. D.

A. Cym. *f*

Hrp.

77 *tenuto* *rall.* $\text{♩} = 35$

Vln. I *mf* *p* *mp* *f* *pp*

Vln. II *mf* *p* *mp* *f* *pp* *solo* *soli a2*

Vla. *mf* *p* *mp* *f* *pp* *solo* *soli a2*

Vc. solo

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

Db. *mf* *p* *mp* *f*

93

Picc. *mf*

Fl. *mp* *mf* *mf* *mf*

A. Fl.

B. Fl.

Ob.

Cl. *mp* *mp* *mf* *mf* *mf*

B. Cl.

Bsn.

Cbsn.

93

Hrn.

Tpt. *mp* *mp* *mf* *mf*

Tbn. *mp* *mf*

B. Tbn.

Tba.

93

Perc. *mf*

Perc.

Perc.

Perc.

B. D.

A. Cym. *ff*

Hrp.

93

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

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

Vla. *mp* *mp* *mf* *mf*

Vc. solo *p*

Vc.

Dbl.

108 rall. tenuto ♩=76

Picc. *mf*

FL. *mp* *mf < f* *mf < f* *f* *mf* *sof.*

A. FL.

B. FL.

Ob.

Cl. *mf < f* *mf < f*

B. Cl.

Bsn.

Cbsn.

108

Hrn.

Tpt. *mf < f* *mf < f* *mf < f*

Tbn.

B. Tbn.

Tba.

108 rall. tenuto ♩=76

Perc. *f* *sup. cymb.*

Perc.

Perc.

Perc.

B. D.

A. Cym. *f*

Hrp.

108 rall. tenuto ♩=76

Vln. I *n < pp*

Vln. II *tutti* *n < pp*

Vla. *tutti* *n < pp*

Vc. solo

Vc. *n < pp*

Db. *n < pp*

121

Picc.

Fl.

A. Fl.

B. Fl.

Ob.

Cl.

B. Cl.

Bsn.

Cbsn.

121

Hrn.

Tpt.

Tbn.

B. Tbn.

Tba.

121

Perc.

Perc.

Perc.

Perc.

B. D.

A. Cym.

Hrp.

pedal per chord (can be played by vibes, if necessary)

121

Vln. I

Vln. II

Vla.

Vc. solo

Vc.

Dbl.

129 *Elegy*
rall. $\text{♩} = 40$ *intimissimo*

Picc. *mf*

Fl.

A. Fl.

B. Fl.

Ob.

Cl. *sol.* *dec.* *mf* *rall.*

B. Cl.

Bsn.

Cbsn.

129 *gently*

Hrn.

Tpt.

Tbn.

B. Tbn.

Tba.

pp

2. gently

pp

129 $\text{♩} = 40$

Perc.

Perc.

Perc.

Perc.

B. D.

A. Cym.

rall.

Hrp.

129 $\text{♩} = 40$ *intimissimo*

Vln. I *mp* *rall.* *div.* *n.* *uni.* *pp* *p* *mp*

Vln. II *uni.* *mp* *pp* *p*

Vla. *uni.* *mp* *rall.* *pp* *p*

Vc. solo

Vc. *uni.* *mp* *rall.* *p*

Db. *mp* *n.*

141

Picc.

Fl.

A. Fl.

B. Fl.

Ob.

Cl.

B. Cl.

Bsn.

Cbsn.

Hrn.

Tpt.

Tbn.

B. Tbn.

Tba.

Perc.

Perc.

Perc.

Perc.

B. D.

A. Cym.

Hrp.

Vln. I

Vln. II

Vla.

Vc. solo

Vc.

Db.

p

div. a8 (E) a4 (C) a8 (G) a4 (D)

div. a8 (A) a4 (C) a8 (A) a4 (D)

154

Picc.

Fl.

A. Fl.

B. Fl.

Ob.

Cl.

B. Cl.

Bsn.

Cbsn.

154

Hrn.

Tpt.

Tbn.

B. Tbn.

Tba.

154

Perc.

Perc.

Perc.

Perc.

B. D.

A. Cym.

154

Hrp.

154

Vln. I

Vln. II

Vla.

Vc. solo

Vc.

Dbl.

167 *poco accel.*

Picc.

Fl.

A. Fl.

B. Fl.

Ob.

Cl.

B. Cl.

Bsn.

Cbsn.

167

Hrn.

Tpt.

Tbn.

B. Tbn.

Tba.

167 *poco accel.*

Perc.

Perc.

Perc.

Perc.

B. D.

A. Cym.

Hrp.

167 *poco accel.*

Vln. I

Vln. II

Vla.

Vc. solo

Vc.

Db.

177 $\text{♩} = 80$ poco accel. $\text{♩} = 92$ poco accel. $\text{♩} = 104$

Picc. Fl. A. Fl. B. Fl. Ob. Cl. B. Cl. Bsn. Cbsn.

177 $\text{♩} = 80$ poco accel. $\text{♩} = 92$ poco accel. $\text{♩} = 104$

Hrn. Tpt. Tbn. B. Tbn. Tba.

177 $\text{♩} = 80$ poco accel. $\text{♩} = 92$ poco accel. $\text{♩} = 104$

Perc. Perc. Perc. Perc. B. D. A. Cym. Hrp.

177 $\text{♩} = 80$ poco accel. $\text{♩} = 92$ poco accel. $\text{♩} = 104$ $\text{♩} = 8^{su}$

Vln. I Vln. II Vla. Vc. solo Vc. Db.

183 *Pesante* *overblow fl. timp*
♩ = 80

Picc. *fff*
overblow fl. timp

Fl. *fff*

A. Fl. *fff*

B. Fl. *fff*

Ob. *fff*

Cl. *fff*

B. Cl. *fff*

Bsn. *fff*

Cbsn. *fff*

Hrn. *fff*

Tpt. *fff*

Tbn. *fff*

B. Tbn. *fff*

Tba. *fff*

Perc. *fff*

Perc. *fff*

Perc. *fff*

Perc. *fff*

B. D. *fff*

A. Cym. *fff*

Hrp. *fff*

Vln. I *fff*

Vln. II *fff*

Vla. *fff*

Vc. solo *fff*

Vc. *fff*

Db. *fff*

183 *Pesante*
♩ = 80

(A-B6-B-C-D6-D) *fff* *alleg.* *div. ac.* *mp*

(B6-A-B6-B-C-D6-D-E6-E-F-G-AB) *fff* *alleg.* *div. ac.* *mp*

(G-D-B6-A-B6-B-C-C+D-E-E-F-F+G) *fff* *alleg.* *div. ac.* *mp*

tutti (C/3, F#3, Bb3) *fff* *alleg.* *div. ac.* *mp*

(B-C-E6-F-F+G-A-B6) *fff* *alleg.* *div. ac.* *mp*

191 $\downarrow = 56$

Picc. *mf*

Fl.

A. Fl.

B. Fl.

Ob. *f* $\sharp 6$

Cl.

B. Cl.

Bsn. *mf*

Cbsn. *mf*

191

Hrn.

Tpt.

Tbn. *mf*

B. Tbn.

Tba.

191 $\downarrow = 56$

Perc. *mf* Mar

Perc. *mf*

Perc. *mf* *hanjing niyue qunp* *l.v.*

Perc. *mp* *f*

B. D. *p* *mp*

A. Cym. *f* *l.v.* *f*

Hrp.

191 $\downarrow = 56$ Questioning *Con molto espressivo*

Vln. I *pp* *mf*

Vln. II *p* *mf* $\sharp 6$ *f*

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

Vc. solo

Vc. *pp* *mf* *umi.* *n < mp*

Db. *pp* *mf*

204

This page of the musical score, starting at measure 204, includes the following instruments and parts:

- Picc.**: Piccolo part, starting with a forte (*f*) dynamic.
- Fl.**: Flute part.
- A. Fl.**: Alto flute part.
- B. Fl.**: Bass flute part.
- Ob.**: Oboe part, featuring a second ending marked with a *mf* dynamic.
- Cl.**: Clarinet part, starting with a first ending marked *mf* and a second ending marked *mf* with a sharp sign.
- B. Cl.**: Bass clarinet part, featuring a first ending marked *f*.
- Bsn.**: Bassoon part, featuring a first ending marked *mf* and a sharp sign.
- Cbsn.**: Contrabassoon part, starting with a first ending marked *f*.
- Hrn.**: Horn part, featuring a first ending marked *mf* and a sharp sign.
- Tpt.**: Trumpet part, featuring a first ending marked *mf*.
- Tbn.**: Tenor trombone part, featuring a second ending marked *mf*.
- B. Tbn.**: Bass trombone part, starting with a first ending marked *mf*.
- Tba.**: Baritone trombone part, featuring a first ending marked *f* and a sharp sign.
- Perc.**: Percussion part, including:
 - Maracas, indicated by a box labeled "Mar".
 - Bass drum (B.D.).
 - Cymbals (A. Cym.).
 - Hi-hat (Hp.).
- Vln. I**: Violin I part, starting with a *mf* dynamic.
- Vln. II**: Violin II part, starting with a first ending marked *f* and a sharp sign.
- Vla.**: Viola part, featuring a second ending marked *mf* and a sharp sign.
- Vc. solo**: Solo Violoncello part.
- Vc.**: Violoncello part, featuring a first ending marked *mf*.
- Db.**: Double bass part, starting with a first ending marked *f*.

218

Picc. *overflow fl. timp.*
fff

Fl. *overflow fl. timp.*
fff

A. Fl.

B. Fl.

Ob. *1. #G*
fff

Cl. *1. bB*
fff

B. Cl. *1.*
mf

Bsn.

Cbsn.

218

Hrn.

Tpt.

Tbn.

B. Tbn.

Tba.

218

Perc.

Perc.

Perc.

Perc.

B. D.

A. Cym.

Hrp.

218

Vln. I *solo*
mf

Vln. II *div. ar(5th) & 4th*
fff

Vla. *div. ar(5th) & 4th*
fff

Vc. solo *solo*
mp

Vc.

Db.

229 *rall.* $\text{♩} = 50$

Picc. *mp* *mp < f*

Fl. *mp* *mp < f*

A. Fl.

B. Fl.

Ob. *mp* *mp* *f*

Cl. *mp*

B. Cl.

Bsn. *mf* *f*

Cbsn.

229 *rall.* *mf* *f*

Hrn. *mf* *f*

Tpt. *mf* *f*

Tbn. *rall.*

B. Tbn.

Tba.

229 *rall.* $\text{♩} = 50$

Perc.

Perc.

Perc.

Perc.

B. D.

A. Cym.

Hrp. *mp* *let all notes ring*

229 *rall.* $\text{♩} = 50$ *legatissimo*

Vln. I *mp* *p < mp* *p*

Vln. II *mp* *p < mp* *p* *soló a6* *f*

Vla. *mp* *p < mp* *p* *soló a6 div 3/3*

Vc. soló

Vc. *mp* *p < mp* *p*

Dbl. *mp* *p < mp* *p*

239

Picc.

Fl.

A. Fl.

B. Fl.

Ob.

Cl.

B. Cl.

Bsn.

Cbsn.

239

Hrn.

Tpt.

Tbn.

B. Tbn.

Tba.

239

Perc.

Perc.

Perc.

Perc.

B. D.

A. Cym.

Hrp.

239

Vln. I

Vln. II

Vla.

Vc. solo

Vc.

Dbl.

250 *accel.* . . . ♩=60 *poco accel.*

Picc. *ff*

Fl.

A. Fl.

B. Fl.

Ob.

Cl.

B. Cl.

Bsn.

Cbsn.

250

Hrn.

Tpt.

Tbn.

B. Tbn.

Tba.

250 *accel.* . . . ♩=60 **Mar** *poco accel.*

Perc.

Perc.

Perc.

Perc.

B. D.

A. Cym.

Hrp.

250 *div.* *accel.* . . . ♩=60 *poco accel.*

Vln. I

Vln. II

Vla.

Vc. solo

Vc.

Db.

261 ♩=80 con Energia

Picc.

Fl.

A. Fl.

B. Fl.

Ob.

Cl.

B. Cl.

Bsn.

Cbsn.

261

Hrn.

Tpt.

Tbn.

B. Tbn.

Tba.

261 ♩=80 con Energia

Perc.

Perc.

Perc.

Perc.

B. D.

A. Cym.

Hrp.

261 ♩=80 con Energia

Vln. I

Vln. II

Vla.

Vc. solo

Vc.

Dbl.

265 *rall.* $\text{♩} = 50$

Picc. *mf*

Ff. *mf*

A. Fl.

B. Fl.

Ob.

Cl. *mf* *mp*

B. Cl. *mp*

Bsn. *mf* *mp* *p*

Cbsn.

265 *rall.* $\text{♩} = 50$

Hrn.

Tpt. *mf*

Tbn. *mf*

B. Tbn.

Tba.

265 *rall.* $\text{♩} = 50$

Perc. *p* *ff*

B. D.

A. Cym.

Hrp.

265 *rall.* $\text{♩} = 50$

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. solo

Vc. *div. mp*

Db.

273 rit. ♩=42 patimento "Death of ego"

Picc.

Fl.

A. Fl.

B. Fl.

Ob.

Cl.

B. Cl.

Bsn.

Cbsn.

273

Hrn.

Tpt.

Tbn.

B. Tbn.

Tba.

273 rit. ♩=42 "Death of ego"

Perc.

Perc.

Perc.

Perc.

B. D.

A. Cym.

Hrp.

273 rit. ♩=42 patimento "Death of ego"

Vln. I

Vln. II

Vla.

Vc. solo

Vc.

Db.

285

Picc. Fl. A. Fl. B. Fl. Ob. Cl. B. Cl. Bsn. Cbsn.

285

Hrn. Tpt. Tbn. B. Tbn. Tba.

285

Perc. Perc. Perc. Perc. B. D. A. Cym. Hrp.

285

Vln. I Vln. II Vla. Vc. solo Vc. Db.

295 *Pesante*

Picc. *fff*

Fl. *fff*

A. Fl.

B. Fl.

Ob. *fff*

Cl. *fff*

B. Cl.

Bsn. *mp* *fff*

Cbsn.

Hrn.

Tpt.

Tbn.

B. Tbn.

Tba.

Perc.

Perc.

Perc. *f* *ff*

Perc.

B. D.

A. Cym.

Hrp.

Vln. I *fff*

Vln. II *fff*

Vla. *fff* (C-D6-D-E6-E-F#-A-B)

Vc. solo *mf*

Vc. *fff* (C-G-D6-D-E6-E-F#-A-B)

Db. *fff* (B-D-E6-E-F#-G-A6-B)

305

Picc.

Fl.

A. Fl.

B. Fl.

Ob.

Cl.

B. Cl.

Bsn.

Cbsn.

305

Hrn.

Tpt.

Tbn.

B. Tbn.

Tba.

305

Perc.

Perc.

Perc.

Perc.

B. D.

A. Cym.

Hrp.

305

Vln. I

Vln. II

Vla.

Vc. solo

Vc.

Dbl.

316 *rall.* ♩=60

Picc.

Fl.

A. Fl.

B. Fl.

Ob.

Cl.

B. Cl.

Bsn.

Cbsn.

316

Hrn.

Tpt.

Tbn.

B. Tbn.

Tba.

316 *rall.* ♩=60

Perc.

Perc.

Perc.

Perc.

B. D.

A. Cym.

Mar

Hrp.

316 *rall.* ♩=60

Vln. I

Vln. II

Vla.

Vc. solo

Vc.

Dbl.

con sord.

soli a4

333 ♩ = 66

Picc. *mf*

Fl. *mf* *al solo*

A. Fl.

B. Fl.

Ob.

Cl. *p* *mf*

B. Cl.

Bsn. *mf* *mp* *< mf >* *mp* *n* *mp* *p* *mf*

Cbsn.

333

Hrn.

Tpt.

Tbn.

B. Tbn.

Tba. *mf*

333 ♩ = 66

Perc.

Perc.

Perc.

Perc. *O. B.* *mod. yn mlt* *f* *mf*

B. D.

A. Cym.

Hrp.

333 ♩ = 66

Vln. I *p* *mf*

Vln. II *p* *mf*

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

Vc. solo *n* *mp* *mf* *mp* *< mf >* *mp* *pp* *mp* *mf*

Vc. *div. senza sord.* *mf*

Dbl.

350 rit. \downarrow = 52

Picc. rit. \downarrow = 52

Fl. *mf*

A. Fl.

B. Fl.

Ob.

Cl.

B. Cl.

Bsn.

Cbsn.

Hrn.

Tpt.

Tbn.

B. Tbn.

Tba.

Perc.

Perc.

Perc.

Perc.

B. D.

A. Cym.

Hfp.

Vln. I *div. a4*

Vln. II *div. a4*

Vla. *div. a3*

Vc. solo *mp*

Vc. *(E $\frac{1}{2}$, F# $\frac{1}{2}$, A $\frac{1}{2}$)* *div. a4* *(B $\frac{1}{2}$, D $\frac{1}{2}$, F# $\frac{1}{2}$)* *(D $\frac{1}{2}$, F $\frac{1}{2}$, A $\frac{1}{2}$)* *(Bb $\frac{1}{2}$, D $\frac{1}{2}$, F $\frac{1}{2}$)*

Db.

361 rit. $\text{♩} = 50$

Picc. Fl. A. Fl. B. Fl. Ob. Cl. B. Cl. Bsn. Cbsn.

361

Hrn. Tpt. Tbn. B. Tbn. Tba.

361 rit. $\text{♩} = 50$

Perc. Perc. Perc. Perc. B. D. A. Cym.

361

Hrp.

361 rit. $\text{♩} = 50$

Vln. I Vln. II Vla. Vc. solo Vc. Db.

372 tenuto $\text{♩} = 45$ dolce

Picc.

Fl.

A. Fl.

B. Fl.

Ob.

Cl.

B. Cl.

Bsn.

Cbsn.

372

Hrn.

Tpt.

Tbn.

B. Tbn.

Tba.

372 tenuto $\text{♩} = 45$

Perc.

Perc.

Perc.

Perc.

B. D.

A. Cym.

Hrp.

372 tenuto $\text{♩} = 45$ dolce

Vln. I

Vln. II

Vla.

Vc. solo

Vc.

Dbl.

mp

p

mf

f

mf

p

mp

div.

pizz.

arco

pizz.

mf

p

379

Picc.

Fl.

A. Fl.

B. Fl.

Ob.

Cl.

B. Cl.

Bsn.

Cbsn.

379

Hrn.

Tpt.

Tbn.

B. Tbn.

Tba.

379

Perc.

Perc.

Perc.

Perc.

B. D.

A. Cym.

Hrp.

379

Vln. I

Vln. II

Vla.

Vc. solo

Vc.

Dbl.

385

Picc.

Fl.

A. Fl.

B. Fl.

Ob.

Cl.

B. Cl.

Bsn.

Cbsn.

385

Hrn.

Tpt.

Tbn.

B. Tbn.

Tba.

legato

385

Perc.

Perc.

Perc.

Perc.

B. D.

A. Cym.

Hrp.

385

Vln. I

Vln. II

Vla.

Vc. solo

Vc.

Db.

395

Picc.

Fl.

A. Fl.

B. Fl.

Ob.

Cl.

B. Cl.

Bsn.

Cbsn.

395

Hrn.

Tpt.

Tbn.

B. Tbn.

Tba.

395

Perc.

Perc.

Perc.

Perc.

B. D.

A. Cym.

Hrp.

395

Vln. I

Vln. II

Vla.

Vc. solo

Vc.

Dbl.

407

Picc.

Fl.

A. Fl.

B. Fl.

Ob.

Cl.

B. Cl.

Bsn.

Cbsn.

407

Hrn.

Tpt.

Tbn.

B. Tbn.

Tba.

407

Perc.

Perc.

Perc.

Perc.

B. D.

A. Cym.

Hrp.

407

Vln. I

Vln. II


Vla.


Vc. solo


Vc.


Dbl.

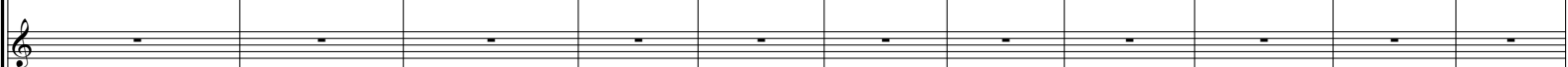
419 accel.


Picc. 


Fl. 


A. Fl. 


B. Fl. 

Ob. 


Cl. 


B. Cl. 

Bsn. 

Cbsn. 

419

Hrn. 


Tpt. 


Tbn. 


B. Tbn. 


Tba. 


419 wind machine *pp* accel.

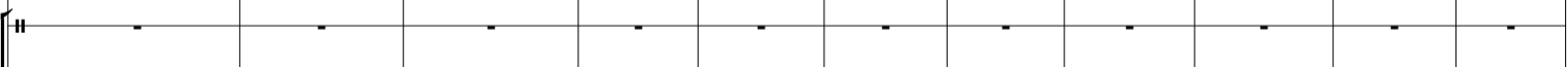
Perc. 

Perc. 

Perc. 

Perc. 

B. D. 

A. Cym. 

Hrp. 

419 accel.

Vln. I 

Vln. II 

Vla. 

Vc. solo 

Vc. 

Dbl. 

Musical score page 97, measures 430-438. Tempo: ♩ = 72.

Woodwinds: Picc., Fl., A. Fl., B. Fl., Ob., Cl., B. Cl., Bsn., Cbsn.

Brass: Hrn., Tpt., Tbn., B. Tbn., Tba.

Percussion: Perc. (5 staves), B. D., A. Cym.

Other: Hp., Vln. I, Vln. II, Vla., Vc. solo, Vc., Db.

Measures 430-438 contain musical notation for various instruments. The Percussion part (5 staves) includes dynamics (p, mp, mf, f) and specific instrument indications: tubular bells, snare w/br., metal cymes, (g) rattaché (2), and bird whistle (2). The Db part has a *pp* dynamic marking.

440 *accel.* ♩=80 *con Spirito*

Picc. Fl. A. Fl. B. Fl. Ob. Cl. B. Cl. Bsn. Cbsn.

440

Hrn. Tpt. Tbn. B. Tbn. Tba.

440 *accel.* ♩=80 *con Spirito*

Perc. Perc. Perc. Perc. B. D. A. Cym. Hrp.

440 *accel.* ♩=80 *con Spirito*

Vln. I Vln. II Vla. Vc. solo Vc. Db.

447

Picc.

Fl.

A. Fl.

B. Fl.

Ob.

Cl.

B. Cl.

Bsn.

Cbsn.

447

Hrn.

Tpt.

Tbn.

B. Tbn.

Tba.

447

Perc.

Perc.

Perc.

Perc.

B. D.

A. Cym.

Hrp.

447

Vln. I

Vln. II

Vla.

Vc. solo

Vc.

Dbl.

452 *rall.* $\downarrow=52$ *reflective*

Picc. *f*

Fl.

A. Fl.

B. Fl.

Ob.

Cl.

B. Cl.

Bsn.

Cbsn.

rall.

legato
solo
mf

452 *rall.* $\downarrow=52$

Hrn.

Tpt.

Tbn.

B. Tbn.

Tba.

rall.

452 *rall.* $\downarrow=52$

Perc.

Perc. *mod. susp. cymb.*

Perc. *n* *fff*

B. D.

A. Cym.

Hrp.

452 *rall.* $\downarrow=52$ *estinto* *reflective*

Vln. I *div.* *n* *pp* *p* *mp*

Vln. II *rall.* *div. a8-upper notes & a4-lower notes* *n* *pp* *p* *mp*

Vla. *rall.* *div. a8-lower notes & a4-upper notes* *n* *pp* *p* *mp* *make the F sound like on one bow!!!*

Vc. solo *p* *mp* *mf*

Vc.

Db.

rall. *mf*

461

Picc.

Fl.

A. Fl.

B. Fl.

Ob.

Cl.

B. Cl.

Bsn.

Cbsn.

461

Hrn.

Tpt.

Tbn.

B. Tbn.

Tba.

461

Perc.

Perc.

Perc.

Perc.

B. D.

A. Cym.

461

Vln. I

Vln. II

Vla.

Vc. solo

Vc.

Db.

466

Picc. Fl. A. Fl. B. Fl. Ob. Cl. B. Cl. Bsn. Cbsn.

466

Hrn. Tpt. Tbn. B. Tbn. Tba.

466

Perc. Perc. Perc. Perc. B. D. A. Cym. Hrp.

466

Vln. I Vln. II Vla. Vc. solo Vc. Db.