

II. flight of the hummingbirds

seriously whimsical (♩ = 156)

flute

oboe

clarinet in B♭ I

clarinet in B♭ II

alto saxophone

bassoon

horn in F I

horn in F II

trumpet in B♭ I

trumpet in B♭ II

trombone

tuba

piano

percussion I

percussion II

marimba

violin I

violin II

viola

violoncello

double bass

ppp

pp

pizz.

mf

mp

p

ppp

pp

The musical score is arranged in a standard orchestral format. The woodwind section (flute, oboe, clarinets, saxophones, bassoon) and brass section (horns, trumpets, trombone, tuba) are mostly silent, indicated by whole rests. The piano part features a rhythmic melody in the right hand with a *ppp* dynamic, and a bass line in the left hand. Percussion I and II are also silent. The marimba is silent. The string section (violins, viola, cello, double bass) plays a sustained accompaniment. The violins use *pizz.* (pizzicato) and have dynamics ranging from *mf* to *mp*. The viola, cello, and double bass play sustained notes with dynamics of *mf*, *ppp*, and *pp* respectively. The score is in 4/4 time and consists of 16 measures.

fl. *mf* *mp* *f* *mp* solo **A**

ob. *p*

cl. I *p*

cl. II *p*

alto sax. *p*

bsn. *p*

hn. I *p<f>p* *mp* *mf*

hn. II *p<f>p* *mp* *mf*

tpt. I *p* *p+* *mp* *mp+* *mf*

tpt. II *p* *p+* *mp* *mp+* *mf*

tb. *p* *mf*

tba. *mf*

pno. *mp*

perc. I whip to cym.. *mf*

perc. II vibraphone *pp* *p*

mar. *mp* *f* *mf*

vln. I *arco.* *p<f>p* *mp* *f*

vln. II *arco.* *p<f>p* *ppp* *pp* *mf*

vla. *(tr)* *mf*

vc. *(tr)* *mf*

d.b. *ppp* *pp* *mf*

18

fl. *mf* *mp* *mf* *p* *mp* (end solo)

ob.

cl. I

cl. II

alto sax.

bsn.

hn. I

hn. II

tpt. I

tpt. II

tbn.

tba.

pno. *p*

whip

vib. *mp* *mf* *f* *pp* *p* *mp* *mf* *f* *pp* *p* *mp* *mf* *f*

mar. *mp* *p* *pp sfz* *f* *mf* *mp* *p* *pp sfz* *f* *mf* *mp* *p* *pp sfz*

vln. I *p* *p*

vln. II *p*

vla. *p*

vc.

db.

fl. *p*

ob. *pp* *p*

cl. I *p*

cl. II *pp*

alto sax. *pp* *p*

bsn. *pp*

hn. I

hn. II

tpt. I

tpt. II

tbn.

tba.

pno. *pp* *mp* *8va* (cross hands)

cym. *mp* cymbals *uv* to wb.

vib.

mar. *pp* *mp* *pp* *5*

vln. I *pp* *pp* *pp* *mp* *pp*

vln. II *pp* *p*

vla. *pp* *pp* *mp* *pp* *(pp)*

vc. *pp* *mp* *pp*

db.

29

fl. *mp* *p* *mp*

ob. *mp* *pp* *p*

cl. I *p* *pp*

cl. II *p* *mp* *p*

alto sax. *mp* *p* *mp*

bsn. *p* *mp* *p*

hn. I *p* *f* *p* *p* *f* *p* *p* *f* *p*

hn. II *p* *f* *p* *p* *f* *p* *p* *f* *p*

tpt. I

tpt. II

tbn. *p* *f* *p* *p* *f* *p* *p* *f* *p*

tba. *p* *f* *p* *p* *f* *p* *p* *f* *p*

pno. *p* *mp*

cym.

vib.

mar. *p* *mp*

vl. I *pp* *mp* *pp* *p* *mf* *p*

vl. II *p* *mf* *p* *mf* *p*

vla. *mp* *pp* *mp* *pp* *p* *mf* *mp*

vc. *mf* *p* *mf* *mp*

db.

fl. *mp*

ob.

cl. I *mp*

cl. II *mp* *mf*

alto sax. *mp*

bsn. *mp* *p* *mp* *mf* *mp*

hn. I *p* *f* *p* *p* *f* *p* *p* *f* *p* *p* *f* *p* *p* *f* *p*

hn. II *p* *f* *p* *p* *f* *p* *p* *f* *p* *p* *f* *p* *p* *f* *p*

tpt. I *mf* *mp* *p* *mp* *p*

tpt. II *mf* *mp* *p* *mp* *p*

tbn. *p* *f* *p* *p* *f* *p* *p* *f* *p* *p* *f* *p* *p* *f* *p*

tba.

pno. *mf* *mf* *mp* *mp* *p*

cym.

vib.

mar. *mf* *mp* *mf* *mp*

vl. I *mf* *mp* *p*

vl. II *mf* *mp* *p*

vla. *mf* *mp* *p*

vc. *mf* *mf* *mp*

db. *mp* *mf* *mp*

37 7

fl. *f* *p* *mp* *pp* *mf*

ob. *mp* *mf* *p* *mf*

cl. I *mp* *mf* *p* *mp* *pp*

cl. II *p* *mp* *mf* *p* *mp* *pp*

alto sax. *f* *p* *p* *mp* *pp* *mp* *mf*

bsn. *mp* *mf* *p* *p* *mf*

hn. I *p* *f* *p* *p* *f* *p* *p* *f* *p* *p* *f* *p* *p* *f* *p* *p* *f* *p*

hn. II *p* *f* *p* *p* *f* *p* *p* *f* *p* *p* *f* *p* *p* *f* *p* *p* *f* *p*

tpt. I *mp* *pp* *mp* *pp*

tpt. II *mp* *pp* *mp* *pp*

tb. *p* *f* *p* *p* *f* *p* *p* *f* *p* *p* *f* *p* *p* *f* *p* *p* *f* *p*

tba.

pno. *mp* *mf* *f* *mp*

cym.

vib. *mf* *pp* *p* *mp* *mf* *f*

mar. *p* *pp* *ff* *f*

vln. I *pp* *n*

vln. II *pp* *n*

vla. *pp* *n*

vc. *ppp*

db.

fl. *mp* *p*

ob. *mp* *p*

cl. I *mp* *p* *pp* *mf*

cl. II

alto sax. *mp* *p* *pp* *mf*

bsn.

hn. I *mp* *p* *mp* *p* *mp* *mf*

hn. II *pp* *mp* *p* *pp* *mp* *p* *pp* *mp* *p*

tpt. I *p* *mf*

tpt. II

tb. *pp* *mp* *pp* *pp* *mp* *p* *mf*

tba.

pno. *p* *pp* *mf*

cym.

vib. *pp* *p* *mp* *mf* *f* *pp* *p* *mp* *mf* *f* *pp* *p* *mp* *mf* *f*

mar. *mf* *mp* *p* *pp sff* *f* *mf* *mp* *p* *pp sff* *f* *mf* *mp* *p* *pp sff*

vln. I *ppp*

vln. II *pp* *mf*

vla. *ppp* *pp* *mf*

vc. *pp* *mf*

db.

B

47 **B**

fl. *pp* *mp* *pp*

ob. *solo mp* *ppp* *mp*

cl. I *pp* *mp* *pp*

cl. II *solo mp* *ppp* *mp*

alto sax. *pp* *mp* *pp*

bsn. *pp* *mp* *pp*

hn. I

hn. II

tpt. I

tpt. II

tbn.

tba.

pno.

cym.

vib.

mar.

B

B

vln. I

vln. II *ppp*

vla. *ppp*

vc.

db.

53

fl. *pp* (end solo) *p* *mp* *p* (end solo)

ob. *pp* (end solo) *pp*

cl. I *pp* *mp* *pp*

cl. II (end solo) *pp* (pp) solo *p* *mp*

alto sax. solo *p* *mp* (end solo) *p* *pp* solo *p* *mp*

bsn. *pp*

hn. I solo *p* *mp*

hn. II

tpt. I solo *mp* (end solo) *pp* *p* 6

tpt. II *pp* *mp* *pp* 5 6

tbn.

tba. solo *p* *mp* 3

pno.

cym.

vib.

mar. *pp* *pp*

vln. I

vln. II

vla.

vc. *pp* 6

d.b.

57 (C) (end solo)

fl. *p mp p mp*

ob. *mp p*

cl. I *mp p*

cl. II *p*

alto sax. *p* (end solo)

bsn.

(end solo)

hn. I *p*

hn. II

tpt. I *mp pp mp pp*

tpt. II *mp pp mp pp*

tb. *mp pp mp pp*

tba. *p mf* (end solo)

pno. *pp*

cym.

vib. *mp pp*

mar.

(C)

vln. I *n*

vln. II *n*

vla. *n*

vc. *mp pp mp pp*

db.

6i

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

- Flute (fl.):** Part 1, starting with a *p* dynamic and moving to *mp*.
- Oboe (ob.):** Part 1, starting with a *mp* dynamic.
- Clarinet I (cl. I):** Part 1, starting with a *mp* dynamic.
- Clarinet II (cl. II):** Part 1, starting with a *mp* dynamic.
- Alto Saxophone (alto sax.):** Part 1, starting with a *mp* dynamic.
- Bassoon (bsn.):** Part 1, starting with a *mp* dynamic.
- Horn I (hn. I):** Part 1, starting with a *mp* dynamic.
- Horn II (hn. II):** Part 1, starting with a *p* dynamic.
- Trumpet I (tpt. I):** Part 1, starting with a *p* dynamic.
- Trumpet II (tpt. II):** Part 1, starting with a *mp* dynamic.
- Tuba (tbn.):** Part 1, starting with a *p* dynamic.
- Baritone (tba.):** Part 1, starting with a *mp* dynamic.
- Piano (pno.):** Part 1, starting with a *pp* dynamic.
- Maracas (mar.):** Part 1, starting with a *pp* dynamic.
- Violin I (vln. I):** Part 1, starting with a *pizz.* dynamic.
- Violin II (vln. II):** Part 1, starting with a *mf* dynamic.
- Viola (vln. II):** Part 1, starting with a *mf* dynamic.
- Violoncello (vc.):** Part 1, starting with a *mp* dynamic.
- Double Bass (d.b.):** Part 1, starting with a *mp* dynamic.

The score is divided into three measures. The first measure contains the initial entries for several instruments. The second measure continues the development of these parts. The third measure features more complex rhythmic patterns, including triplets and quintuplets in the woodwinds and brass, and a prominent pizzicato section for the strings.

D

fl. (mp) mf

ob. (mp) mf p mp

cl. I (mp) mf

cl. II mf

alto sax. mf p

bsn. p mp p

hn. I mf mp p

hn. II mf mp p

tpt. I mf mp p

tpt. II mf mp p

tb. mf mp p

tba. mf

pno. ppp pp p mp mf

cym.

vib.

mar. mf mp p

D

vln. I p arco. mf p

vln. II p arco. mf p

vla. mp p arco. mf p

vc. mp mf p

db. mf

68

fl.

ob. *p* *pp* *p* *mp* *p*

cl. I *pp* *p* *mp* *p*

cl. II *p*

alto sax. *mp* *p* *mf* *p*

bsn. *mp* *p* *mp* *mp* *p*

hn. I *pp*

hn. II *pp*

tpt. I *pp* *p* *mp* *n*

tpt. II *pp* *p* *mp* *n*

tbn. *pp* *p* *mp* *p*

tba. *pp* *p* *mp* *p*

pno. *mp* *p*

cym.

vib.

mar. *pp* *p* *mp*

vln. I *mp* *pp* *mp* *pp*

vln. II *mp* *pp* *mp* *pp*

vla. *mp* *pp* *mp* *pp*

vc. *mp* *pp* *p*

db. *mp*

73

E

fl. *pp* *p* *mp* *p* *pp* *n* *pp* *p* *mp*

ob. *pp* *p* *mp* *p* *pp* *ppp* *pp*

cl. I *pp* *p* *mp* *p* *pp* *n* *pp*

cl. II *pp* *ppp*

alto sax. *pp* *n* *pp* *p*

bsn. *pp* *p*

hn. I stopped + *p*

hn. II stopped + *pp* *p*

tpt. I

tpt. II *pp* *p* *pp*

tb. *pp* *p* *pp* *p*

tba.

pno. *pp* *ppp*

cym.

vib.

mar. *p* *mp* *pp* *p* *pp*

E

vl. I *mf* *pp* *ppp*

vl. II *p* *pp* *pp*

vla. *p* *mp*

vc. *n* *(ppp)*

db. *p* *pp*

78

fl. *ppp* *pp* *3* *3* *3* *3* *3* *3* *p* *mf* *3* *mp* *3*

ob. *pp* *p*

cl. I *3* *3* *3* *3* *p* *pp* *p* *mp*

cl. II *ppp* *pp* *pp* *p*

alto sax. *ppp* *pp* *pp* *p*

bsn. *p*

hn. I *mp* *mf* *mf* *mp* *p*

hn. II *mp* *mf* *mp* *p*

tpt. I *p* *mf*

tpt. II *p* *mp* *p*

tb. *n* *p* *mf*

tba.

pno. *pp*

cym.

vib.

mar. *ppp* *mp*

vl. I *pp*

vl. II *p*

vla. *pp* *p*

vc. *pp*

db. *p*

82

fl. *mf* *f*

ob. *mp* *mf* *f*

cl. I *mf* *f*

cl. II *mp* *mf* *f*

alto sax. *mp* *mf* *f*

bsn. *mf* *f*

hn. I *mp* *mf* *p* *mf* 3

hn. II *mp* *mf* *p* *mf* 3

tpt. I *mp* *f*

tpt. II *mf* *mp* *f*

tb. *mp*

tba. *mf* *f*

pno. *mp* *mf* *mp* *15^{ma}* *8^{va}*

cym.

vib. *pp* *p* *mp* *mf* *f*

mar. *pp* *p* *mp* *mf* *f*

vln. I *p* *mp* *p* *f*

vln. II *mf* *mp* *f*

vla. *mf* *mp* *f*

vc. *p* *mp* *f*

db. *mp* *mf*

F

fl. *f* *mf* *mf* *mp*

ob. *f* *mf*

cl. I *f* *mf* *mp*

cl. II *f* *mf* *mp*

alto sax. *f* *mf* *mp*

bsn. *mf*

hn. I

hn. II

tpt. I *mf*

tpt. II

tb. *f*

tba. *f* *dim... poco... a... poco... dim...*

pno. *f*

wood blocks

wb.

vib.

mar.

vln. I *f* *mf* *mf* *mp*

vln. II *f* *mf* *mp*

vla. *f* *mf* *mp*

vc. *f* *mf* *mp*

db. *f* *dim... poco... a... poco... dim...*

89

rit.

19

fl.

ob.

cl. I

cl. II

alto sax.

bsn.

hn. I

hn. II

tpt. I

tpt. II

tb.

tba.

pno.

wb.

vib.

mar.

vln. I

vln. II

vla.

vc.

db.

poco a poco dim

poco a poco dim

poco a poco dim

poco a poco dim

arco.

G a tempo (♩ = 156)

fl. *f* *p*

ob. *f* *p*

cl. I *f*

cl. II *f*

alto sax. *f*

bsn. *f*

hn. I *f*

hn. II *f* stopped *p*

tpt. I *f* muted *p*

tpt. II *f* muted *p*

tbn. *f*

tba. *f*

pno. *P*

wb. *pp* to glock.

vib. *f* *mf* *mf* *mp*

mar. *f* *mf* *mp* *p* *f* *mf* *mp* *p* *sf* *mf* *mp* *p* *sf* *mf* *mp* *p*

G a tempo (♩ = 156)

vln. I *f* *pp* *mf* *pp* *mp* *pp*

vln. II *f* *pizz.* *p* *mp* *mf* *mp* *pizz.* *mf* *p*

vla. *f* *pizz.* *f* *mp* *mf*

vc. *f* *pizz.* *mp* *pp*

db. *f*

102

fl. *mf* *p*

ob. *p* *p*

cl. I *p* *mf* *mp* *mf*

cl. II *p* *mf* *mp*

alto sax. *p* *mf* *mp* *mp*

bsn. *mp*

hn. I stopped *p* *mf*

hn. II *mf*

tpt. I *mf*

tpt. II *mf*

tb. muted *p* *mf*

tba.

pno. *mp*

wb. *mf* *pp*

vb. *p*

mar. *sf* *mf* *mp* *p* *sf* *mf* *mp* *p* *pp* *sf* *mf* *mp* *p* *pp*

vln. I arco. *f* *pp* *mf* *mf* *pp*

vln. II *mp* *mf*

vla. arco. *p* *mp* *p* *p* *mp*

vc. *p* *p*

db. pizz. *p*

108

H

fl. *pp* *p* *mf* *p* *mf* *p*

ob. *pp* *p* *mp* *mf*

cl. I *mp* *mf* *mp*

cl. II *mp* *mf* *p* *mf* *p*

alto sax. *mp* *p*

bsn. *p*

hn. I stopped + *mp* *pp* *p* open *mf* *p*

hn. II stopped + *mp* *pp* *mp* open *mf* *p*

tpt. I *p < mf* *p < mf* *p* *mf* *p*

tpt. II *p < mf* *p < mf* *p* *mf* *p*

tb. (muted) *mp* *p* *mf* *p*

tba. *p* *mf*

pno. *mf* *mf* *Edo* *p*

wb. *mp* *pp* *mp* glockenspiel

vib. *p*

mar. *sf* *mf* *mp* *p* *pp* *sf* *mf* *mp* *p* *mp* *mf* *f*

vln. I *pizz.* *mp* *mf*

vln. II *mp* *mf*

vla. *p* *p* *mp* *p* *mf*

vc. *mf*

db. *mf*

H

This musical score page, numbered 23, contains the following parts and dynamics:

- Flute (fl.):** Starts at measure 114. Dynamics include *mf*, *p*, *mp*, *mf*, *f*, and *sub.p*.
- Oboe (ob.):** Dynamics include *mp* and *p*.
- Clarinet I (cl. I):** Dynamics include *p*, *mp*, *f*, and *mp*.
- Clarinet II (cl. II):** Dynamics include *p*, *mp*, *mp*, *mf*, and *p*.
- Alto Saxophone (alto sax.):** Dynamics include *mp*, *mf*, *f*, and *sub.p*.
- Bassoon (bsn.):** Dynamics include *mp*, *mf*, *f*, and *sub.p*.
- Horn I (hn. I):** Dynamics include *mf*, *p*, *mp*, *mf*, *f*, and *sub.p*.
- Horn II (hn. II):** Dynamics include *mf*, *p*, *mp*, *mf*, *f*, and *sub.p*.
- Trumpet I (tpt. I):** Dynamics include *mf*, *p*, *mp*, *mf*, *f*, and *sub.p*.
- Trumpet II (tpt. II):** Dynamics include *mf*, *p*, *mp*, *mf*, *f*, and *sub.p*.
- Tuba (tbn.):** Dynamics include *mf*, *p*, *mp*, *mf*, *f*, and *sub.p*.
- Tubist (tba.):** Dynamics include *mp*, *mf*, *f*, and *sub.p*.
- Piano (pno.):** Dynamics include *mp*.
- Glockenspiel (glock.):** Dynamics include *mf* and *p*.
- Vibraphone (vib.):** Dynamics include *mp*, *p*, *mp*, *mf*, and *f*.
- Maracas (mar.):** Dynamics include *f*, *mp*, and *p*.
- Violin I (vln. I):** Dynamics include *mp*, *p*, *mf*, *p*, and *mp*. Includes *arco* markings.
- Violin II (vln. II):** Dynamics include *p*, *mf*, *p*, *mp*, *mf*, and *mp*. Includes *arco* markings.
- Viola (vla.):** Dynamics include *mp*, *p*, *mp*, *f*, and *mp*.
- Violoncello (vc.):** Dynamics include *p*, *mf*, *p*, *mp*, *mf*, *f*, and *mp*. Includes *arco* markings.
- Double Bass (d.b.):** Dynamics include *p*, *mf*, and *p*. Includes *arco* markings.

119

fl. *mp* *mf* *p*

ob. *mp* *pp*

cl. I *mp* *mp* *mf* *p* *mp*

cl. II *mp* *mf* *p*

alto sax. *mp* *mp* *mf*

bsn. *mp* *mf*

hn. I *mf* *mp*

hn. II *mf* *mp*

tpt. I *mf*

tpt. II *p* *open* *mp*

tb. *p* *mp* *mf*

tba. *mf*

pno. *p* *mp* *mf*

glock.

vib. *p* *mp* *mf*

mar. *mp* *mf*

vln. I *pp*

vln. II *pp*

vla. *pizz.* *p* *mp* *mf* *f*

vc. *pizz.* *p* *mp* *mf* *f*

db. *pizz.* *p* *mp* *mf* *f*

123

fl. *mp* *mf* *p* *mp* *mf* *p* *mp* *mf*

ob. *mp* *mf* *p* *mf* *mp* *mf*

cl. I *mf* *p* *mp* *mf* *mp* *mf* *p*

cl. II *mp* *mf* *p*

alto sax. *p* *mp* *mf* *p* *mp* *mf*

bsn. *mp* *mf* *p* *mf*

hn. I *f* *p*

hn. II *f* *p*

tpt. I *open* *p*

tpt. II *f* *p* *p*

tb. *open* *mp* *mf* *pp*

tba. *mp* *mf* *p* *mp*

pno.

glock.

vib.

mar.

vln. I *mp*

vln. II *p* *mf* *mp* *p*

vla. *arco.* *mf* *p* *arco.* *p* *mf*

vc. *mp* *p* *mp*

db. *arco.* *mp* *p* *mp*

I

128

fl. *mf* *p* *f*

ob. *p*

cl. I

cl. II *mf* *mp* *p*

alto sax. *p* *p* *mp* *pp* *mp*

bsn. *pp* *sf* *p* *mp*

hn. I *p* *mf*

hn. II *p* *mp*

tpt. I

tpt. II *mf* *p* *mf* *pp*

tbn. *p*

tba. *pp* *mp* *pp*

pno. *f* *sf*

glock.

vib.

mar. *f*

vl. I *mf* *mp* arco.

vl. II *pp* *p*

vla. *mp* *mp* *p* *pp*

vc. *pp* *pp*

d.b. *pp* *mp* *pp*

132 27

fl. *mp* *mf* *p* *mp* *mf*

ob. *mp* *mf* *p*

cl. I *mp* *mf* *p* *mp*

cl. II *mp* *mf* *p* *mf*

alto sax. *mf* *p* *mp* *mf* *p*

bsn.

hn. I *p* *mf*

hn. II *mf*

tpt. I *mp*

tpt. II *mp*

tb. *p* *mp* *p* *mp* *mf* *p*

tba. *p* *mp* *p* *mp* *mf* *p*

pno. *mp*

glock.

vib. *mf*

mar. *mp*

vl. I *p* *mf* *mp*

vl. II *mf* *mp* *p* *pp*

vla. *mf*

vc. *p* *mf* *mp*

db. *mp* *p* *mp* *p* *mf*

136

fl. *p* *mf*

ob.

cl. I *mf* *p*

cl. II *mp* *mf* *p*

alto sax. *mp* *mf* *p*

bsn. *mp* *mf* *p*

hn. I *f*

hn. II *mp* *f*

tpt. I *f* *p*

tpt. II *f* *p*

tb. *mp* *f*

tba. *mp* *p* *f*

pno. *mf* *p* *mf* *p* *mf* *p*

glock.

vib.

mar. *mf* *p* *mp* *mf* *p* *mp*

vln. I *p* *mp*

vln. II *p* *mf* *mp* *p*

vla. *mp* *p* *mp* *f*

vc. *p* *pp* *p* *mf*

d.b. *p* *mf*

140

fl. *mp* *mf* *fp* *mf*

ob. *mp* *p*

cl. I *mp* *mf* *mp*

cl. II *mp* *p* *mf* *mp* *p* *mp*

alto sax. *mf* *p* *mp*

bsn.

hn. I *mp* *p*

hn. II *mp* *p*

tpt. I *mp* *mf*

tpt. II *mp* *mf* *p*

tb. *mp* *p*

tba.

pno. *mf* *p* *mp* *p* *mp* *p*

glock. *mp*

vib.

mar. *mf* *p* *mp* *p* *mp* *p* *mp* *p*

vl. I *f* *pp* *f* *pp*

vl. II *pp* *mp* *f* *pp*

vla. *pp* *p*

vc. *p* *f* *pp*

db. *pp*

fl. *p* *mf* *pp* *mp*

ob.

cl. I *p* *p*

cl. II *p*

alto sax. *mf*

bsn. *mf*

hn. I *n* *stopped* *p* *<f>* *p* *p* *<f>* *p* *p* *<f>* *p*

hn. II *n* *p* *<f>* *p* *p* *<f>* *p* *p* *<f>* *p*

tpt. I *n* *mp*

tpt. II *n* *mp*

tbn. *n* *mf*

tba. *n*

pno. *p* *mp* *p* *pp* *ppp*

glock. *Lv.* *p*

vib.

mar. *mp* *p* *mp* *pp* *ppp*

vln. I *p*

vln. II *p*

vla. *p*

vc. *p*

db.

148

fl. *mf*

ob. *mp*

cl. I *mp* *mf* *mp*

cl. II *mp* *mf*

alto sax. *mp* *mf*

bsn. *mf*

hn. I *p < f > p* *p < f > p* *p < f > p* *mp* *f* *open* *p* *mf*

hn. II *p < f > p* *p < f > p* *p < f > p* *mp* *f*

tpt. I *mf* *mp*

tpt. II *mf* *p* *mf*

tb. *p* *mf* *mp* *f* *p* *mf*

tba.

pno. *pp* *p* *mp* *mf* *f* *mp*

glock. *mf* cymbals (on drum set) *L.v.* back to glock.

vib.

mar. *pp* *p* *mp* *f* *mp*

vln. I *mf*

vln. II *mf*

vla. *mf*

vc. *mf* pizz. *b*

db.

J

152

fl. *mp* *p*

ob. *p* *mf* *p*

cl. I *pp* *p*

cl. II *pp* *p*

alto sax. *mf* *pp* *p*

bsn. *mf* *pp* *p*

hn. I

hn. II

tpt. I *p* *mf* *p*

tpt. II

tb. *mp* *p* *p* *mf* *p*

tba. *mf* *mp* *p* *mf* *p*

pno. *pp* *mp*

cym.

vib.

mar. *mf* *p*

vln. I *pp* *pp* *mp* *pp*

vln. II *pp* *p*

vla. *pp* *pp* *mp* *pp*

vc. *pizz.* *mp* *p* *arco.* *pp* *mp* *pp*

db. *mf* *mp* *p*

156

fl. *p* *mf* *mp* *p*

ob. *mp* *mf*

cl. I *mf* *p* *ppp*

cl. II *pp* *p*

alto sax. *mp* *p*

bsn. *p* *mp*

hn. I *p* *f* *p* *p* *f* *p*

hn. II *p* *f* *p* *p* *f* *p*

tpt. I *mp* *mf*

tpt. II *mp*

tb. *p* *f* *p* *p* *f* *p*

tba. *mp* *mf*

pno.

cym.

vib.

mar.

vln. I *mp* *pp* *p* *mf*

vln. II *pp* *mp* *pp* *p* *mp* *mf*

vla. *mp* *pp* *p* *mf*

vc. *mp* *mf* *p* *mp*

db.

159

fl. *mp* *mf* *mp* *p* *mp*

ob. *mf* *mp* *p* *mp*

cl. I *mp*

cl. II *mp* *p* *mp*

alto sax. *mp* *p* *mp* *p* *mp* (*mp*)

bsn. *mp* *mf* *mf* *mp*

hn. I *p* *f* *p* *p* *f* *p* *p* *f* *p* *p* *f* *p*

hn. II *p* *f* *p* *p* *f* *p* *p* *f* *p* *p* *f* *p*

tpt. I *p* *f* *p* *p* *f* *p* *p* *f* *p* *p* *f* *p*

tpt. II *p*

tb. *p* *f* *p* *p* *f* *p* *p* *f* *p* *p* *f* *p*

tba. *p* *f* *p* *p* *f* *p* *p* *f* *p* *p* *f* *p*

pno. *p* *mf* *mf* *mp* *mp*

cym.

vib.

mar.

vln. I *p* *mf* *mp* *p*

vln. II *p* *mf* *mp* *p*

vla. *mp* *mf* *mp* *p*

vc. *mp* *mf* (*mf*)

d.b.

103

fl. *p mp mf p mp f*

ob. *p mp mf p*

cl. I *mp mf p mp*

cl. II *mp mf p mp mf p*

alto sax. *mf p mp mf*

bsn. *mp mf*

hn. I *p <f> p p <f> p p <f> p p <f> p*

hn. II *p <f> p p <f> p p <f> p p <f> p*

tpt. I *p mp pp*

tpt. II *mp pp*

tbn. *p <f> p p <f> p p <f> p*

tba. *p*

pno. *p mp mf*

cym. -

vib. -

mar. *mp pp*

vl. I *pp*

vl. II *pp*

via. *pp*

vc. *mp*

db. -

166

fl. *mf* *mp*

ob. *mp* *mf* *p* *mf* *mp*

cl. I *mf* *p* *mp*

cl. II *mp* *mf* *p* *mp*

alto sax. *p* *mf* *mp*

bsn. *p* *p* *mf*

hn. I *p* *f* *p* *p* *f* *p* *p* *f* *p*

hn. II *p* *f* *p* *p* *f* *p* *p* *f* *p*

tpt. I *mp* *pp* *mf*

tpt. II *gliss* *mp* *pp* *p* *mf* *mp*

tb. I *p* *f* *p* *p* *f* *p* *p* *f* *p*

tb. II *p* *f* *p* *p* *f* *p* *p* *f* *p*

tba. *mf* *p*

pno. *mp* *p*

cym.

vib. *pp* *p* *mp* *mf* *f* *pp* *p* *mp* *mf* *f*

mar. *mf* *mp* *p* *pp* *sf* *f* *mf* *mp* *p* *pp* *sf* *f*

vln. I *n*

vln. II *n*

vla. *n* *pp*

vc. *pp*

db.

170

fl. K

ob. *p* *mp* *mf* solo *mp*

cl. I *p* *mp* *mf*

cl. II *p* *pp* *mf* solob *mp*

alto sax. *f*

bsn. *p* *mp* *mf*

hn. I *p* *f* *p* *mp* *f*

hn. II *p* *f* *p* *mp* *f*

tpt. I *mp* *mf* *mp* *mf* *f*

tpt. II *p* *mf* *mp* *mp* *mf* *mp* *f*

tb. *p* *f* *p* *mp* *f*

tba. *p* *f* *p*

pno. *pp* *p* *mf*

cym.

vib. *pp* *p* *mp* *mf* *f* *pp* *p* *mp* *mf* *f*

mar. *mf* *mp* *p* *pp sf* *f* *mf* *mp* *p* *pp sf*

vln. I *ppp*

vln. II *pp* *p* *f* *ppp*

vla. *p* *f* *ppp*

vc. *p* *f*

db.

K

This page of a musical score, page 38, covers measures 177 through 180. The score is arranged in a standard orchestral format with the following parts from top to bottom: Flute (fl.), Oboe (ob.), Clarinet I (cl. I), Clarinet II (cl. II), Alto Saxophone (alto sax.), Bassoon (bsn.), Horn I (hn. I), Horn II (hn. II), Trumpet I (tpt. I), Trumpet II (tpt. II), Trombone (tbn.), Trombone (tba.), Piano (pno.), Cymbal (cym.), Vibraphone (vib.), Maracas (mar.), Violin I (vln. I), Violin II (vln. II), Viola (vla.), Violoncello (vc.), and Double Bass (d.b.).

Key musical features include:

- Measures 177-180:** The score begins with measure 177, marked with a rehearsal mark. The flute (fl.) has a solo in measure 177, marked *pp*, and continues through measure 180, marked *p*. The oboe (ob.) has an *pp* *(end solo)* in measure 177. The clarinet II (cl. II) has an *pp* *(end solo)* in measure 177. The alto saxophone (alto sax.) has a solo in measure 177, marked *p* and *mp*, and continues through measure 180, marked *p* and *mp*. The bassoon (bsn.) has a solo in measure 177, marked *pp*, and continues through measure 180, marked *p*. The trumpet I (tpt. I) has a solo in measure 177, marked *mp*, and continues through measure 180, marked *pp*. The trombone (tbn.) has a solo in measure 180, marked *p* and *mp*. The piano (pno.) has a solo in measure 177, marked *pp*, and continues through measure 180, marked *pp*. The maracas (mar.) have a solo in measure 177, marked *pp*, and continue through measure 180. The strings (vln. I, vln. II, vln. III, vc., d.b.) play sustained chords throughout the measures.

181

fl. solo *p* *mp* (end solo) **L**

ob. *mp* *pp* *mp* *pp* *mp* *p*

cl. I *mp* *pp* *mp* *p*

cl. II *mp* *pp* *p* *mp*

alto sax. *p* (end solo) *pp* *p*

bsn. -

hn. I *p* *mp* *p* *gliss.*

hn. II *pp* *mp*

tpt. I *mp* *pp* *mp* *p*

tpt. II *mp* *pp* *mp* *pp* *mp* *p*

tb. *p* (end solo) *pp* *mp*

tba. -

pno. *mf* *pp* *mp*

cym. -

vib. *mp* *mf* *p* to tom-tom.

mar. *mp* *p*

vln. I **L** *n*

vln. II *n*

vla. *n*

vc. -

db. -

185

fl. *mp* *mf* *mp*

ob. *mp* *mf* *p* *mp* *mf* *mp*

cl. I *mp* *mf* *p* *mp* *f*

cl. II *mf* *mp* *mf* *mp* *f*

alto sax. *mp* *mf* *mp* *f*

bsn.

hn. I *mp* *mf* *p* *mf*

hn. II *p* *mp* *mf*

tpt. I *mp* *mf* *mp* *mf*

tpt. II *mp* *mf* *p* *mp* *mf*

tbn. *mp* *mf* *p* *mp* *mf*

tba. *mp*

pno. *mp*

cym.

vib.

mar. *p* *mp* *mf*

vln. I *pizz.* *p* *mp* *mf*

vln. II *p* *pizz.* *mp* *mf*

vla. *p* *pizz.* *mp* *mf*

vc. *p* *mp* *p*

db. *pizz.* *mp* *mf*

189

fl. *f* *p* *mp*

ob. *f* *p* *mp*

cl. I

cl. II

alto sax. *mp* *mf* *mp*

bsn. *mp* *mf* *mp* *mp* *p*

hn. I *f* *mf* *mp* *p*

hn. II *f* *mf* *mp* *p*

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

tpt. II *f* *mf* *mp* *p* *pp*

tb. *f* *mf* *mp* *p* *pp*

tba. *f* *mf*

pno.

cym.

vib.

mar. *mf* *mp* *p* *pp*

vln. I *f* *mp* *mf*

vln. II *f* *mp* *mf*

vla. *f* *mp* *mf*

vc. *mf* *p* *mp*

d.b. *f* *mf*

194 *rit.*

fl. *p* *pp* *p* *mp* *p* *pp* *p* *mp* *p* *pp* *mp* *p*

ob. *p* *pp* *p* *mp* *p* *pp* *p* *mp* *p* *pp* *mp* *p*

cl. I *pp* *p* *mp* *p* *pp* *p* *mp* *pp*

cl. II *p* *pp* *ppp*

alto sax. *mf* *p* *pp*

bsn. *mp* *mp* *p* *pp*

hn. I *pp* *p*

hn. II *pp* *p* *pp*

tpt. I *p* *mp* *p* *pp* *p* *pp*

tpt. II *p* *mp* *n* *pp*

tb. *p* *mp* *n*

tba. *n*

pno. (written out ritard) *p*

cym.

vib.

mar. *p* *mp* *p* *mp*

vl. I *p* *mp* *pp* *mf* *pp*

vl. II *p* *mp* *pp* *p* *pp*

vla. *p* *mp* *pp* *p* *pp*

vc. *pp* *p* *ppp*

db.

200 (♩ = 126)

fl. *p* *ppp*

ob.

cl. I *ppp*

cl. II

alto sax.

bsn.

hn. I *pp* *mp*

hn. II *mp* *pp*

tpt. I

tpt. II *mp* *pp*

tbn.

tba.

pno.

cym.

vib.

(♩ = 126)

mar.

vln. I (written out trill: B w/ chromatic double neighbor) *mp* *pp*

vln. II (written out trill: G w/ chromatic double neighbor) *mp* *pp* *sim.* *mp*

vla. *mp* *pp*

vc. (written out trill: C w/ chromatic double neighbor) *mp*

db.

M presto (♩ = 162)

205

fl.

ob.

cl. I

cl. II

alto sax.

bsn.

hn. I

hn. II

tpt. I

tpt. II

tbn.

tba.

pno.

cym.

vib.

mar.

vln. I

vln. II

vla.

vc.

d.b.

mp

p

pp

mp

p

pp

mp

pp

glockenspiel

pp

p

pp

mp

pp

fl.

ob.

cl. I

cl. II

alto sax.

bsn.

hn. I

hn. II

tpt. I

tpt. II

tbn.

tba.

pno.

glock.

vib.

mar.

vln. I

vln. II

vla.

vc.

db.

p *mp* *mf* *f*

p *mp* *mf* *f*

p *mp* *mf* *f*

mp *mf* *f* *mp*

mp *mf* *f*

mp *mf* *f*

mp *mf* *f*

mp *mf* *f*

mp *mf* *f*

p *mf*

mp *mf*

mp *mf* *f*

p *mf* *p* *p*

p *f* *p* *p*

p *f* *p* *p*

p

213

fl.

ob.

cl. I

cl. II

alto sax.

bsn.

hn. I

hn. II

tpt. I

tpt. II

tbn.

tba.

pno.

glock.

vib.

mar.

vln. I

vln. II

vla.

vc.

d.b.

f

mf

p

ff

mp

pp

f

mf

p

mp

pp

mf

f

pizz.

tom-toms

p

mf

mp

mf

f

pizz.

f

pizz.

f

pizz.

f

pizz.

f

pizz.

f

N

217

Musical score for woodwind, brass, piano, and string sections. The score is written in 4/4 time. The woodwind section includes flutes (fl.), oboes (ob.), clarinets (cl. I, cl. II), alto saxophone (alto sax.), and bassoons (bsn.). The brass section includes horns (hn. I, hn. II), trumpets (tpt. I, tpt. II), trombones (tbn.), and tubas (tba.). The piano (pno.) part features a complex texture with multiple layers of notes and dynamic markings. The percussion (Perc.) part includes wood blocks and a snare drum (to w.b.). The string section (vln. I, vln. II, vla., vc., d.b.) provides harmonic support. Dynamic markings range from *pp* (pianissimo) to *mf* (mezzo-forte). A section marked 'N' begins at measure 217.

222

fl. *p* *pp* *ppp* (tacet mvmt III) as soft as possible 3

ob.

cl. I *pp* *ppp* (tacet mvmt III) as soft as possible 3

cl. II

alto sax. *p* *pp* *ppp* (tacet mvmt III) subtone: as soft as possible 3

bsn.

hn. I (tacet mvmt III)

hn. II (tacet mvmt III)

tpt. I (tacet mvmt III)

tpt. II (tacet mvmt III)

tbn. (tacet mvmt III)

tba. (tacet mvmt III)

pno. *p* *pp* *ppp* as soft as possible

glock.

wb. *p* *pp* *ppp* as soft as possible

mar. *mp* *p* *pp* *ppp* as soft as possible

vln. I *mp* *p* *pp* *ppp* (tacet mvmt III) as soft as possible

vln. II *mp* *p* *pp* (tacet mvmt III)

via. *mp* *p* *pp* (tacet mvmt III)

vc. *mp* *p* *pp* *ppp* as soft as possible

db. *mp* *p* *pp* *ppp* as soft as possible