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Symphony No. 2: Sights in Sound

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SYMPHONY NO. 2: SIGHTS IN SOUND

by

Robert Luebbert

A THESIS

Presented to the Faculty of

The Graduate College at the University of Nebraska

In Partial Fulfillment of Requirements

For the Degree of Master of Music

Major: Music

Under the Supervision of Professor Tyler Goodrich White

Lincoln, Nebraska

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SYMPHONY NO. 2: SIGHTS IN SOUND

Robert Luebbert, M.M.

University of Nebraska, 2016

Advisor: Tyler Goodrich White

Symphony No. 2: Sights in Sound is an original composition for full chorus, string orchestra, woodwind quintet, eight-part percussion ensemble, and piano. Each of the work's twelve movements utilizes a different combination of instruments, provides a distinct programmatic or cultural setting, and can be easily performed individually, outside of the full symphonic context. Despite this, the symphony as a whole is well bonded through various traditional elements and unifying themes.

The titles of the movements are as follows: I. Phenomena of the Sky, II. Arirang, III. Colors of the Sea, IV. Amongst the Trees, V. Crossroads, VI. Dancing Leaves, VII. Motherland, VIII. Crystalline Walls, X. Beside the Waves, XI. Rising Sun, and XII. To the Heavens.

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Rob Luebbert

Symphony No. 2: Sights in Sound

Duration: Approx. 48'

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Instrumentation

Woodwind Quintet

Flute (doubling on piccolo)
Oboe
Clarinet
Horn in F
Bassoon

Voices

Chorus
Soprano (2)
Alto (2)
Tenor (2)
Bass (2)
Soprano Solo
Mezzo Solo
Bass Solo

Percussion Ensemble (8)

Mallets
Glockenspiel
Vibraphone
Marimba
Chimes
Drums
Djembe (2)
Darbuka
Bongos
Congas
Concert Toms
Bass Drum
Timpani
Cymbals
Hi-Hat
Ride Cymbal
Crash Cymbal
Splash Cymbal
Accessories
Rain Effects (rain sticks, ocean drum, and/or thunder sheets)
Tambourine
Shaker
Guiro
Claves
Agogo Bells
Triangle
Tam-Tam

String Orchestra

Violin I (2)
Violin II (2)
Viola (2)
Cello (2)
Double Bass (2)

Piano

Program

I. Phenomena of the Sky (p. 6)

Dissonant harmonies cause sound vibrations to beautifully shimmer and shiver in the cold, while haunting glissandos and falling melodies paint stars, comets, meteors, and northern lights as they traverse the skies. Within this music can be heard a phonetic text, highlighting the universal desire to capture eternal beauty found only in the heavens above.

*As the deer pants for streams of water
So my soul pants for you, my God
My soul thirsts for God, for the living God.
When can I go and meet with God?*

Psalm 42: 1-2 (NIV)

II. Arirang (p. 9)

This setting of Korea's most well known folk song borrows text and certain aspects from both the standard Arirang, which is known to all Koreans, and a version unique to the region of Milyang. The odd 3/8+3/4 metrical pattern was devised by the people of Milyang as a means of energizing farmers as they worked their fields.

날 좀 보소 (3) 동지선달 꽃 본 듯이 날 좀 보소	<i>Nal jom boso (3) Dongjisattal gott bon deusi Nal jom boso</i>	<i>Look at me (3) Like the full moon in winter, look at me</i>
아리 아리랑 쓰리 쓰리랑 아라리가 났네 아리랑 고개로 넘어간다	<i>Ari, arirang Sseuri, sseurriirang Arariga nanne arirang gogero namaganda</i>	<i>Ari, arirang Sseuri, sseurirang Arariga nanne I pass through Arirang's hills</i>
정든 남이 오셨는데 인사를 못해 행주치마 입에 물고 입만 방긋	<i>Jeongdeun nimi osyeonneunde insaleul mottae haengjuchima ibe mulgo imman banggeutt</i>	<i>My love has come but I cannot speak I open my mouth and bite the flap of my skirt</i>
남천강 굽이쳐서 영남루를 감돌고 벽궁에 걸린 달은 아랑각을 비추네.	<i>Namcheongang gubichyeoseo yeongnamrureul gamdolgo byeoggonge geollin daleun arangangeul bichune</i>	<i>A bachelor next door plays a flute near the fence A virgin sighs at the well as she pumps for water</i>
아리랑, 아리랑, 아라리오 아리랑 고개로 넘어간다 나를 버리고 가시는 남은 심리도 못가서 발병난다	<i>Arirang, Arirang, Arariyo Arirang gogero namaganda Nareul beorigo gasineun nimeun Simrido motgaseo balbyeongnanda.</i>	<i>Arirang, Arirang, Arariyo My love has left me behind to pass through Arirang's hills His feet will ache terribly before walking even 25 miles</i>

Translation: Kyoungok Ko

III. *Colors of the Sea* (p. 20)

After traversing the sea, a group of lively divers plunge into a coral reef. Upon entry, vibrant scenery swirls around them, and they begin to use what little time they have to explore the vast and lively ocean. Unfortunately, their air supply eventually wanes, and they are forced to begin ascending from whence they came. At the surface, they reach for their boat, respire fresh, salty air, and skip once more across the waves.

IV. *Amongst the Trees* (p. 27)

Water trickles through an emerald canopy bringing life to the world below: life to the creatures and vegetation whose mission is to remain in the beautifully diverse culture that promotes an endless fight for survival.

V. *Crossroads* (p. 32)

The Fasil music of Istanbul is considered to be both sleazy and high-class; in many ways, it is quite similar to western jazz. The music can be found throughout the city in clubs and fancy restaurants where small groups of musicians gather to provide background music by improvising upon various tunes and compositions.

VI. *Dancing Leaves* (p. 47)

In autumn, as trees prepare to go dormant, the days grow shorter and dazzling colors float about the wind.

VII. *Motherland* (p. 60)

Гой ты, Русь, моя родная (*My Dearest Russia*) by Sergei Esenin is a letter to the Russian motherland, romanticizing the country's natural beauty, quaint villages, and cheerfully loyal citizens. For this movement, Esenin's poem is set to music that combines but a few of the many important Russian folk and orthodox traditions.

*Гой ты, Русь, моя родная,
Хаты - в ризах образа...
Не видать конца и края -
Только синь сосет глаза.*

*Gói ty, Rus', maiá radnáia
Kháty - v rízach obrazá ...
Ne vidát' kontsá i kráia -
Tól'ko sin' sasiót glazá.*

*My dearest Russia,
With cottages dressed in icon guise...
Whose borders and boundaries cannot be seen;
Whose sapphire vistas fill my gaze.*

*Как захожий богомолец,
Я смотрю твои поля.
А у низеньких околиц
Звонно чахнут тополя.*

*Kak zakhózhij bogomólets,
Ia smatriú tvoí poliá,
A u nízen'kich okólits
Zvónno chákhnut topoliá.*

*As though a holy pilgrim passing by,
I will peer upon your fields
Which lay in the outskirts of poverous villages
Where poplars fade and rustle.*

*Пахнет яблоком и медом
По церквам твой кроткий Спас.
И гудит за корогодом
На лугах веселый пляс.*

*Pákhnet iáblokom i miódom
Po tserkviám tvój krótkij Spas.
I gudít za korogódom
Na lugákh vesiólyj plias.*

*Where scents of apples and sweet honey
Flood the churches as they celebrate the Lord
And where sounds of festive dancing
Fill the fields and meadows*

*Побегу по мятой стежке
На приволь зеленых лех,
Мне навстречу, как сережки,
Прозвенит девичий смех.*

*Pobegú pa miátoj stiózhke
Na privól'ie zeliónykh lex,
Mne navstréchu, kak seriózhki,
Prozvenít divichij smekh.*

*I will run the beaten path
Into open country,
And coming up to meet me, as earrings,
Will chime sounds of girlish laughter.*

*Если крикнет рать святая:
"Кинь ты Русь, живи в раю!"
Я скажу: "Не надо рая,
Дайте родину мою."*

*Ésli kriúnet rat' sviatáia:
"Kin' ty Rus', zhiví v ráiú!"
Ia skazhú: "Ne nádo ráia,
Dájte ródinu móiu."*

*Should the heavenly hosts command me,
"Come to live in paradise above!"
I shall kindly reply, "I do not need the heavens,
For I long to stay in my motherland."*

Translation: Marat Sanatullof

VIII. Crystalline Walls (p. 66)

Inside the earth, where chills and echoes await, water slowly drips upon the rocks. Limestone passages give way to tranquil caverns and the world is suspended in a beautiful night.

IX. Life (p. 69)

The land of our oldest ancestors, home to creatures of the deserts, forests, mountains, plains, and waters, is a world of diverse communities perhaps best represented by the passionate, improvisatory, and interpersonal experience known as the African drum circle.

X. Beside the Waves (p. 83)

A ginger orb casts light through the palms as it slowly peers over the horizon, giving warmth to the crabs and lizards as they pave their way through the sands. Gradually, sunbathers take residence, and children amuse themselves in the waves while the sun continues its journey across the skies. As the festivities come to a close, the moon commands the tide to greet the stars, waiting for the morning glow to appear once again.

XI. Rising Sun (p. 107)

Japanese kumidaiko ensembles, used to energize large crowds at festivals, are best known for their drums known as wadaiko, or taiko. However, despite their modern use these drums originated as an essential part of the classical Japanese gagaku music along side plucked strings, flutes, and an instrument called a “sho,” which is essentially a handheld reed organ played using a mouthpiece to blow air through bamboo pipes.

XII. To the Heavens (p. 113)

Inevitably, everything in this world moves towards the unknown. Lives end, mountains crumble, and even stars collapse within themselves; however, we need not lose hope. The heavens hold a light that shines beyond the trials and tribulations of this realm.

*As the deer pants for streams of water
So my soul pants for you, my God
My soul thirsts for God, for the living God.
When can I go and meet with God?*

Psalm 42: 1-2 (NIV)

I. Phenomena of the Sky

Slow and Flowing ♩ = 60

mp *p*

Solo Soprano
Soprano
Alto
Tenor
Bass

oooh ih n
ah z th ah dee ah
z oh m
m ah soh
oooh ih n

for rehearsal only

mp *pp* *p*

Note: sustain pedal throughout except where indicated *lift *lift

12 16 *f* *mp* *f* *p*

SS
S
A
T
B

cah ah ah n
pah n tz fo
ah z
th ah stz foh
kah

reh.

pp *mf* *p* *mf* *mp* *p*

*Note: Glissandos should be slow and extended, beginning as soon as possible. *lift

I. Phenomena of the Sky

23

31

SS *mf* ah tree *pp* go

S *pp* z tree m

A *pp* oh pa

T *pp* God foh

B *pp* n ah go ah

reh. *pp*

33

41

SS *p* ah n mee twith Gah *f*

S *f* *p* z ah v *mp cresc.*

A *f* *p* n tz foh ah *mp cresc.*

T *f* *p* th lih *mp cresc.*

B *f* *p* n m *mp cresc.*

reh. *f* *p* *mp cresc.*

*lift

I. Phenomena of the Sky

43

SS *fff* ah

S *mf cresc.* ooh *f molto cresc.*

A *mf cresc.* ee ooh *f molto cresc.*

T *mf cresc.* eet *f molto cresc.*

B *mf cresc.* eet *f molto cresc.*

reh. *mf cresc.* *f molto cresc.*

49

SS *p* ahd *cont. →*

S *fff* *p* *pp* *mp* *cont. →*
ah

A *fff* *pp* *mp* *cont. →*
mah God

T *fff* *pp* *mp* *cont. →*
v ee ng God

B *fff* *pp* *mp* *cont. →*
ooh ih th God

reh. *fff* *pp* *mp* *cont. →*

*lit

II. Arirang

Text: Arirang and Milyang Arirang

Tempo and Dynamics: $\text{♩} = 60$, *mp* smorz. (Soprano, Alto, Tenor), *mf* smorz. (Bass), *ppp* (Violin I, Violin II, Viola), *pp* (Cello), *p* (Double Bass).

Instrumentation: Soprano, Alto, Tenor, Bass, Violin I, Violin II, Viola, Cello, Double Bass.

Lyrics: God

Performance Notes: *solo a fine* (Violin I, Violin II, Viola, Cello, Double Bass)

The score is written in 4/4 time with a key signature of three sharps (F#, C#, G#). The vocal parts feature long, flowing lines with lyrics "God". The instrumental parts provide accompaniment, with the strings playing sustained chords and moving lines. The piece concludes with a 3/4 time signature change.

7 *poco accel.*

Vln. I

Vln. II *mf*

Vla. *mf*

Vc. *mf*

D.B. *mf*

pizz.

12 *p*

S/A *♩. = 80*

T/B

Nal jom bo - so, nal jom bo - so,

12 *f*

Vln. I *arco* *pizz.*

Vln. II *arco* *pizz.*

Vla. *arco* *pizz.*

Vc. *arco* *pizz.*

D.B. *arco* *pizz.*

14

S/A

T/B

Vln. I

Vln. II

Vla.

Vc.

D.B.

nal jom bo - so, nal — jom — bo - so dong - ji - sat - tal

arco pizz.

f arco pizz.

f arco pizz.

f arco pizz.

f arco pizz.

f arco pizz.

f

18 *subito p* *f* 21 *mp*

S/A

꽃 본 - 듯 - 이 날 - 줌 보 - 소 쓰 - 리 쓰 - 리 - 랑
 gott bon - deus - i nal - jom bo - so. sseu - ri, sseu - ri - rang

T/B

아 - 리 아 - 리 - 랑
 a - ri, a - ri - rang

18 *p* *f* 21 *p* *mp*

Vln. I

arco pizz. arco pizz. *p* *f* *p*

Vln. II

arco pizz. arco pizz. *p* *f* *p*

Vla.

arco pizz. arco pizz. *p* *f* *p*

Vc.

arco pizz. arco pizz. *p* *f* *mp*

D.B.

arco pizz. arco pizz. *p* *f* *mp*

23 *mf* *p*

S/A
 아 - 라-리-가 닐 - 네 아 - 리 - 랑 고 - 개 로
 a - ra - ri - ga na - (n) - ne a - ri - rang go - (o) - ge - ro

T/B

Vln. I arco *mf* pizz. *p* arco

Vln. II arco *mf* pizz. *p* arco

Vla. arco *mf* pizz. *p* arco

Vc. arco *mf* pizz. *p* arco

D.B. arco *mf* pizz. *p* arco

29

27

S/A

T/B

nam - a - gan - da.

29

Vln. I

Vln. II

Vla.

Vc.

D.B.

pizz.

pizz.

pizz.

pizz.

pizz.

p

p

p



31

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

arco

ppp

arco

ppp

35

S/A *p*

정 - 든 - 님 - 이 오 - 션 - 는 - 데 인 - 사 - 를 못 - 해
 Jeong - deun nim - i o - syeon - neun - de in - sa - leul mott - ae

T/B

35

Vln. I

Vln. II

Vla.

Vc.

D.B.

39 *f*

S/A
 행 - 주 - 치 - 마 입 - 에 물 - 고 입 - 만 방 - 굿
 haeng - ju - chi - ma ib - e mul - go im - man bang geutt

T/B

Vln. I

Vln. II
f

Vla.
f

Vc.
f

D.B.
f

43

S/A
 남 - 천 - 강 굽 - 이 - 처 - 서 영 - 남 - 루 - 를 감 - 돌 - 고
 Nam - cheon - gang gub - i - chyeo - seo yeong - nam - ru - reul gam - dol - go

T/B

43

Vln. I
p

Vln. II
p pizz.

Vla.
pp arco

Vc.
pp arco

D.B.
p arco

52

47

S/A

벽 - 공-에 걸-린달-은 아 - 랑-각-을 비-추 - 네.

byeog - gong-e geol-lin dal-eun a - rang-gag-cul bi - chu - ne.

T/B

52

Vln. I

Vln. II

Vla.

Vc.

D.B.

arco

cresc.

cresc.

cresc.

cresc.

cresc.

arco

cresc.



54

Vln. I

Vln. II

Vla.

Vc.

D.B.

rit.

$\text{♩} = 70$

mf

ppp

mf

ppp

Unis.

mf

ppp

mf

ppp

mf

ppp

64 mezzo solo*

mp

S. Mezzo

아 - 리 - 랑, 아 - 리 - 랑, 아 - 라 - 리 - 요, 아 - 리 - 랑, 고 - 개 - 로
 A - ri-rang, a - ri-rang, a - ra - ri - yo, A - ri-rang, go - ge-ro

Vln. I

Vln. II

Vla.

Vc.

D.B.

*The mezzo solo line may be lightly embellished ad. lib. throughout this passage



S. Mezzo

70

넘 - 어 - 간 - 다, 나 - 를 버 - 리 - 고 가 - 시 - 는, 님 - 은
 nam - a - gan - da, Na - reul beo - ri - go ga - si - neun nim - eun

Vln. I

Vln. II

Vla.

Vc.

D.B.

76

S. Mezzo

심 - 리 - 도 못 - 가 - 서 발 - 병 - 난 -

Sim - ri - do mott - ga - seo (eo) bal - byeong - nan -

Vln. I

Vln. II

Vla.

Vc.

D.B.



79

S. Mezzo

다.

da.

Vln. I

Vln. II

Vla.

Vc.

D.B.

accel.
dim.

accel.

smorz.

cont. →

cont. →

cont. →

cont. →

cont. →

III. Colors of the Sea

♩ = 120

Skipping over the waves

Violin I: Rest

Violin II: *tutti* *ppp* (half note)

Viola: *tutti* *ppp* (half note), then eighth notes

Cello: *tutti* *ppp* (eighth notes)

Double Bass: *tutti* *ppp* (eighth notes)

Vln. I: *tutti* *f* (eighth notes)

Vln. II: *f* (eighth notes)

Vla.: *ppp* (half note), then *f* (eighth notes)

Vc.: *f* (eighth notes)

D.B.: *f* (eighth notes)

Vln. I: *Div.* (eighth notes), then rest

Vln. II: (eighth notes), then rest

Vla.: (eighth notes), then rest

Vc.: *Div.* (eighth notes), then *Unis.* *mp* (eighth notes)

D.B.: *mp* (eighth notes)

12

Unis.

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc.

D.B.

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

D.B. *ff*

Div.

Unis.

pizz. *p* (arco)

Div. pizz. *p* (arco)

pizz. *p*

mf

21 Preparing to dive

Vln. I *ppp* arco

Vln. II *p* pizz.

Vla. *p*

Vc. *p*

D.B. *p*

arco *mp* cresc. poco a poco

arco *p* cresc. poco a poco

arco *p* cresc. poco a poco

mp cresc. poco a poco

p cresc. poco a poco

25

Div. (cresc.)

Vln. I

Vln. II

Vla. Div. (cresc.) Unis.

Vc. (cresc.)

D.B. (cresc.) arco

ff

32 Taking the plunge

♩ = 40

Vln. I p fff subito p ppp

Vln. II Div. Unis. Div. p

Vla. Div. Unis. ppp pp p

Vc. Div. Unis. ppp pp p

D.B. Div. Unis. pizz. ppp

pp fff

38 Exploring

Div.

Vln. I mp pp

Vln. II mp pp

Vla. mp ppp

Vc. f mp ppp

D.B. arco f mp ppp

(♩ = ♩)

43

Vln. I *f mp pp*

Vln. II *f mp pp*

Vla. *p ppp*

Vc. *p ppp*

D.B. *p ppp*

46

Vln. I *ppp cresc. mf*

Vln. II *ppp cresc. mf*

Vla. *Div. poco cresc. p*

Vc. *Div. poco cresc. p*

D.B. *Div. poco cresc. p*

54 Appreciating the scenery

Vln. I

Vln. II

Vla. *mf*

Vc. *mf*

D.B. *mf*

58

Vln. I

Vln. II

Vla.

Vc.

D.B.

60

Vln. I

Vln. II

Vla.

Vc.

D.B.

f

pp cresc. poco a poco

69 Returning to the boat

67

Vln. I

Vln. II

Vla.

Vc.

D.B.

mp

Unis.

mp

(♩ = 120) →

75 ♩ = 120

Vln. I *ppp* *mf*

Vln. II *ppp* *f* *mf*

Vla. *ppp* *f*

Vc. *ppp* *f*

D.B. *pp* *fp*

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf *mf* *mf*

cresc.

Vln. I *cresc.* *ff* *ppp*

Vln. II *cresc.* *ff* *ppp*

Vla. *cresc.* *ff* *subito p*

Vc. *cresc.* *ff* *subito p*

D.B. *cresc.* *ff*

Div.

III. Colors of the Sea

(♩=♩)

92

Vln. I *mf*

Vln. II *mf*

Vla. *ppp* *mf*

Vc. *ppp* *mf*

D.B. *ppp* *ppp* *ppp* *f*

96

Vln. I *ppp*

Vln. II *ppp*

Vla. *ppp*

Vc. *ppp*

D.B. *ppp*

102

(sustain for a while; the piano will signal the beginning of the next movement)

Vln. I *ppp*

Vln. II *ppp*

Vla. *ppp*

Vc. *ppp*

D.B. *ppp*

IV. Amongst the Trees

♩ = 80

Violin I *ppp*

Violin II *ppp*

Viola *ppp*

Cello *ppp*

Double Bass *ppp*

Piano *pp*

10 *rain sticks, ocean drum, and/or thunder sheets ad lib. from backstage.

Strings/Perc.

ppp

- *Instructions:
- 1) Tap on the body of the instrument (string or percussion) to immitate the drone of rain
 - 2) Verticality represents the balance between upper and lower-pitched instruments (for spatial effect)
-Ex. above the staff, higher-pitched instruments should be slightly louder than the indicated dynamic and lower-pitched instruments slightly quieter
 - 3) Thickness of the line represents which part of the finger to use for tapping
-Thin = tap more frequently with the pad; Thick = tap more frequently with the nail

Pno. *ppp*

*Performance Note: optional percussion (including rain sticks and thunder sheets) may accompany the strings' rain drone ad lib. from backstage.

17

Strings/Perc.

p

Pno. *ppp* *mf*

26

33

Strings/Perc.

pp

Pno.

ppp

ppp



35

39

Strings/Perc.

ppp

mp

Pno.

p

ppp

mp



43

48

Strings/Perc.

pp

mp

Pno.

pp

ppp



49

Strings/Perc.

p

Pno.

f

mp

rit

3

58

Strings/Perc. *non rit.*
smorz. *n*

Pno. *ppp*

62 ♩ = 120

Upper Str. & Pitched Perc. *pizz.* *ppp* *sim.*

Lower Str. & Other Perc.

*Instructions: 1) Given figures should be performed at numerous pitch levels within the given keys
2) Rhythms should be free and varied
3) Leading tone in F# minor is optional (it may be freely performed as either E# or E \flat)

62

Pno. *mf*

70

Upper Str. & Pitched Perc. (choose either figure) *sim.*

Pno. *ppp* *f* *p*

74

Upper Str. & Pitched Perc. *smorz.* *n* (gradually blend with low strings & rain percussion)

All Strings & Perc. *ppp* (rain drone)

Pno. *ppp* *p*

81

Strings/Perc.

Pno.



89

97

Strings/Perc.

Pno.



99

Strings/Perc.

Pno.

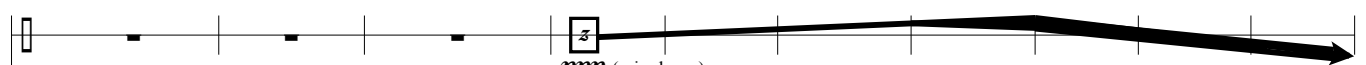


106

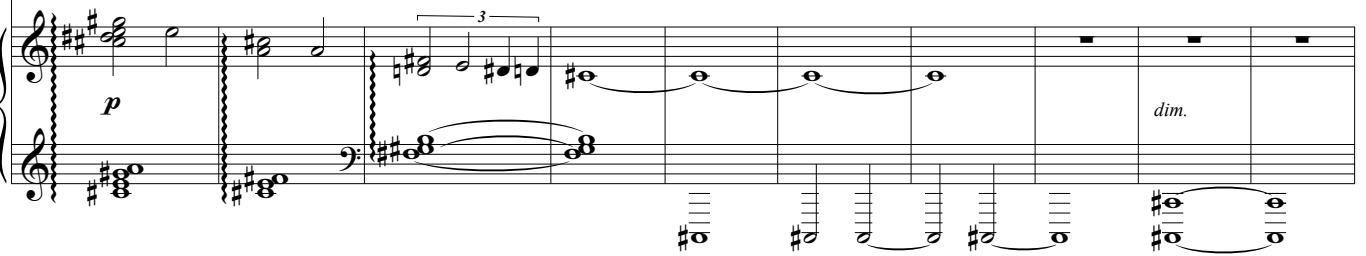
Strings/Perc.

Pno.

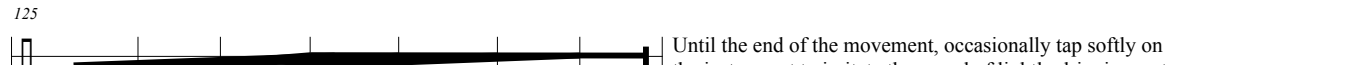
115

Strings/Perc. 

ppp (rain drone)
cresc.

Pno. *p*  *dim.*

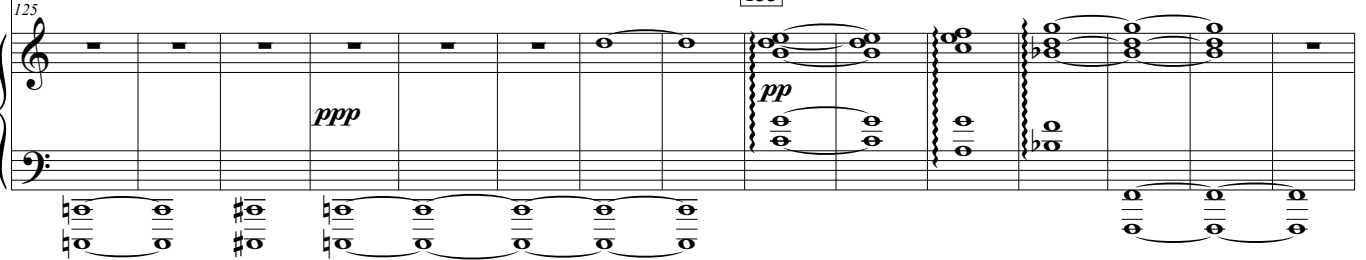
125

Strings/Perc. 

mf *smorz.* *n*

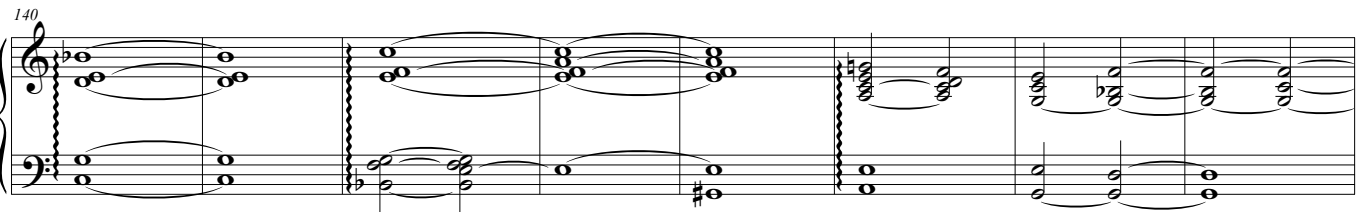
Until the end of the movement, occasionally tap softly on the instrument to imitate the sound of lightly dripping water

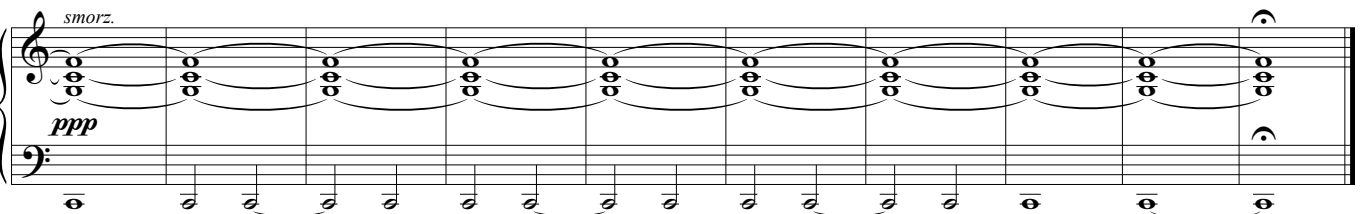
125

Pno. *ppp*  *pp*

133

140

Pno. 

Pno. *smorz.*  *ppp*

sustain beyond clarinet entry for next movement

V. Crossroads

**enter before sustained piano from previous movement finishes fading away*

Clarinet in B \flat

$\text{♩} = 80$

ppp *ppp* *mp*

8

Flute

Oboe

Clarinet in B \flat

Bassoon

p *p*

$(\text{♩} = \text{♩})$ $(\text{♩} = \text{♩})$

8

Tambourine

Darabuka

p *p*

$(\text{♩} = \text{♩})$ $(\text{♩} = \text{♩})$

8

Violin I

Violin II

Viola

Cello

Double Bass

pp *pp* *ppp* *p*

solo a fine *solo a fine pizz.* *solo a fine* *solo a fine*

$(\text{♩} = \text{♩})$ $(\text{♩} = \text{♩})$

13 ($\leftarrow \bullet = \bullet \rightarrow$) 16

Fl. *f* *tr.*

Ob. *f*

B♭ Cl. *gliss.* *f*

Bsn. *f*

Tamb. 13 ($\leftarrow \bullet = \bullet \rightarrow$) 16

Dar. 13 *p* *f*

Vln. I 13 ($\leftarrow \bullet = \bullet \rightarrow$) 16 *f* *pizz.*

Vln. II *gliss.* *f* *pizz.*

Vla. *f*

Vc. *f*

D.B. *f* *pizz.*

24 26

B♭ Cl. *pp* *tr*

Tamb. *fpp*

Dar. *f* *fpp*

Vln. I *pp* *arco* *tr*

Vln. II *fppp*

Vla. *pizz.* *pp*

Vc. *mf* *pizz.* *fppp* *arco*

D.B. *mf* *fppp*

29

Fl. *ppp*

Ob. *ppp*

B♭ Cl. *tr*

Bsn. *ppp*

Tamb.

Dar.

29

Vln. I *tr*

Vln. II

Vla.

Vc.

D.B.

34 36

Fl. *mp*

Ob. *mp*

B \flat Cl. *p*

Tamb. *p*

Dar. *p* *mp*

Vln. I *p* *pizz.* *mp*

Vln. II *p* *mp*

Vla. *p*

Vc. *p* *pizz.* *mp*

D.B. *p* *pizz.* *mp*

Detailed description: This page of a musical score, titled 'V. Crossroads', covers measures 34 to 36. The score is arranged in a system with ten staves. The instruments are: Flute (Fl.), Oboe (Ob.), Bass Clarinet (B \flat Cl.), Tambourine (Tamb.), Darbuka (Dar.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The key signature is three flats (B-flat major or D-flat minor), and the time signature is 4/4. Measure 34 begins with a dynamic of *p* (piano). Measure 35 contains a rehearsal mark [36] and continues with various dynamics including *p* and *mp* (mezzo-piano). Measure 36 also features a rehearsal mark [36] and includes a trill (*tr*) in the Flute part. The score includes various musical notations such as accents (>), slurs, and dynamic markings.

39

Fl.

Ob.

39

Tamb.

39

Dar.

39

Vln. I

Vln. II

Vla.

Vc.

D.B.

ppp

ppp

mp

pp

pizz.

mp

pp

p

pp

p

mp

pp

p

mp

pp

p

mp

45 46

Fl. *mf* *tr*

Ob. *mf* *tr*

B \flat Cl. *pp* *mf*

Bsn. *mp*

Tamb. *mf*

Dar. *mf*

Vln. I *pp* *arco* *mf*

Vln. II *pizz.* *arco* *mp*

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

Vc. *mf*

D.B. *mp*

51

Fl. *mp* *gliss.* *p* *tr.*

Ob. *p* *tr.*

B♭ Cl. *mp* *gliss.*

Bsn. *p*

51

Tamb. 51

Dar. 51

51

Vln. I *gliss.* *mp*

Vln. II

Vla. *gliss.* *mp*

Vc.

D.B.

V. Crossroads

59

56

Fl.

Ob.

B \flat Cl.

Bsn.

gliss.

mf

pp

(←. = .→)

59

56

Tamb.

Dar.

f

f

p

3 3 3

59

56

Vln. I

Vln. II

Vla.

Vc.

D.B.

gliss.

mf

pp

pizz.

pp

(←. = .→)

61 (← = ♩ →) 63

Fl. *f* *p* *tr*

Ob. *f* *tr* *mp*

B♭ Cl. *f* *p cresc.*

Tamb. 61 (← = ♩ →) 63 *subito p*

Dar. 61 *f* *subito mp*

Vln. I 61 (← = ♩ →) 63 *f* *ppp* *pizz.*

Vln. II *f*

Vla. *f* *ppp*

Vc. *f*

D.B. *ppp*

66

Fl.

Ob.

B^b Cl.

Bsn.

Tamb.

Dar.

Vln. I

Vln. II

Vla.

Vc.

D.B.

mp

mf

mp

tr

mf

66

66

pizz.

p cresc.

cresc.

cresc.

arco

mf

cresc.

Detailed description: This page of a musical score, titled 'V. Crossroads', contains measures 66 through 70. The score is arranged in three systems. The first system includes Flute (Fl.), Oboe (Ob.), Bass Clarinet (B^b Cl.), and Bassoon (Bsn.). The Flute part features a melodic line with dynamics *mp* and *mf*. The Oboe part has a melodic line with a dynamic of *mp* and a trill (*tr*) in the fifth measure. The Bass Clarinet and Bassoon parts play rhythmic patterns, with the Bass Clarinet using triplets (marked '3') and the Bassoon playing a melodic line with a dynamic of *mf*. The second system includes Tambourine (Tamb.) and Darbuka (Dar.), both playing rhythmic patterns. The third system includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). Vln. I plays a sustained chord with a dynamic of *cresc.* and a *pizz.* marking. Vln. II plays a melodic line with a dynamic of *p cresc.*. Vla. plays a sustained chord with a dynamic of *cresc.*. Vc. plays a melodic line with a dynamic of *mf* and an *arco* marking. D.B. plays a sustained chord with a dynamic of *cresc.*.

71

Fl. *dim.* *ppp*

Ob. *mf* *dim.* *ppp*

B \flat Cl. *dim.* 3 3 3

Bsn. *ppp*

Tamb. 71

Dar. 71

Vln. I *mp dim.* *ppp*

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

Vla. *mp dim.* *ppp*

Vc. *p* *ppp*

D.B. *mp dim.* *ppp*

76 80

Fl. *ppp*

Ob. *ppp*

B♭ Cl. *ppp*

Bsn. *ppp*

Tamb. *f*

Dar. *f* *p* 3

Vln. I *ppp*

Vln. II *pizz.* *p* 3

Vla. *ppp*

Vc. *ppp*

D.B. *ppp*

83

Fl. *cont.* →

Ob. *cont.* →

B♭ Cl. *cont.* →

Bsn. *cont.* →

Dar. 83

Vln. I *cont.* →

Vln. II *cont.* → *arco*

Vla. *cont.* →

Vc. *cont.* →

D.B. *cont.* →

VI. Dancing Leaves

♩ = 90

The score is for VI. Dancing Leaves, featuring woodwinds, strings, and double bass. The tempo is marked as ♩ = 90. The piece is in 4/4 time, with a key signature of three flats (B-flat major or D-flat minor). The score is divided into two systems. The first system includes Flute, Oboe, Clarinet in B-flat, Horn in F, and Bassoon. The second system includes Violin I, Violin II, Viola, Cello, and Double Bass. The woodwinds and strings play a melodic line, while the double bass provides a rhythmic accompaniment. The piece concludes with a 3/4 time signature change.

Flute *ppp*

Oboe *ppp*

Clarinet in B \flat *ppp*

Horn in F *ppp*

Bassoon *ppp*

Violin I *ppp*

Violin II *p* *ppp*

Viola *ppp*

Cello *ppp*

Double Bass *ppp*

8 Presto (♩ = 180); lightly detached throughout

Fl. *ppp cresc. poco a poco*

Ob. *ppp cresc. mp p mp cresc.*

B♭ Cl. *ppp mp p mp cresc. poco a poco*

Hn. *ppp p mp p*

Bsn. *ppp p mf*

Vln. I *smorz.*

Vln. II *smorz.*

Vla. *smorz.*

Vc. *smorz.*

D.B.

VI. Dancing Leaves

16

Fl. *mp* *f* *p*

Ob. *(cresc.)* *f* *mp* *p*

B♭ Cl. *(cresc.)* *f* *mp*

Hn. *mp*

Bsn. *ppp* *mp*

Detailed description: This system of music covers measures 14 through 21. It features five staves: Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Horn (Hn.), and Bassoon (Bsn.). The key signature is one flat (B♭). Measure 16 is marked with a box containing the number 16. Dynamics include *mp*, *f*, *p*, *(cresc.)*, and *ppp*. The Flute part has a melodic line with some grace notes. The Oboe and Bass Clarinet parts have similar rhythmic patterns. The Horn and Bassoon parts provide harmonic support with steady rhythms.

24

Fl. *pp* *mp* *p*

Ob. *mp* *p* *ppp*

B♭ Cl. *p*

Hn. *p* *ppp* *p*

Bsn. *p* *mf* *p*

Detailed description: This system of music covers measures 22 through 29. It features the same five staves as the previous system. Measure 24 is marked with a box containing the number 24. Dynamics include *pp*, *mp*, *p*, *ppp*, and *mf*. The Flute part has a melodic line with some grace notes. The Oboe and Bass Clarinet parts have similar rhythmic patterns. The Horn and Bassoon parts provide harmonic support with steady rhythms.

31

Musical score for measures 29-35. The score is for five instruments: Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Horn (Hn.), and Bassoon (Bsn.). The key signature is one flat (B♭) and the time signature is 4/4. Measure 29 is marked with a first ending bracket. Measure 31 is marked with a second ending bracket. Dynamics include *p*, *f*, *mp*, and *mf*. The Flute part features a melodic line with a first ending bracket. The Oboe part has a melodic line with a first ending bracket. The Bass Clarinet part has a melodic line with a first ending bracket. The Horn and Bassoon parts have a rhythmic accompaniment of eighth notes.

Musical score for measures 36-40. The score is for five instruments: Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Horn (Hn.), and Bassoon (Bsn.). The key signature is one flat (B♭) and the time signature is 4/4. Measure 36 is marked with a first ending bracket. Measure 38 is marked with a first ending bracket. Dynamics include *f* and *mf*. The Flute part features a melodic line with a first ending bracket. The Oboe part has a melodic line with a first ending bracket. The Bass Clarinet part has a melodic line with a first ending bracket. The Horn and Bassoon parts have a rhythmic accompaniment of eighth notes.

40

Fl. *p*

Ob. *p*

B♭ Cl. *p*

Hn. *mp* *p*

Bsn. *mp* *p*

Detailed description: This system contains measures 40 through 44. The Flute, Oboe, and B♭ Clarinet parts play a rhythmic eighth-note pattern with a dynamic of *p*. The Horn part starts at measure 40 with a dynamic of *mp*, marked with an accent (^) and a fermata, then continues with eighth notes, becoming *p* at measure 43. The Bassoon part starts at measure 40 with a dynamic of *mp*, marked with an accent (^) and a fermata, then continues with eighth notes, becoming *p* at measure 43. The key signature has two flats and the time signature is 3/4.

45

Fl. *mf* *p*

Ob.

B♭ Cl.

Hn. *ppp* *p*

Bsn. *ppp* *p*

Detailed description: This system contains measures 45 through 49. The Flute part has a melodic line with a dynamic of *mf* at measure 45, marked with a slur and a fermata, then becomes *p* at measure 47. The Oboe part plays a rhythmic eighth-note pattern. The B♭ Clarinet part plays a rhythmic eighth-note pattern. The Horn part starts at measure 45 with a dynamic of *ppp*, marked with a slur and a fermata, then becomes *p* at measure 47. The Bassoon part starts at measure 45 with a dynamic of *ppp*, marked with a slur and a fermata, then becomes *p* at measure 47. The key signature has two flats and the time signature is 3/4.

52

Fl. *cresc. poco a poco*

Ob. *cresc. poco a poco*

B♭ Cl. *cresc. poco a poco*

Hn. *cresc. poco a poco* *mp* *p*

Bsn. *cresc. poco a poco*

Detailed description: This system of musical notation covers measures 52 through 61. It features five staves: Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Horn (Hn.), and Bassoon (Bsn.). The key signature is one flat (B-flat major or D minor). The Flute, Oboe, and Bass Clarinet parts are marked with a *cresc. poco a poco* instruction. The Horn part begins at measure 52 and includes dynamic markings of *mp* and *p*. The Bassoon part also begins at measure 52 and is marked with *cresc. poco a poco*. The music consists of various rhythmic patterns, including eighth and sixteenth notes, and rests.

62

Fl. *mf* *mp*

Ob. *mf* *p*

B♭ Cl. *mf* *p*

Hn. *mf* *p*

Bsn. *mf* *p* *fp*

Detailed description: This system of musical notation covers measures 59 through 62. It features the same five staves as the previous system. The Flute part starts at measure 59 with a *mf* dynamic and includes a triplet of eighth notes in measure 61. The Oboe, Bass Clarinet, and Horn parts also start at measure 59. The Bassoon part starts at measure 59 and includes a *fp* dynamic marking at the end of measure 62. The music continues with various rhythmic patterns and dynamic changes.

67

Fl. *mf* *p*

Ob. *mp* *pp* *p*

B♭ Cl. *mp* *ppp* *p*

Hn. *mf* *ppp* *p* *ppp* *dim.*

Bsn. *mf* *ppp* *p*

Detailed description: This block contains the musical score for measures 67 through 74. It features five staves: Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Horn (Hn.), and Bassoon (Bsn.). The key signature is one flat (B-flat major or D minor). The Flute part starts with a half note G4, followed by a melodic line. The Oboe part has a rhythmic pattern of eighth notes. The Bass Clarinet part has a similar rhythmic pattern. The Horn part has a melodic line with some rests. The Bassoon part has a rhythmic pattern. Dynamics include *mf*, *p*, *mp*, *pp*, *ppp*, and *dim.*. There are also hairpins for crescendo and decrescendo.

75

Fl. *poco cresc.* *mp* *p*

Ob. *poco cresc.* *mp* *pp* *p*

B♭ Cl. *poco cresc.* *mp* *ppp*

Hn. *p* *poco cresc.* *mp* *p*

Bsn. *poco cresc.* *mp* *ppp*

Detailed description: This block contains the musical score for measures 75 through 82. It features the same five staves as the previous block. The key signature remains one flat. The Flute part has a melodic line with a *poco cresc.* marking. The Oboe part has a rhythmic pattern with a *poco cresc.* marking. The Bass Clarinet part has a melodic line with a *poco cresc.* marking. The Horn part has a rhythmic pattern with a *poco cresc.* marking. The Bassoon part has a rhythmic pattern with a *poco cresc.* marking. Dynamics include *poco cresc.*, *mp*, *p*, and *ppp*. There are also hairpins for crescendo and decrescendo.

82

Fl. *ppp* *p*

Ob. *ppp*

B♭ Cl. *p*

Hn. *ppp* *p* *mf* *p*

Bsn. *p* *mf* *p*

87

Fl. *cresc.*

Ob. *p* *cresc.*

B♭ Cl. *cresc.*

Hn. *mf* *p* *cresc.*

Bsn. *mf* *p* *cresc.*

93 97

Fl. *mf*

Ob. *mf*

B♭ Cl. *mf*

Hn. *mf*
ppp cresc.

Bsn. *mf*
p
ppp

Detailed description: This block contains the first system of a musical score, spanning measures 93 to 97. It features five staves: Flute (Fl.), Oboe (Ob.), B♭ Clarinet (B♭ Cl.), Horn (Hn.), and Bassoon (Bsn.). The key signature has two flats (B♭ and E♭), and the time signature is 12/8. The Flute, Oboe, and B♭ Clarinet parts begin at measure 93 with a dynamic marking of *mf*. The Horn part begins at measure 93 with a dynamic marking of *mf* and a hairpin crescendo leading to *ppp* by measure 97. The Bassoon part begins at measure 93 with a dynamic marking of *mf*, has a hairpin decrescendo to *p* by measure 95, and then a hairpin crescendo back to *ppp* by measure 97. A boxed measure number '97' is located above the Flute staff at the start of the second system.

99

Fl. *p*
ppp
p

Ob. *p*
ppp

B♭ Cl. *p*
ppp
p

Hn. *p*
ppp

Bsn. *p*
ppp
p

Detailed description: This block contains the second system of a musical score, spanning measures 99 to 103. It features the same five staves as the first system. The Flute part begins at measure 99 with a dynamic marking of *p*, has a hairpin decrescendo to *ppp* by measure 101, and then a hairpin crescendo back to *p* by measure 103. The Oboe part begins at measure 99 with a dynamic marking of *p* and a hairpin crescendo to *ppp* by measure 101. The B♭ Clarinet part begins at measure 99 with a dynamic marking of *p* and a hairpin crescendo to *ppp* by measure 101. The Horn part begins at measure 99 with a dynamic marking of *p* and a hairpin crescendo to *ppp* by measure 101. The Bassoon part begins at measure 99 with a dynamic marking of *p* and a hairpin crescendo to *ppp* by measure 101. The measure number '99' is located above the Flute staff at the start of the system.

105

Fl. *p*

Ob.

B♭ Cl.

Hn. *ppp* *p*

Bsn. *ppp*

Detailed description: This system contains measures 105 through 110. The Flute part features a melodic line with grace notes and slurs. The Oboe part has a similar melodic line. The Bass Clarinet part consists of sustained notes with a long slur. The Horn part has a melodic line with dynamics *p* and *ppp*. The Bassoon part has a rhythmic pattern with dynamics *ppp*.

111

113

Fl. *mp*

Ob. *f*

B♭ Cl. *mp*

Hn.

Bsn. *p*

Detailed description: This system contains measures 111 through 116. A rehearsal mark '113' is placed above measure 113. The Flute part has a melodic line with dynamics *mp*. The Oboe part has a melodic line with dynamics *f*. The Bass Clarinet part has a melodic line with dynamics *mp*. The Horn part has sustained notes with dynamics *p*. The Bassoon part has a melodic line with dynamics *p*. There are also some 'A' markings above notes in measures 115 and 116.

121

119

Fl.

Ob.

B♭ Cl.

Hn.

Bsn.

p

ppp

Detailed description: This block contains the musical score for measures 119 through 125. It features five staves for Flute (Fl.), Oboe (Ob.), B♭ Clarinet (B♭ Cl.), Horn (Hn.), and Bassoon (Bsn.). The key signature is B-flat major (two flats). Measure 119 is marked with a box containing the number 121. The Flute part has a dynamic marking of *p* starting in measure 121. The Oboe part has a dynamic marking of *p* in measure 121. The B♭ Clarinet part has a dynamic marking of *p* in measure 121. The Horn part has a dynamic marking of *p* in measure 121 and *ppp* in measure 125. The Bassoon part has a dynamic marking of *p* in measure 121. The score includes various musical notations such as eighth notes, quarter notes, and half notes, with some notes beamed together. There are also slurs and hairpins indicating dynamics.

126

Fl.

Ob.

B♭ Cl.

Hn.

Bsn.

p

Detailed description: This block contains the musical score for measures 126 through 132. It features five staves for Flute (Fl.), Oboe (Ob.), B♭ Clarinet (B♭ Cl.), Horn (Hn.), and Bassoon (Bsn.). The key signature is B-flat major (two flats). Measure 126 is marked with a box containing the number 126. The Horn part has a dynamic marking of *p* in measure 126. The score includes various musical notations such as eighth notes, quarter notes, and half notes, with some notes beamed together. There are also slurs and hairpins indicating dynamics.

134

132

Fl.

Ob.

B \flat Cl.

Hn.

Bsn.

ppp

p

ppp

p

ppp

p

ppp

139

Fl.

Ob.

B \flat Cl.

Hn.

Bsn.

ppp

p

ppp

p

ppp

p

ppp

VII. Motherland

Sergei Esenin

Tr. Marat Sunatulloev

♩ = 60

Crotales

Chimes

*watch for cutoff/cue from clarinet to begin movement

P as though from a distance

Soprano

Alto

Tenor

Bass

♩ = 60

6/8 2/4 6/8

bass solo *f*

Гой ты, Русь, мо-я ро-дна - я,
Gói ty, Rus', mo-íá ro-dná - ía,

7

Crt.

Chm.

B. Solo

accel. poco a poco

as though from a distance *p*

2/4 9/8 1/4 9/8 4/4 2/4 6/8 4/4 5/8

accel. poco a poco

ха ты в ри-зах о-бра-за... Не ви-дать ко-нца и кра -
khá ty v rí-zakh o-bra-zá... Ne vi-dát' ko-ntsá i krá -

13

Crt.

Chm.

B. Solo

4/4 6/8 2/4 6/8 5/8 4/4

- я то - лько синь со - сет гла - за.
- ía tó - l'ko sin' so-siót gla - zá.

18 ♩ = 90

Crt. *mp*

Chm. *mp*

18 ♩ = 90

S
A

T
B

f

2/2

Как за - хо - жий бо го - мо - лец, я
 Как za - khó - zhij bo go - mó - lets, íá

Crt. *f*

Chm. *f*

21 2/4 6/8 5/8 7/8

смо-трю твои по - ля,
 smo-triú tvoí po - liá,

a у ни - зе-ньких о - ко
 a u ní - ze-n'kikh o' kó

Crt. *f*

Chm. *f*

25 4/4 5/8

- лиц зво - нно ча - хнут то - по ля.
 - lits zvó - nno chá - khnut to - po liá.

28 31 *accel. poco a poco*

Crt. *pp*

Chm. *p* *pp*

S
A

4/4 | 3/2 | 4/4 *mf* 1/4 | 6/8

Па - хнет
Pá - khnet

T
B

32

Crt.

Chm.

S
A

9/8 | 6/8

я - бло-ком и ме - дом по це-рквам — твой кро-ткий Спас. И гу - дит
iá - blo-kom i mió - dom po tse-rkvám — tvój kró - tkij Spas. I gu - dít

37

Crt.

Chm.

S
A

1/4 | 6/8 | 5/8 | 5/4

— за ко-ро-го - дом на лу-гах ве - се - лый пляс. —
— za ko-ro-gó - dom na lu-gákh ve - sío - lyj - plías. —

41 $\text{♩} = 144$

Crt. *pp*

Chm. *pp*

S
A

T
B

mf

3/8 6/8 2/4 9/8 5/4 9/8

По-бе-гу по мя той сте же на при волье зе-ле-ных лех, — Мне на-встре-чу,
 Po-be-gú po miá toj stió zhke na pri vól'ie ze-lió-nykh lex, — Мне na-vstré-chu,

46 *rit.*

Crt.

Chm.

T
B

5/4 6/8 3/4 7/8 *rit.*

как се-ре - жки, — про-зве-нит де - ви - чий смех. —
 kak se-rió - zhki, — pro-zve-nít de - ví - chij smekh. —

50 *poco cresc.*

Crt.

Chm.

S
A

T
B

4/4

p

MM
hmm

MM
hmm

54 $\text{♩} = 60$

Crt.

Chm.

54 $\text{♩} = 60$

S
A

T
B

f

Ес - ли кри - кнет рать свя - та - я:
Es - li kri - knet rat' svia - tá - ia:

57

Crt.

Chm.

57 *f*

"Кинь ты Русь, жи - ви в ра ю!"
"Kin ty Rus', zhi - ví v ra iú!"

accel. $\text{♩} = 3/4$

60

Crt.

Chm.

60 *p* $\text{♩} = 4/4$

bass solo Я ска - жу:
Ia ska - zhiú:

f *p*

63 $\text{♩} = 90$ 67

Crt.

Chm.

63 $\text{♩} = 90$ 67

S
A

T
B

"He на - до ра - я,
"Ne ná - do rá - ia,

mp

2/4 3/4 6/8

68

Crt.

Chm.

p

68 8/8 4/4

Да - йте ро - ди - ну мо - ю".
dá - ite ró - dí - nu mo - iú".

74

Crt.

Chm.

cont./to glock. →

cont. →

74

slowly diminuendo; begin to completely fade out after piano enters in the next movement

slowly diminuendo; begin to completely fade out after piano enters in the next movement

VIII. Crystalline Walls

♩ = 60 (set by stopwatch where indicated)

Glockenspiel

Chimes

Piano

Recording

Start stopwatch*

Start stopwatch*

Start stopwatch*

ppp *cresc. poco a poco* ***Note: unless transcribed, electronic sounds are not to be used for metrical assistance

15^{ma} > metallic echoes

8

0:24

mf

0:29

mf

0:12

0:24

f

8^{vb}

8

Rec.

mp *mf* *dim.*

VIII. Crystalline Walls

17 1:00

Glk. *mp*

0:48 1:00

Chm. *mp*

17 0:48 1:00

Pno. *mp* 3 8vb

17

Rec. *ppp* *cresc. poco a poco*

24 1:16

Glk. *p* 3

1:32

Chm. *mp*

24 1:16 1:27

Pno. *p* 3 3 3

24

Rec. *mp*

33 1:56

Glk. *p*

Pno. 33 1:56 2:20 *p* *mf*

Rec. 33 *p* *cresc. poco a poco*

44 3:04

Glk. *ppp* *cont. →*

Chm. 2:36 2:52 3:04 *mf* *p* *cont. →*

Pno. 2:36 *8va* 3:04 *ppp* *8vb* *8vb*

Rec. 44 *mf dim.* *smorz.*

IX. Life

With Spirit! (♩ = 180)

(solo/lead)

Musical score for the first system of 'IX. Life'. The score is in 4/4 time and features a solo/lead for the Djembe. The tempo is marked 'With Spirit! (♩ = 180)'. The instruments and their parts are:

- Djembe:** Solo/lead, starting with a forte (*f*) dynamic.
- Darabuka:** Accompaniment, starting with a forte (*f*) dynamic.
- Bongo Drums:** Accompaniment, starting with a forte (*f*) dynamic.
- Conga Drums:** Accompaniment, starting with a forte (*f*) dynamic.
- Concert Toms:** Accompaniment, starting with a forte (*f*) dynamic.
- Bass Drum:** Accompaniment, starting with a forte (*f*) dynamic.
- Cymbals:** Accompaniment, including a hi-hat and a ride cymbal.
- Accessories:** Accompaniment, including a tambourine.

The score is marked with a forte (*f*) dynamic throughout. The first system ends with a double bar line and repeat signs.

Musical score for the second system of 'IX. Life', starting at measure 7. The tempo remains 'With Spirit! (♩ = 180)'. The instruments and their parts are:

- Dje.:** Continuation of the solo/lead, marked '(cont. solo)'. It starts with a forte (*f*) dynamic.
- Dar.:** Continuation of the Darabuka accompaniment.
- Bgo. Dr.:** Continuation of the Bongo Drums accompaniment.
- C. Dr.:** Continuation of the Conga Drums accompaniment.
- Toms:** Continuation of the Concert Toms accompaniment.
- B. Dr.:** Continuation of the Bass Drum accompaniment.
- Cym.:** Continuation of the Cymbals accompaniment.
- Acc.:** Continuation of the Accessories accompaniment, including a guiro and a tambourine.

The score is marked with a forte (*f*) dynamic throughout. The second system ends with a double bar line and repeat signs.

14

Dje.

Dar.

Bgo. Dr.

C. Dr.

Toms

B. Dr.

Cym.

Acc. ¹⁴ guiro tambourine

19

Dje. *f* (solo/lead)

Dar.

Bgo. Dr.

C. Dr.

Toms

B. Dr.

Cym.

Acc. ¹⁹claves (solo)

25

Dje. *mf*

Dar. *p*

Bgo. Dr. *p*

C. Dr. *p*

Toms *p*

B. Dr. *p*

Cym. *mp*

Acc. *p*

25 agogo bells

Dje. *31* *3* *3* *3* *3* (end solo)

Dar. (solo/lead) *f*

Bgo. Dr.

C. Dr.

Toms

B. Dr.

Cym. splash

Acc. *31*

37

Dje. *p*

Dar. (cont. solo)

Bgo. Dr.

C. Dr.

Toms

B. Dr.

Cym.

Acc. 37



Dje. 41

Dar. *cresc. poco a poco*

Bgo. Dr. *cresc. poco a poco*

C. Dr. *cresc. poco a poco*

Toms *cresc. poco a poco*

B. Dr. *cresc. poco a poco*

Cym. *cresc. poco a poco*

Acc. 41 *cresc. poco a poco*

49

Musical score for measures 46-49. The score includes parts for Djembe (Dje.), Darbuka (Dar.), Bongos (Bgo. Dr.), Congas (C. Dr.), Toms, Bass Drum (B. Dr.), Cymbals (Cym.), and Accordion (Acc.). The music is in 2/4 and 4/4 time signatures. Dynamics include *mf*, *subito p*, *cresc.*, and *fff*. There are triplets and a crash cymbal in measure 49.

53 (many featurttes)

Musical score for measures 52-53. The score includes parts for Djembe (Dje.), Bongos (Bgo. Dr.), Cymbals (Cym.), and Accordion (Acc.). The music is in 2/4 time signature. Dynamics include *mp* and *ppp*. Specific percussion techniques are labeled: *ride*, *ride bell*, *shaker*, and *hi-hat*.

Musical score for measures 59-64. The score includes parts for Djembe (Dje.), Darbuka (Dar.), Bongo Drums (Bgo. Dr.), Conga Drums (C. Dr.), Tom-toms (Toms), Bass Drum (B. Dr.), Cymbals (Cym.), and Accordion (Acc.).

- Dje.:** Rests throughout.
- Dar.:** Starts with a melodic line at measure 59, marked *mp*. Ends with a triplet at measure 64.
- Bgo. Dr.:** Continuous rhythmic pattern of eighth notes.
- C. Dr.:** Rests until measure 63, then a triplet at measure 64, marked *mp*.
- Toms:** Rests until measure 63, then a triplet at measure 64, marked *mp*.
- B. Dr.:** Rests until measure 63, then a triplet at measure 64, marked *mp*.
- Cym.:** Continuous rhythmic pattern of eighth notes with accents.
- Acc.:** Continuous rhythmic pattern of eighth notes with accents, starting at measure 59.

Musical score for measures 65-70. The score includes parts for Djembe (Dje.), Darbuka (Dar.), Bongo Drums (Bgo. Dr.), Conga Drums (C. Dr.), Tom-toms (Toms), Bass Drum (B. Dr.), Cymbals (Cym.), and Accordion (Acc.).

- Dje.:** Rests until measure 65, then a triplet at measure 65, followed by rests.
- Dar.:** Rests until measure 69, then a melodic line at measure 70.
- Bgo. Dr.:** Continuous rhythmic pattern of eighth notes.
- C. Dr.:** Rests until measure 69, then a melodic line at measure 70.
- Toms:** Rests throughout.
- B. Dr.:** Rests until measure 69, then a rhythmic pattern at measure 70.
- Cym.:** Continuous rhythmic pattern of eighth notes with accents.
- Acc.:** Continuous rhythmic pattern of eighth notes with accents, starting at measure 65.

73

Musical score for measures 71-75. The score includes parts for Djembe (Dje.), Darbuka (Dar.), Bongo Drums (Bgo. Dr.), Conga Drums (C. Dr.), Tom-toms (Toms), Bass Drum (B. Dr.), Cymbals (Cym.), and Accordion (Acc.). Measure 71 is marked with a '71' above the staff. The Bongo Drums part includes a 'mp' dynamic marking and a triplet of eighth notes. The Accordion part features a steady eighth-note pattern with accents.

Musical score for measures 77-81, separated from the previous system by a double bar line. The score includes parts for Djembe (Dje.), Darbuka (Dar.), Bongo Drums (Bgo. Dr.), Conga Drums (C. Dr.), Tom-toms (Toms), Bass Drum (B. Dr.), Cymbals (Cym.), and Accordion (Acc.). Measure 77 is marked with a '77' above the staff. This section features numerous triplet markings (indicated by '3' and a bracket) across the Djembe, Darbuka, Bongo Drums, and Conga Drums parts. The Accordion part continues with its eighth-note pattern and accents.

84

Dje.
Dar.
Bgo. Dr.
C. Dr.
Toms
B. Dr.
Cym.
Acc.

90

Dje.
Dar.
Bgo. Dr.
C. Dr.
Toms
B. Dr.
Cym.
Acc.

97

Dje.

Dar.

Bgo. Dr.

C. Dr.

Toms

B. Dr.

Cym.

Acc.

ppp

ppp

ppp

ppp

ppp

ppp

97

104

Dje.

Dar.

Bgo. Dr.

C. Dr.

Toms

B. Dr.

Cym.

Acc.

(solo)

f

f

f

f

f

f

104 claves (solo)

mp *f*

110

Dje. *mf*

Dar. *mf* *dim. poco a poco*

Bgo. Dr. *mf* *dim. poco a poco*

C. Dr. *mf* *dim. poco a poco*

Toms *mf* *dim. poco a poco*

B. Dr. *mf*

Cym. *mf* *dim. poco a poco*

110 tambourine

Acc. *mf*

120

Dje.

Dar. *p*

Bgo. Dr. *p*

C. Dr. *p*

Toms *p*

B. Dr.

Cym. *p* ride

116 guiro

Acc. *p*

IX. Life

123

Dje. (solo/lead) *mp*

Dar.

Bgo. Dr.

C. Dr.

Toms

B. Dr. *p*

Cym.

Acc. *guiro*

123

130

Dje.

Dar.

Bgo. Dr.

C. Dr.

Toms

B. Dr.

Cym. splash

Acc. 130

136

Dje.

Dar.

Bgo. Dr.

C. Dr.

Toms

B. Dr.

Cym.

Acc.

136

agogo bells (solo/lead)

mp

142

Dje.

Dar.

Bgo. Dr.

C. Dr.

Toms

B. Dr.

Cym.

Acc.

142

147

Dje.

Dar.

Bgo. Dr.

C. Dr.

Toms

B. Dr.

Cym.

Acc.

151

Dje.

Dar.

Bgo. Dr.

C. Dr.

Toms

B. Dr.

Cym.

Acc.

p

cresc. poco a poco

ride bell

ride

crash

mp

p

X. Beside the Waves

Sunrise beside the palms (♩ = 70)

The score is for a piece titled "Sunrise beside the palms" with a tempo of quarter note = 70. It is written in G major and common time. The instruments and their parts are as follows:

- Flute:** Enters in the 7th measure with a melodic line marked *mp*.
- Vibraphone:** Enters in the 5th measure with a melodic line marked *mp*. A "vibes on" instruction is placed above the staff. It features triplet patterns in the 7th and 8th measures.
- Marimba:** Enters in the 5th measure with a melodic line marked *mp*. It also features triplet patterns in the 7th and 8th measures.
- Conga Drums:** Features a rhythmic pattern of eighth notes with accents, marked *mp*.
- Shaker (conductor):** Features a rhythmic pattern of eighth notes with accents, marked *f* and *pp* in the first measure, and *mp* in the second measure.
- Violin I and Violin II:** Both play a melodic line marked *mp* with the instruction "solo a fine pizz." above the staff.
- Viola:** Plays a melodic line marked *mp* with the instruction "solo a fine pizz." above the staff. It features a triplet pattern in the 7th measure.
- Cello and Double Bass:** Both play a melodic line marked *mp* with the instruction "solo a fine pizz." above the staff.

This musical score is for the piece "Beside the Waves" on page 84. It features a variety of instruments and includes several performance markings:

- Flute (Fl.):** Starts with a measure marked with a fermata and a box containing the number 12. The melody includes a triplet of eighth notes.
- Vibraphone (Vib.):** Features a melodic line with a fermata and a box containing the number 12. It includes dynamic markings like *ff* and *ffz*, and a *rit.* marking.
- Maracas (Mrb.):** Provides a rhythmic accompaniment with a fermata and a box containing the number 12.
- Congas (C. Dr.):** Plays a complex rhythmic pattern with accents and a triplet of eighth notes.
- Shaker (Sh.):** Provides a steady, rhythmic accompaniment.
- Violin I (Vln. I):** Features a melodic line with a fermata and a box containing the number 12.
- Violin II (Vln. II):** Features a melodic line with a fermata and a box containing the number 12.
- Viola (Vla.):** Features a melodic line with a fermata and a box containing the number 12.
- Violoncello (Vc.):** Features a melodic line with a fermata and a box containing the number 12.
- Double Bass (D.B.):** Features a melodic line with a fermata and a box containing the number 12.

The score is written in G major (one sharp) and 2/4 time. The key signature is G major, and the time signature is 2/4. The piece is marked with a fermata and a box containing the number 12 at the beginning of several measures. The score includes various musical notations such as notes, rests, and dynamic markings.

15

Fl.

Vib.

Mrb.

C. Dr.

Sh.

Vln. I

Vln. II

Vla.

Vc.

D.B.

mp

mp

Detailed description: This page of a musical score, titled 'X. Beside the Waves', is page 85. It features a multi-staff arrangement for a percussion ensemble and a string section. The percussion includes Flute (Fl.), Vibraphone (Vib.), Maracas (Mrb.), Congas (C. Dr.), and Snare (Sh.). The string section consists of Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello (Vc.), and Double Bass (D.B.). The score begins at measure 15. The Flute part is mostly silent. The Vibraphone and Maracas play a rhythmic pattern of eighth notes with triplet markings. The Congas and Snare play a complex rhythmic pattern with accents and triplet markings. The Violin I and II parts play a melodic line with triplet markings and a dynamic marking of *mp*. The Viola, Cello, and Double Bass parts play a rhythmic pattern of eighth notes. The time signature is 2/4.

21 26 Creatures of the morning sands

Fl.

Vib.

Mrb.

C. Dr.

Sh.

Vln. I

Vln. II

Vla.

Vc.

D.B.

The musical score is for the piece "Creatures of the morning sands" and is divided into two systems. The first system (measures 21-26) features a Flute (Fl.) and Vibraphone (Vib.) part that is mostly silent, with the Vibraphone playing a sustained chord in measure 26. The Maracas (Mrb.) part is silent throughout. The Conga (C. Dr.) and Shaker (Sh.) parts play a rhythmic pattern of eighth notes, with the Conga part including accents and triplets. The second system (measures 21-26) features Violin I (Vln. I) and Violin II (Vln. II) parts playing a melodic line with triplets, Viola (Vla.) and Violoncello (Vc.) parts playing a bass line, and Double Bass (D.B.) playing a bass line. Dynamic markings of *mp* are used throughout the score.

29

33

fl.

fppp

29

33

Vib.

(*leo.*)

* *leo.*

mp *leo.*

* *leo.*

Mrb.

3

mp dim.

3

3

29

C. Dr.

29

Sh.

p

29

33

Vln. I

p

Vln. II

p

Vla.

p

Vc.

p

D.B.

p

Detailed description: This page of a musical score for 'Beside the Waves' (page 87) covers measures 29 to 33. The score is for a full orchestra. The Flute (Fl.) part begins in measure 29 with a whole rest, then in measure 33 plays a triplet of notes (Bb, A, G) marked *fppp* with a *fl.* dynamic marking. The Vibraphone (Vib.) part has a triplet of notes in measure 29, rests in 30 and 31, and a triplet of notes in measure 33, marked *mp* with *leo.* (leo) markings. The Maracas (Mrb.) part has a triplet of notes in measure 29, rests in 30 and 31, and a triplet of notes in measure 33, marked *mp dim.*. The Congas (C. Dr.) and Shakers (Sh.) parts have rhythmic patterns of eighth notes with accents in measures 29-31, and continue in measure 33. The string section (Violins I and II, Viola, Violoncello, and Double Bass) has rests in measures 29-31 and enters in measure 33 with a half note marked *p*. The key signature is one sharp (F#) and the time signature is 2/4.

36

Fl.

Vib. (p) (gliss.) 6 3 3 3

Mrb. 3 6 3 3 *ppp* (almost nothing) *mp*

C. Dr. *pp*

Sh.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Detailed description: This page of a musical score, numbered 88, is titled 'X. Beside the Waves'. It features a multi-staff arrangement for various instruments. The Flute (Fl.) and Violin I (Vln. I) parts are mostly silent, indicated by whole rests. The Vibraphone (Vib.) part begins with a piano (*p*) dynamic and includes a glissando (*gliss.*) over a sixteenth-note run. The Maracas (Mrb.) part features a complex rhythmic pattern with triplets and sixteenth-note runs, starting with a very soft *ppp* dynamic labeled '(almost nothing)' and moving to a medium *mp* dynamic. The Conga (C. Dr.) and Shaker (Sh.) parts provide a steady, rhythmic accompaniment. The string section, including Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.), remains mostly silent with whole rests, except for a few notes in the final measure of the page.

46

Fl. *p*

Vib. *p*

Mrb. 3 6 6 3 3 3

C. Dr. 46

Sh. 46

Vln. I *p*

Vln. II *p*

Vla.

Vc. arco *ppp*

D.B. arco *ppp*

ppp

Detailed description: This page of a musical score, numbered 90, is titled 'X. Beside the Waves'. It features ten staves for various instruments. The Flute (Fl.) and Violin I (Vln. I) parts begin at measure 46 with a piano (*p*) dynamic. The Vibraphone (Vib.) part also starts at measure 46 with a piano (*p*) dynamic. The Maracas (Mrb.) part features a complex rhythmic pattern with triplets and sextuplets. The Congas (C. Dr.) and Snare (Sh.) parts have specific rhythmic markings and accents. The Violin II (Vln. II) part starts at measure 46 with a piano (*p*) dynamic. The Viola (Vla.) part consists of sustained chords. The Violoncello (Vc.) part includes an 'arco' marking and a *ppp* dynamic. The Double Bass (D.B.) part also includes an 'arco' marking and a *ppp* dynamic. The overall texture is delicate and atmospheric.

55 Sun-bathers at mid-day

51 *cresc.* *mf*

51 *cresc.* *mf*

51 *cresc.* *mp*

51 *cresc.* *mp*

51 *cresc.* *mp*

51 *cresc.* *pp* *arco*

51 *cresc.* *p* *pp* *arco*

51 *cresc.* *p* *pp*

51 *cresc.* *p* *pp*

51 *cresc.* *p* *pp*

51 *cresc.* *p* *pp*

Detailed description: This page contains the musical score for the section 'Sun-bathers at mid-day' (measure 55) of the piece 'X. Beside the Waves'. The score is arranged for a chamber ensemble. The instruments and their parts are: Flute (Fl.), Vibraphone (Vib.), Maracas (Mrb.), Conga (C. Dr.), Shaker (Sh.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello (Vc.), and Double Bass (D.B.). The music begins at measure 51 with a 'cresc.' (crescendo) marking. The key signature is one sharp (F#). The time signature changes from 2/4 to 3/4 and then to common time (C). Dynamics range from *pp* (pianissimo) to *mf* (mezzo-forte). The score includes various musical notations such as slurs, accents, and a triplet in the Conga part. The section 'Sun-bathers at mid-day' is indicated by a box containing the number 55.

68 Parties in the waning light

The musical score is arranged in a multi-staff format. The top staff is for Flute (Fl.), followed by Vibraphone (Vib.), Maracas (Mrb.), Congas (C. Dr.), and Shakers (Sh.). The bottom section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The score begins at measure 68. The key signature is one sharp (F#), and the time signature is 3/4. The tempo/mood is marked *mp*. The music features a mix of quarter notes, eighth notes, and rests, with some syncopation. The percussion parts (C. Dr. and Sh.) provide a rhythmic accompaniment. The string parts (Vln. I, Vln. II, Vla., Vc., D.B.) provide harmonic support with sustained notes and some movement.

74

Fl. *f* *mf*

Vib. *f* *pp* *p*

Mrb. *f* *pp* *p*

C. Dr. *f* *mf*

Sh. *f* *mp*

74

Vln. I *f* *pp* *mp* *p* pizz. arco pizz.

Vln. II *f* *pp* *mp* *p* pizz. arco pizz.

Vla. *f* pizz. arco *p*

Vc. *f* pizz. *p*

D.B. *f* *p*

78

Fl.

p 3

78

Vib.

78

Mrb.

78

C. Dr.

mp 3

78

Sh.

78

78

arco

Vln. I

arco

Vln. II

Vla.

Vc.

D.B.

86 Approach of the high tide

The musical score is arranged in a system with the following parts and dynamics:

- Fl.**: Treble clef, *p*
- Vib.**: Treble clef, *p*. Includes triplet and sextuplet markings.
- Mrb.**: Treble and Bass clefs, *pp*
- C. Dr.**: Treble clef, *p*. Includes triplet markings.
- Sh.**: Treble clef, *p*
- Vln. I**: Treble clef, *pp*, *pizz.*
- Vln. II**: Treble clef, *pp*, *pizz.*
- Vla.**: Bass clef, *pp*, *pizz.*
- Vc.**: Bass clef, *pp*, *pizz.*
- D.B.**: Bass clef, *pp*

91

Fl.

Vib.

Mrb.

C. Dr.

Sh.

Vln. I

Vln. II

Vla.

Vc.

D.B.

3

3

p

Detailed description: This page of a musical score, numbered 98, is titled 'X. Beside the Waves'. It features a multi-staff arrangement for various instruments. The score begins at measure 91. The Flute (Fl.) part has a treble clef and a key signature of one sharp (F#), with notes G4 and A4. The Vibraphone (Vib.) part has a treble clef and a key signature of one sharp, featuring triplet eighth notes in the first two measures and a half note in the third. The Mallets (Mrb.) part consists of two staves (treble and bass clefs) with a key signature of one sharp, showing chords and single notes. The Conga/Drum (C. Dr.) part has a double bar line and a key signature of one sharp, with eighth notes and a dynamic marking of *p*. The Snare (Sh.) part has a double bar line and a key signature of one sharp, with a steady eighth-note pattern. The string section (Vln. I, Vln. II, Vla., Vc., D.B.) has a key signature of one sharp and a 3/4 time signature, with notes G2, A2, and B2. The score includes various musical notations such as rests, beams, and dynamic markings.

97 Sunset above the waves

Fl. *p*

97 Sunset above the waves

Vib. *pp* *Leg.* *

Mrb. *pp*

C. Dr. *pp* 3

Sh. *pp*

97 Sunset above the waves

Vln. I *pp*

Vln. II *pp* arco *ppp*

Vla. *pp* arco *ppp*

Vc. *ppp*

D.B.

103

Fl.

dim.

103

Vib.

103

Mrb.

103

C. Dr.

103

Sh.

103

Vln. I

arco

ppp

Vln. II

Vla.

Vc.

D.B.

113 Beneath the starry sky

109

Fl.

ppp

109

Vib.

ppp

109

Mrb.

p

109

C. Dr.

109

Sh.

ppp

109

Vln. I

ppp

Vln. II

ppp

Vla.

ppp

Vc.

ppp

D.B.

113 Beneath the starry sky

Detailed description: This page of a musical score is for the piece 'Beneath the starry sky' (measure 113). It features a full orchestral ensemble. The Flute (Fl.) part begins at measure 109 with a melodic line marked *ppp*. The Vibraphone (Vib.) part has a sustained chord marked *ppp* and a melodic line starting at measure 113 marked with an asterisk. The Maracas (Mrb.) part has a rhythmic pattern marked *p*. The Conga (C. Dr.) part has a complex rhythmic pattern with accents and a triplet marked '3'. The Shaker (Sh.) part has a steady rhythmic pattern marked *ppp*. The Violin I (Vln. I) and Violin II (Vln. II) parts have sustained notes marked *ppp*. The Viola (Vla.) part has a sustained note marked *ppp*. The Violoncello (Vc.) part has a sustained note marked *ppp*. The Double Bass (D.B.) part has a sustained note. The score is in G major and 4/4 time.

129 Sunrise, once again

Fl. *p*

Vib. *(Reo.) ** *p Reo.* *3 ** *Reo.* *3 **

Mrb. *129* *p* *3*

C. Dr. *129* *3*

Sh. *129* *p*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

D.B. *p*

Detailed description: This page contains the musical score for the piece 'Sunrise, once again' (measure 129). The score is arranged for a full orchestra and includes parts for Flute (Fl.), Vibraphone (Vib.), Maracas (Mrb.), Conga (C. Dr.), Shaker (Sh.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The music is in 3/4 time with a key signature of one sharp (F#). The tempo is marked 'p' (piano). The score is divided into five measures. The Flute part begins with a quarter rest, followed by a quarter note G4, a quarter rest, and a quarter note A4. The Vibraphone part features a melodic line with a slur over the first two measures, a triplet of eighth notes in the third measure, and a triplet of eighth notes in the fifth measure. The Maracas part consists of a steady eighth-note pattern. The Conga part features a rhythmic pattern of eighth notes with accents. The Shaker part has a steady eighth-note pattern. The string parts (Violin I, Violin II, Viola, Violoncello, and Double Bass) all play a similar melodic line, starting with a quarter rest, followed by a quarter note G4, a quarter rest, and a quarter note A4.

139

Fl. *ppp* *cont.* →

Vib. *pp* *pp* *ppp* *cont.* →

Mrb. *ppp* *cont.* →

C. Dr. *ppp* *cont.* →

Sh. *ppp* *cont.* →

Vln. I *pp* *ppp* arco (stagger bow changes) *cont.* →

Vln. II *pp* *ppp* arco (stagger bow changes) *cont.* →

Vla. *pp* *ppp* arco (stagger bow changes) *cont.* →

Vc. *pp* *ppp* arco (stagger bow changes) *cont.* →

D.B. *pp* *ppp* arco (stagger bow changes) *cont.* →

XI. Rising Sun

$\text{♩} = 60$ (exactly)

Recording

(conductor) start stopwatch/visual metronome

Flute *ppp* *ppp cresc.* *p* to piccolo

Oboe *ppp cresc.* *p*

Clarinet in B \flat *ppp cresc.* *p*

Horn in F *ppp cresc.* *p*

Bassoon *ppp non cresc.*

Djembe 1

Djembe 2

Bongo Drums (2 players)

Conga Drums (2 players)

Bass Drum (2 players; 1 drum)

$\text{♩} = 60$ (exactly)

Violin I *tutti ppp cresc.* *p*

Violin II *tutti ppp cresc.* *p dim.*

Viola *tutti ppp cresc.* *p*

Cello *tutti ppp cresc.* *p*

Double Bass *tutti ppp non cresc.*

Detailed description: This is a page of a musical score for a piece titled "XI. Rising Sun". The score is in 4/4 time and has a tempo of 60 beats per minute. It is divided into two systems. The first system includes a recording track, woodwinds (Flute, Oboe, Clarinet in B-flat, Horn in F, Bassoon), and percussion (Djembe 1, Djembe 2, Bongo Drums, Conga Drums, Bass Drum). The woodwinds enter with a *ppp* dynamic and a *cresc.* marking, then move to a *p* dynamic. The Bassoon part is marked *ppp non cresc.*. The percussion parts are mostly rests. The second system includes strings (Violin I, Violin II, Viola, Cello, Double Bass). All string parts enter with a *tutti ppp* dynamic and a *cresc.* marking, then move to a *p* dynamic. The Violin II part ends with a *dim.* marking. The Double Bass part is marked *ppp non cresc.*.

12

Rec. (stop stopwatch)

Bgo. Dr. use thin drumsticks (7A or smaller) *mp*

Vln. II *ppp*

18

Dje. 1 use the back of medium-sized drumsticks (around size 5A) *mf*

Dje. 2 use the back of medium-sized drumsticks (around size 5A) *mf*

Bgo. Dr. *mf*

C. Dr. use the back of medium-sized drumsticks (around size 5A) *mf*

B. Dr. use the back of large drumsticks (preferably marching sticks) *mf*

(← ♩ = ♩ →)

25

Picc. *mp* *accel.* *♩ = 120*

28 *♩ = 200*

Dje. 1 *f* *p*

Dje. 2 *f* *p* *cresc. poco a poco*

Bgo. Dr. *f* *p* *cresc. poco a poco*

C. Dr. *f* *p* *cresc. poco a poco*

B. Dr. *f* *p*

35

Picc.

Dje. 1

Dje. 2

Bgo. Dr.

C. Dr.

B. Dr.

mp cresc. poco a poco

p cresc. poco a poco

mp cresc. poco a poco

42

Picc.

Dje. 1

Dje. 2

Bgo. Dr.

C. Dr.

B. Dr.

ff

49

55

Picc.

Dje. 1

Dje. 2

Bgo. Dr.

C. Dr.

B. Dr.

f

pp

ff

57

Picc. *mp* 63

Ob. *ppp cresc.*

B♭ Cl. *ppp cresc.*

Hn. *ppp cresc.*

Bsn. *ppp cresc.*

Dje. 1 *subito p*

Dje. 2 *subito p*

Bgo. Dr. *subito p*

C. Dr. *subito p*

B. Dr. *subito p*

57

Vln. I *div.* *ppp cresc.* 63

Vln. II *div.* *ppp cresc.*

Vla. *ppp cresc.*

65

Picc. *tr*

Dje. 1

Dje. 2

Bgo. Dr.

C. Dr.

B. Dr.

73

Picc.

Dje. 1 *mp* *mf* *f*

Dje. 2 *mp* *mf* *f*

Bgo. Dr. *mp* *mf* *f*

C. Dr. *mp* *mf* *f*

B. Dr. *mp* *mf* *f*

80

Picc. *mf*

Dje. 1 *ff*

Dje. 2 *ff*

Bgo. Dr. *ff*

C. Dr. *ff*

B. Dr. *ff*

88 Picc. *p* *cresc.* *fff* cont. →

88 Dj. 1 *p* *cresc.* *fff* cont. →

Dje. 2 *p* *cresc.* *fff* cont. →

Bgo. Dr. *p* *cresc.* *fff* cont. →

C. Dr. *p* *cresc.* *fff* cont. →

B. Dr. *p* *cresc.* *fff* cont. →

XII. To the Heavens

$\text{♩} = 134$ *accel. poco a poco*

Flute

Oboe

Clarinet in B \flat

Horn in F

Bassoon

Vibraphone

Chimes

Darabuka
p *cresc. poco a poco*
use medium-sized drum sticks (around size 5A) or tension screws
use thin drumsticks (7A or smaller) on rim

Bongo Drums
p *cresc. poco a poco*
use medium-sized drumsticks (around size 5A) on tension screws

Conga Drums
p *cresc. poco a poco*
use hard BD mallets on side

Bass Drum
p *cresc. poco a poco*

Mixed Percussion 1

Mixed Percussion 2

Chorus

$\text{♩} = 134$ *accel. poco a poco*

Violin I
pizz.
p *cresc. poco a poco*

Violin II

Viola

Cello
pizz.
p *cresc. poco a poco*

Double Bass

$\text{♩} = 134$ *accel. poco a poco*

Piano
p *cresc. poco a poco*

Musical score for XII. To the Heavens, page 114. The score is in 3/4 time and features various dynamics and articulations.

Instrument parts and markings:

- Dar.** (Drum) and **Bgo. Dr.** (Bass Drum): Percussion parts with various rhythmic patterns.
- C. Dr.** (Cymbal): Percussion part with various rhythmic patterns.
- B. Dr.** (Bass Drum): Percussion part with various rhythmic patterns.
- Vln. I** and **Vln. II** (Violins): Violin parts with dynamics *p* and *cresc. poco a poco*.
- Vla.** (Viola): Viola part with dynamics *p* and *cresc. poco a poco*.
- Vc.** (Violoncello): Cello part with dynamics *p* and *cresc. poco a poco*.
- D.B.** (Double Bass): Double Bass part with dynamics *p* and *cresc. poco a poco*.
- Pno.** (Piano): Piano part with various rhythmic patterns.

Dynamic markings: *p* (piano), *cresc. poco a poco* (crescendo poco a poco).

Articulation markings: *pizz.* (pizzicato).

Tempo/Performance markings: *♩ = ♩* (quarter note equals quarter note).

XII. To the Heavens

22 $\text{♩} = 80$ 25

Fl. f pp

Ob. f p

B♭ Cl. f pp

Hn. f

Bsn. p

Vib. f p mp

Chm. p p

Dar. (with hands) ppp f p

Bgo. Dr. (with hands) ppp f p

C. Dr. (with hands) ppp f p

B. Dr. f f p

Perc. 2 f shaker

Vln. I f ppp f p $pizz.$

Vln. II f ppp f p $pizz.$

Vla. f ppp f p $pizz.$

Vc. f ppp f p $pizz.$

D.B. f ppp f p $pizz.$

Pno. f ppp f p

This page of the musical score, titled "XII. To the Heavens", contains measures 116 through 124. The score is arranged in a system with multiple staves. The instruments and their parts are as follows:

- Flute (Fl.):** Measures 116-124, starting with a melodic line. A measure rest is indicated from measure 121 to 124.
- Oboe (Ob.):** Measures 116-124, featuring a melodic line with triplets and a dynamic marking of *pp*. A measure rest is indicated from measure 121 to 124.
- Bass Clarinet (B.Cl.):** Measures 116-124, playing a melodic line.
- Violin (Vln. I & II):** Measures 116-124, with Vln. I playing a melodic line and Vln. II playing a harmonic accompaniment. A measure rest is indicated from measure 121 to 124.
- Clarinet (Chm.):** Measures 116-124, playing a sustained harmonic accompaniment.
- Drum Set (Dar., Bgo. Dr., C. Dr., B. Dr., Sh.):** Measures 116-124, providing a rhythmic accompaniment. Dynamics include *mp* and *mf*. The snare drum (Sh.) part includes a measure rest from measure 121 to 124.
- Viola (Vla.):** Measures 116-124, playing a melodic line with a dynamic marking of *ppp* and an *arco* instruction.
- Violoncello (Vc.) and Double Bass (D.B.):** Measures 116-124, playing a melodic line.
- Piano (Pno.):** Measures 116-124, playing a complex accompaniment with a dynamic marking of *f*.

The score includes various musical notations such as dynamics (*pp*, *mp*, *mf*, *ppp*, *f*), articulation (*arco*), and measure rests. The key signature is one flat (B-flat major/D minor) and the time signature is 4/4.

XII. To the Heavens

44

Fl. *p*

Ob. *p*

B♭ Cl. *p*

Hn. *p*

Bsn. *p*

53 *accel. poco a poco*

Chm. *p*

Dar. *p* *ppp* *mf*

Bgo. Dr. *p* *ppp* *mf*

C. Dr. *p* *ppp* *mf*

B. Dr. *p* *ppp* *mf*

Perc. I triangle *p* *ppp* *mf* tam-tam (let ring) *mp*

W. Ch. wind chimes to timpani

44

Vln. I *mf* *pizz.*

Vln. II *mf* *pizz.*

Vla. *mf* *pizz.*

Vc. *mf* *pizz.*

D.B. *mf*

Ob.

Vib.

Chm. *mf*

Dar. *cresc.*

Bgo. Dr. *cresc.*

C. Dr. *cresc.*

B. Dr. *cresc.*

Timp. *fppp cresc.* *timp.*

Vln. I

Vln. II

Vla.

Vc.

D.B. *arco*

Pno. *p cresc.*

XII. To the Heavens

65 $\text{♩} = 120$
(- ♩ = ♩ -)

B♭ Cl. *pp*

Vib. *ff*

Chm. *ff*

Dar. *ff*

Bgo. Dr. *ff*

C. Dr. *ff*

B. Dr. *ff*

Perc. 1 *ff* (sim.)

Timp. *ff*

65 $\text{♩} = 120$
(- ♩ = ♩ -)

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

D.B. *mf*

65 $\text{♩} = 120$
(- ♩ = ♩ -)

Pno. *ff*

The musical score for "XII. To the Heavens" on page 120 features the following instruments and parts:

- Picc.**: Piccolo, starting at measure 73 with a forte (*f*) dynamic.
- Ob.**: Oboe, starting at measure 73 with a mezzo-piano (*mp*) dynamic.
- Hn.**: Horn, starting at measure 73 with a piano (*p*) dynamic.
- Vib.**: Vibraphone, starting at measure 73 with a piano (*p*) dynamic.
- Chm.**: Clarinet, starting at measure 73 with a forte (*f*) dynamic.
- Dar.**: Bassoon, starting at measure 73 with a piano (*p*) dynamic.
- Bgo. Dr.**: Bass Drum, starting at measure 73 with a piano (*p*) dynamic.
- C. Dr.**: Snare Drum, starting at measure 73 with a piano (*p*) dynamic.
- B. Dr.**: Cymbal, starting at measure 73 with a piano (*p*) dynamic.
- Acc.**: Tom-tom, starting at measure 73 with a piano (*p*) dynamic.
- Timp.**: Percussion, starting at measure 73 with a mezzo-forte (*mf*) dynamic.
- Vln. I**: Violin I, starting at measure 73 with a piano (*p*) dynamic.
- Vln. II**: Violin II, starting at measure 73 with a piano (*p*) dynamic.
- Vla.**: Viola, starting at measure 73 with a piano (*p*) dynamic.
- Vc.**: Violoncello, starting at measure 73 with a piano (*p*) dynamic.
- Pno.**: Piano, starting at measure 73 with a forte (*f*) dynamic.

The score includes various musical notations such as dynamics (*f*, *mp*, *p*, *mf*, *ppp*), articulation marks (>), and performance instructions like *subito p*. The piece is in a key with one flat and a 3/4 time signature.

The musical score for "XII. To the Heavens" on page 121 features a variety of instruments and dynamic markings. The woodwind section includes Piccolo, Oboe, Bassoon, Clarinet, Horn, and Trumpet. The brass section includes Trombone and Double Bass. The percussion section includes Snare, Cymbals, and Accordion. The string section includes Violin I, Violin II, Viola, Violoncello, and Double Bass. The piano part is also present. Dynamic markings range from *f* (forte) to *ppp* (pianississimo), with crescendos and specific performance instructions like *arco* and *pizz.* (pizzicato). The score is written in a key signature of one flat and a 2/4 time signature.

XII. To the Heavens

93

B♭ Cl. **mp** *cresc. poco a poco*

Vib. **mp** *cresc. poco a poco*

Chm. **mp** *cresc. poco a poco*

Dar. **mp** *cresc. poco a poco*

Bgo. Dr. **mp** *cresc. poco a poco*

C. Dr. **mp** *cresc. poco a poco*

B. Dr. **mp** *cresc. poco a poco*

Acc. **mp** *cresc. poco a poco*

Timp. **mp** *cresc. poco a poco*

93

Vln. I **mp** *cresc. poco a poco*

Vln. II *arco* **ppp** *cresc. poco a poco*

Vla. *arco* **ppp** *cresc. poco a poco*

Vc. **mp** *cresc. poco a poco*

D.B. **mp** *cresc. poco a poco*

93

Pno. **mp** *cresc. poco a poco*

XII. To the Heavens

98

102

Dar. *f* *p cresc. poco a poco*

Bgo. Dr. *f* *p cresc. poco a poco*

C. Dr. *f* *p cresc. poco a poco*

B. Dr. *f* *p cresc. poco a poco*

Acc. *mf non cresc.* *ppp*

Timp. *f* *p > ppp*

102 *enter individually and sing text rhythmically ad lib. on given pitches

98

Chor. *ppp sotto voce*

Soprano: As the deer pants for streams of water, so my soul pants for you, my God
Alto: When can I go and meet with God?
Tenor: My soul thirsts for God, for the living God.
Bass: As the deer pants for streams of water, so my soul pants for you, my God

98

102

Vln. I *f* *p > ppp*

Vln. II *f* *p > ppp*

Vla. *f* *p > ppp*

Vc. *f* *p > ppp*

D.B. *f* *p > ppp*

114 *accel. poco a poco*

Picc. *p cresc. poco a poco*

Ob. *p cresc. poco a poco*

B♭ Cl. *p cresc. poco a poco*

Hn. *p cresc. poco a poco*

Bsn. *p cresc. poco a poco*

114 *accel. poco a poco*

Vib. *p cresc. poco a poco*

Chm. *p cresc. poco a poco*

Dar. *cresc. poco a poco*

Bgo. Dr. *cresc. poco a poco*

C. Dr. *cresc. poco a poco*

B. Dr. *cresc. poco a poco*

Acc. *cresc. poco a poco*

Timp. *cresc. poco a poco*

114 *accel. poco a poco*

Chor. *pp*

Soprano: My soul thirsts for God, for the living God.
Alto: As the deer pants for streams of water, so my soul pants for you, my God
Tenor: As the deer pants for streams of water, so my soul pants for you, my God
Bass: When can I go and meet with God?

114 *accel. poco a poco*

Vln. I *p cresc. poco a poco*

Vln. II *p cresc. poco a poco*

Vla. *p cresc. poco a poco*

Vc. *p cresc. poco a poco*

D.B. *p cresc. poco a poco*

114 *accel. poco a poco*

Pno. *p cresc. poco a poco*

XII. To the Heavens

127

Picc.

Ob.

B♭ Cl.

Hn.

Bsn.

Vib.

Chm.

Dar.

Bgo. Dr.

C. Dr.

B. Dr.

Acc.

Timp.

Chor.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Pno.

p cresc. poco a poco

f

139 $\text{♩} = 180$

Picc. *f*

Ob. *f*

B♭ Cl. *f*

Hn. *f*

Bsn. *f*

139 $\text{♩} = 180$

Vib. *f*

Chm. *f*

Dar. *f*

Bgo. Dr. *f*

C. Dr. *f*

B. Dr. *f*

Acc. *f*

Timp. *f*

139 $\text{♩} = 180$

Chor. *p*

Soprano: As the deer pants for streams of water, so my soul pants for you, my God
Alto: When can I go and meet with God?
Tenor: As the deer pants for streams of water, so my soul pants for you, my God
Bass: My soul thirsts for God, for the living God.

139 $\text{♩} = 180$

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

D.B. *f*

139 $\text{♩} = 180$

Pno. *f*

149

Picc. 

Ob. 

B♭ Cl. 

Hn. 

Bsn. 

149

Vib. 

Chm. 

Dar. 

Bgo. Dr. 


C. Dr. 

B. Dr. 

Acc. 

Timp. 

149

Chor. 

mp

Soprano: When can I go and meet with God?
Alto: My soul thirsts for God, for the living God.
Tenor: As the deer pants for streams of water, so my soul pants for you, my God
Bass: As the deer pants for streams of water, so my soul pants for you, my God

149

Vln. I 

Vln. II 

Vla. 


Vc. 


D.B. 


149


Pno. 


160

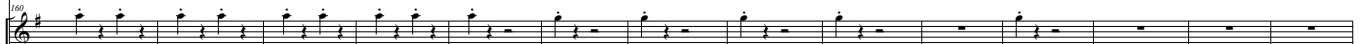
Picc. 


Ob. 

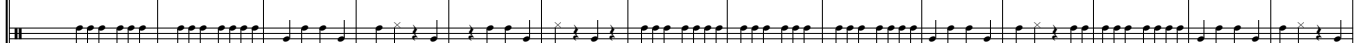
B♭ Cl. 

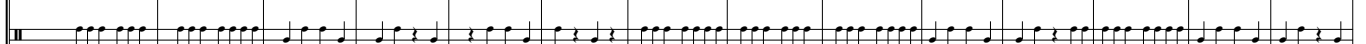
Hn. 

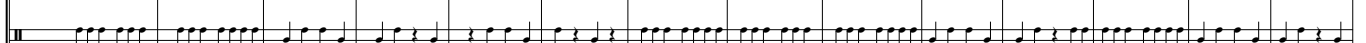
Bsn. 

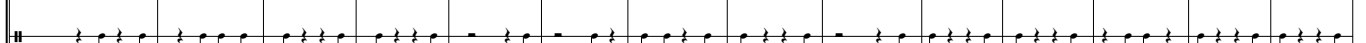
Vib. 


Chm. 


Dar. 


Bgo. Dr. 

C. Dr. 


B. Dr. 


Acc. 


Timp. 


Chor. 


Soprano: As the deer pants for streams of water, so my soul pants for you, my God
 Alto: When can I go and meet with God?
 Tenor: My soul thirsts for God, for the living God.
 Bass: As the deer pants for streams of water, so my soul pants for you, my God

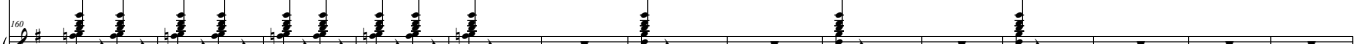
Vln. I  *ppp* *f*

Vln. II  *ppp* *f*

Vla.  *ppp* *f*

Vc.  *ppp* *f*

D.B.  *ppp* *f*

Pno. 

174

Vib. *f*

Chm.

Dar. *p* cresc. poco a poco

Bgo. Dr. *p* cresc. poco a poco

C. Dr. *p* cresc. poco a poco

B. Dr. *p* cresc. poco a poco

Acc. *f*

Timp.

174 *mf*

Chor.

Soprano: As the deer pants for streams of water, so my soul pants for you, my God
 Alto: As the deer pants for streams of water, so my soul pants for you, my God
 Tenor: When can I go and meet with God?
 Bass: My soul thirsts for God, for the living God.

174

Vln. I *p* cresc. poco a poco

Vln. II *p* cresc. poco a poco

Vla. *p* cresc. poco a poco

Vc. *p* cresc. poco a poco

D.B. *p* cresc. poco a poco

174 *f*

Pno.

The musical score is arranged in systems. The first system includes Piccolo, Oboe, Bass Clarinet, Horn, and Bassoon. The second system includes Vibraphone, Chimes, Darbuka, Bongo Drum, Conga Drum, Bass Drum, Accordion, and Tom-tom. The third system includes Chorus. The fourth system includes Violin I, Violin II, Viola, Violoncello, and Double Bass. The fifth system includes Piano. The score is in 4/4 time with a key signature of one sharp (F#). Dynamics include *f* and *ff*. The score features various rhythmic patterns, including eighth and sixteenth notes, and rests. The Piano part has a complex texture with many beamed notes and rests.

XII. To the Heavens

194

Picc. *ff*

Ob. *ff*

B♭ Cl. *ff*

Hn. *ff*

Bsn. *ff*

Vib. *ff*

Chm. *ff*

Dar. *ff*

Bgo. Dr. *ff*

C. Dr. *ff*

B. Dr. *ff*

Acc. *ff*

Timp. *ff* *subito p* *ff*

Chor. *f* *ff*

Soprano: When can I go and meet with God?
Alto: As the deer pants for streams of water, so my soul pants for you, my God
Tenor: My soul thirsts for God, for the living God.
Bass: As the deer pants for streams of water, so my soul pants for you, my God

SATB (together): God

Vln. I *ppp* *ff*

Vln. II *ppp* *ff*

Vla. *ppp* *ff*

Vc. *subito p* *ff*

D.B. *subito p* *ff*

Pno. *ff* *ff*