

Picc. *pp*
 Fl. *pp*
 Ob. *p* *mp* *p*
 Eng. Hn. *p* *mp* *p*
 Cl. *p* *mp* *p*
 B. Cl. *mf*
 Bsn.
 Hn. *pp*
 Hn. *pp*
 Tpt.
 Tbn.
 Tba.
 Timp.
 Sus. Cym. *p* scrapped
 Vib. *pp* *sfz*
 Vln. I *pp* *sfz* Sul D, A, E *p* *pp*
 Vln. II *pp* *sfz* Sul D, A, E *p* *pp*
 Vla. *pp* *sfz* Sul G, D *p* Sul A. *pp* *sfz* *pp*
 Vc. *pp* *sfz* *pp* *sfz* *pp*
 Cb.

8

Picc. *p* *6* *3*

Fl. *p* *mp* *3*

Ob. *mp* *p* *mp* *3*

Eng. Hn. *mp* *p* *mp* *3*

Cl. *mp* *p* *mp* *3*

B. Cl. *p* *mp*

Bsn. *p* *mp*

Hn. *pp* *+* *3*

Hn. *pp* *+* *3* *p* *3* *+*

Tpt. *pp* *3* *3* *3* *3*

Tbn. *pp* *Straight mute*

Tba. *pp*

Timp.

Sus. Cym. *tr* *pp*

Vib.

Vln. I *p* *3* *3* *3* *3* *3*

Vln. II *p* *3* *3* *3* *3* *3*

Vla. *pp*

Vc. *sfz* *pp* *sfz*

Cb. *pp*

10 *mp* 3 *p*

Picc.

Fl. *pp*

Ob. *pp*

Eng. Hn. *pp*

Cl. *pp*

B. Cl. *pp*

Bsn. *pp*

Hn. *pp*

Hn. *pp*

Tpt. *pp*

Tbn. *pp*

Tba. *pp*

Timp.

Sus. Cym. *mp*

Vib. *mp*

Vln. I

Vln. II

Vla.

Vc.

Cb.

11

Picc. *mp*

Fl. *mp*

Ob.

Eng. Hn. *mp*

Cl. *mp*

B. Cl. *pp* *tr* *mp*

Bsn.

Hn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

Sus. Cym.

Vib. *pp*

Vln. I

Vln. II

Vla.

Vc.

Cb.

3/4

Picc. 3/4 2/4 4/4 p
 Fl. 3/4 2/4 4/4 p
 Ob. 3/4 2/4 4/4 p
 Eng. Hn. 3/4 2/4 4/4 p
 Cl. 3/4 2/4 4/4 mp p
 B. Cl. 3/4 2/4 4/4 pp mp p
 Bsn. 3/4 2/4 4/4 mp p
 Hn. 3/4 2/4 4/4
 Hn. 3/4 2/4 4/4
 Tpt. 3/4 2/4 4/4
 Tbn. 3/4 2/4 4/4
 Tba. 3/4 2/4 4/4
 Timp. 3/4 2/4 4/4
 Sus. Cym. 3/4 2/4 4/4
 Vib. 3/4 2/4 4/4 mp 3
 Vln. I 3/4 2/4 4/4
 Vln. II 3/4 2/4 4/4
 Vla. 3/4 2/4 4/4
 Vc. 3/4 2/4 4/4
 Cb. 3/4 2/4 4/4

14 7

Woodwinds: Picc., Fl., Ob., Eng. Hn., Cl., B. Cl., Bsn. (measures 14-17, *mp*)

Horns: Hn. (measures 18-21, *p*)

Trumpets: Tpt. (measures 18-21, *p*, "No mute")

Other Instruments: Tbn., Tba., Timp., Sus. Cym., Vib. (measures 14-17, *pp*), Vln. I, Vln. II, Vla., Vc., Cb.

Picc. $\frac{3}{4}$

Fl. $\frac{3}{4}$

Ob. $\frac{3}{4}$

Eng. Hn. $\frac{3}{4}$

Cl. $\frac{3}{4}$

B. Cl. $\frac{3}{4}$

Bsn. $\frac{3}{4}$

Hn. $\frac{3}{4}$

Hn. $\frac{3}{4}$ *mf*

Tpt. $\frac{3}{4}$ *mf*

Tbn. $\frac{3}{4}$ *mf* No mute

Tba. $\frac{3}{4}$ *mf*

Timp. $\frac{3}{4}$ *mf*

Sus. Cym. $\frac{3}{4}$

Vib. $\frac{3}{4}$

Vln. I $\frac{3}{4}$

Vln. II $\frac{3}{4}$

Vla. $\frac{3}{4}$

Vc. $\frac{3}{4}$

Cb. $\frac{3}{4}$

17

Picc. *mp*

Fl. *mp*

Ob. *mp*

Eng. Hn. *mp*

Cl. *mp*

B. Cl. *p*

Bsn. *p*

Hn. *p*

Hn. *p*

Tpt. *p*

Tbn. *p*

Tba. *p*

Timp. *p*

Sus. Cym. *p*

Vib.

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *p*

Expressive, Più mosso ♩=65

Picc. *f* *p* 6 *f* *p* *tr*

Fl. *f* *p* 6 6 *f* *p* *tr*

Ob. *f* *p* 6 6 *f* *p* *tr*

Eng. Hn. *f* *p* *f* *p* *tr*

Cl. *f* *p* 6 6 *f* *p* *tr*

B. Cl. *f* *p* *f* *p*

Bsn. *f* *p* *f* *p* A.1 *p*

Hn. *f* *p* 3 3 *f* *p*

Hn. *f* *p* 3 3 *f* *p*

Tpt. *f* *p* 3 3 *f* *p*

Tbn. *f* *p* *f* *p*

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

Timp. *tr* *f*

Sus. Cym. *tr* *f* To T-t. *f*

Vib.

Expressive, Più mosso ♩=65

Vln. I *f* 3 3 *f*

Vln. II *f* 3 3 *f*

Vla. *f* 3 3 *f*

Vc. *f* 3 3 *f*

Cb. *f* 3 3 *f*

Picc.

Fl.

Ob.

Eng. Hn.

Cl.

B. Cl.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

Sus. Cym.

Vib.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Picc.

Fl.

Ob.

Eng. Hn.

Cl.

B. Cl.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

T.-t.

W.Ch.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Picc. Fl. Ob. Eng. Hn. Cl. B. Cl. Bsn. Hn. Hn. Tpt. Tbn. Tba. Timp. T.-t. W.Ch. Vln. I Vln. II Vla. Vc. Cb.

p \curvearrowright *mf* \curvearrowright *mp* \curvearrowright *f*
p \curvearrowright *mf* \curvearrowright *mp* \curvearrowright *f*
p \curvearrowright *mf* \curvearrowright *mp* \curvearrowright *f*

f \curvearrowright *p* \curvearrowright *f* \curvearrowright *p* \curvearrowright *f* \curvearrowright *mp* \curvearrowright *p* \curvearrowright *f*
f \curvearrowright *p* \curvearrowright *f* \curvearrowright *p* \curvearrowright *f* \curvearrowright *mp* \curvearrowright *p* \curvearrowright *f*
f \curvearrowright *p* \curvearrowright *f* \curvearrowright *p* \curvearrowright *f* \curvearrowright *mp* \curvearrowright *p* \curvearrowright *f*

p \curvearrowright *pp*

This page of a musical score, numbered 14 and 37, features a variety of instruments. The woodwinds include Piccolo, Flute, Oboe, English Horn, Clarinet, Bass Clarinet, Bassoon, and Horns. The brass section consists of Trumpets, Trombones, and Tubas. Percussion includes Timpani, Tom-toms, and Wood Chimes. The strings are represented by Violin I and II, Viola, Violoncello, and Contrabass. The score is divided into four measures. The Flute, Clarinet, and Bassoon parts feature prominent triplet patterns, with dynamics ranging from piano (*p*) to mezzo-forte (*mf*). The Oboe and English Horn play a melodic line starting with a mezzo-forte (*mf*) dynamic. The Horns and Trombones have sustained notes with some triplet figures. The Trumpets play a rhythmic pattern with dynamics from forte (*f*) to piano (*p*). The strings play a steady accompaniment, with Violins I and II using a *p* to *mf* dynamic curve. The woodwinds and strings are marked with various dynamics such as *mp*, *mf*, *p*, and *f*.

41

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

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

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

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

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

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

Bsn. *p* *f* *p* *ff*

Hn. *f* *p* *f* *mp* *f* *p* *ff*

Hn. *f* *p* *f* *mp* *f* *p* *ff*

Tpt. *f* *p* *f* *mp* *f* *p* *ff*

Tbn. *f* *p* *f* *mp* *f* *p* *ff*

Tba. *f* *p* *f* *mp* *f* *p* *ff*

Timp. *pp* *f* *p*

T.-t. *pp*

W.Ch. *pp*

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

Vln. II *p* *mf* *p* *f* *mp* *f* *p* *ff*

Vla. *p* *mf* *p* *f* *mp* *f* *p* *ff*

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

Cb. *f* *mp* *f* *p* *ff*

Poco meno mosso, like a choir of birds ♩=60

16

45

Picc. *mf* *p*

Fl. *mp* *p*

Ob. *mp* *pp*

Eng. Hn. *p*

Cl. *ff* *p*

B. Cl.

Bsn. *ff* *p*

Hn.

Hn.

Tpt.

Tbn. *ff* *p*

Tba. *ff* *p*

Timp. *ff*
To Tri.

T.-t. *ff*
Tubular Bells

Tub. B. *ff*
To W.Ch.

Poco meno mosso, like a choir of birds ♩=60

Natural harmonic gliss. Divisi into x individual parts
Gliss freely up and down the D string bringing out the natural harmonics.
Keep an independent flow. Do not coordinate with the other players.
Continue to gliss until measure 48.

Vln. I *p*

Vln. II

Vla.

Vc. *p*

Cb. *fp*

Seagull effect. Gliss freely downwards without adjusting the interval
The result is a rising and falling glissando. Divisi into x individual parts.
Keep an individual flow. Do not coordinate with the other players.
Continue to gliss until measure 48.

