

Tomáš Sýkora

# Dvojkonzert

(pro trubku, elektrickou kytaru a symfonický orchestr)

(2013)

Partitura / Full score



**Tomáš Sýkora** se narodil 15.3.1979 v Nymburce.  
Vystudoval SZŠ v Poděbradech, dále Konzervatoř a VOŠ Jaroslava Ježka v Praze, kde vystudoval hl.obor skladba u Karla Růžičky a hl. obor klavír u MgA Hany Kaštovské.  
V roce 2009 byl přijat na Hudební fakultu AMU, hl. obor skladba do třídy doc. Juraje Filase.  
Jako skladatel a pianista vede vlastní autorské projekty :  
jazz q Nedaba (cd Songs about... 2009) a multizánrový orchestr wrgha POWU orchestra (cd Kapiloongo 2010, cd Opopop 2012).  
Je autorem hudby k několika divadelním inscenacím a krátkým filmům.  
V roce 2008 založil vlastní label Mot's Music zaměřený na současnou hudbu.  
Od roku 2006 vyučuje na Konzervatoři Jaroslava Ježka jazzovou interpretaci.

**Tomáš Sýkora** was born on March 15, 1979 in Nymburk, Czech Republic.  
He studied Secondary Agriculture School in Poděbrady and after that the Jazz Conservatory of Jaroslav Ježek in Prague, composition under Karel Růžička and piano under MgA Hana Kaštovská.  
In 2009 he started studying composition at the Academy of Performing Arts in Prague under doc. Juraj Filas.  
As a composer and pianist he leads his own original projects:  
jazz q Nedaba (cd Songs about... 2009) and multigenre orchestra wrgha POWU orchestra (cd Kapiloongo 2010, cd Opopop 2012).  
He has composed music for theatre and film.  
In 2008 he founded his own music label Mot's Music focused on contemporary music.  
Since 2006 he has been a teacher of Jazz interpretation at the Jazz Conservatory of Jaroslav Ježek in Prague.

Provedení této skladby vyžaduje jazzové sólisty (trubka/el.kytara), kteří jsou schopni spontánně improvizovat. Improvizace hraje v této kompozici důležitou roli. Právě momentální invence sólistů skladbu zásadně ovlivňuje a proto s každým provedením nabývá tato kompozice nových rozměrů. Vymezené časové úseky pro improvizaci jsou závazné.

# Obsazení/Instrumentation

2 flutes (2nd changes to piccolo flute)  
2 oboes  
2 clarinets in Bb  
2 bassoons

4 horns in F  
2 trumpets in Bb  
1 trombone  
1 bass trombone

percussions: 4 players

Player 1: timpani

Player 2: Tam-tam  
Woodblock

Player 3: triangle (suspended)  
cymbal (medium size, suspended)  
tambourine (suspended)  
snare drum

Player 4: vibraphone

1 harp

Soloist: 2 players

Trumpet in Bb (changes to cup mute)  
Electric Guitar with effects (overdrive, clean, delay)

Violins I  
Violins II  
Violas  
Violoncellos  
Double Basses

Premiéra / First performance  
5.6. 2013 / sál Martinů  
Plzeňská filharmonie

**DURATA: ca 25 min.**

# Dvojkonzert pro trubku, elektrickou kytaru a symfonický orchestr

I.

Tomáš Sýkora (\*1979)

ca 5''

$\text{♩} = 80$

ca 3''

$\text{♩} = 80$

The musical score is arranged in a standard orchestral layout. The top section includes woodwinds (Flute 1 & 2, Oboe 1 & 2, Clarinet in B $\flat$  1 & 2, Bassoon 1 & 2), brass (Horn in F 1 & 2, Horn in F 3 & 4, Trumpet in B $\flat$  1 & 2, Trombone 1, Bass Trombone), and percussion (Timpani, Tam-tam, Wood Blocks, Snare Drum, Cymbals, Triangle, Tambourine). The middle section features the Vibraphone and Harp. The bottom section includes the Trumpet in B $\flat$ , Electric Guitar, Violins I & II, Violas, Violoncellos, and Double Basses. The score is divided into two main sections by a vertical dashed line. The first section is marked 'ca 5'' and the second 'ca 3''. The tempo is indicated as  $\text{♩} = 80$  in both sections. Dynamics include *p*, *mf*, and *sfz*. The Vibraphone and Harp parts show specific melodic lines with dynamics like *p*, *mf*, and *sfz*. The Trumpet in B $\flat$  part features a rhythmic pattern in the first section and a melodic line in the second. The Electric Guitar part is mostly silent. The Violins I & II parts have melodic lines with dynamics like *p*, *mf*, and *sfz*. The Viola and Violoncello parts are mostly silent. The Double Bass part is mostly silent.

ca 10'' ca 2'' ca 5'' ca 6'' ca 3''

8

Fl. 2

Vib.

E. Gtr. (clean) ca 5'' *p* ca 7'' *mf* ca 6'' *p*

Vlns. I ca 10'' *mf* ca 2'' ca 5'' ca 6''

Vlns. II ca 6'' *p*

Vlas. ca 6'' *p*



10 ♩ = 120

Bsn. 1, 2 *f* *p*

Hn. 1, 2 *p*

Tpt. 1, 2 *f* *p*

Tbn. *f* *p*

B. Tbn. *f* *p*



14 ♩ = 80 ca 3'' ♩ = 80

Cl. 1, 2 *mf* *p*

Bsn. 1, 2 *mf* *p* ca 3''

Hn. 1, 2 *mf* *p* ca 3''

Hn. 3, 4 *mf* *p* ca 3''

Vib. *f*

Tpt. *mf* *f*

Vlns. I ♩ = 80 ca 3'' ♩ = 80 *div.* *f*

Vcls. *mf* *p* ca 3''

Db. I, II, III *mf* *p* ca 3''

ca 3''

♩ = 80

Vib.

Hp.

Tpt.

ca 3''

*mf* *f* *mf* *f*

Vlns. I

ca 3''

♩ = 80

div.

*f* *mf* *f*

Vlns. II

div.

*mf* *f*

Vlas.

*f*

Vcls.

*f*

Db. I, II, III

*f*

*f*

ca 10''

♩ = 100

♩ = 50

Tpt.

E. Gtr.

picking

*mf*

ca 5''

poco accel.

(overdrive)

*f*

♩ = 80

Hn. 1, 2

*mf* *p* *mf*

Hn. 3, 4

*mf* *p* *mf*

Tpt. 1, 2

*mf*

Tbn.

*mf*

B. Tbn.

*mf*

Hp.

*mf*

ca 3''

Cl. 1,2  
Bsn. 1,2  
Vib.  
Tpt.  
E. Gtr.  
Vlns. I  
Vlns. II  
Vla.  
Vcls.

*mf*  
*f*  
*f*  
*f*  
*f*  
*f*  
*f*  
*f*

div.  
div.



33

Hp.  
Vcls.

*mf*  
*p*



A

35 = 110

Timp.  
Tamb.  
Db. I, II  
III

*p*  
*mf*  
*mf*

(4)  
(4)  
(4)



39

Timp. *mf* (8)

Tamb. *mf*

Hp. *mf*

Tpt. *mf* (3)

E. Gtr. *mf* (overdrive) improvisation on this scale

Vlns. I *p*

Vlns. II *p*

Vlas. *p*

Db.I,II III (8)



43

Bsn.1,2 *mf*

Timp. *mf*

Tamb. *mf*

Tpt. *mf* (3) (4)

Vcls. *mf*

Db.I,II III (8)

46

Bsn. 1,2

Tbn.

B. Tbn.

Timp.

Tamb.

Hp.

E. Gtr.

Vlns. I

Vlns. II

Vlas.

Vcls.

Db. I, II  
III

*mf*

*mf*

(12)

*mf*

improvisation on this scale

*mf*

div.

*mf*

*mf*

(12)

(12)



49

Tbn.

B. Tbn.

Timp.

Tamb.

Tpt.

E. Gtr.

Vlns. I

Vlns. II

Vlas.

Db. I, II  
III

*mf*

*mf*

(16)

*mf*

(16)

(16)

(16)

52

Bsn. 1,2

Tbn.

B. Tbn.

Timp. *mf*

Tamb. *mf*

Tpt.

Vcls.

Db. I, II III

(20)

(20)

(20)



55

Ob. 1,2

Cl. 1,2

Bsn. 1,2

Tbn.

B. Tbn.

Timp. *poco cresc.*

Tamb. *poco cresc.*

Tpt.

E. Gtr. *mf* *poco cresc.*

Vlns. I *div. mf*

Vlns. II *div. mf espress.*

Vlas. *mf espress.*

Vcls. *mf*

Db. I, II III *poco cresc.*

*poco cresc.*

58

Fl.1

Ob.1,2  
*poco cresc.*

Cl.1,2  
*poco cresc.*

Bsn.1,2  
*mf*

Hn.1,2  
*mf*

Hn.3,4  
*mf*

Tpt.1,2  
*mf*

Tbn.  
*poco cresc.*  
*gliss.*

B. Tbn.  
*poco cresc.*  
*gliss.*

Timp.  
(24)  
*f*

S. D.

Cym.  
*mf*

Tamb.

Vib.  
*f*

Tpt.  
*f*

E. Gr.  
*f*

Vlns. I  
*poco cresc.*

Vlns. II  
*poco cresc.*

Vlas.  
*poco cresc.*

Vcls.  
*poco cresc.*

Db.I,II  
III  
(24)  
*poco cresc.*  
*f*

(24)  
*poco cresc.*  
*f*

62

Fl.1  
Fl.2  
Ob.1,2  
Cl.1,2  
Bsn.1,2  
Hn.1,2  
Hn.3,4  
Tpt.1,2  
Tbn.  
B. Tbn.  
Timp.  
S. D.  
Cym.  
Tamb.  
Vib.  
Tpt.  
E. Gtr.  
Vlns. I  
Vlns. II  
Vlas.  
Vcls.  
Db. I, II  
III

To Picc

(28)

Detailed description: This page of a musical score, numbered 62, contains 18 staves. The top five staves are for woodwinds: Flute 1 (Fl.1), Flute 2 (Fl.2), Oboe 1 and 2 (Ob.1,2), Clarinet 1 and 2 (Cl.1,2), and Bassoon 1 and 2 (Bsn.1,2). The next five staves are for brass: Horn 1 and 2 (Hn.1,2), Horn 3, 4 (Hn.3,4), Trumpet 1 and 2 (Tpt.1,2), Trombone (Tbn.), and Baritone Trombone (B. Tbn.). The percussion section includes Timpani (Timp.), Snare Drum (S. D.), Cymbals (Cym.), and Tambourine (Tamb.). The vibraphone (Vib.) and a second Trumpet (Tpt.) are also present. The guitar (E. Gtr.) and string sections (Vlns. I, Vlns. II, Vlas., Vcls., and Db. I, II, III) form the bottom half of the score. The Flute 1 part features a melodic line with a key signature change to one flat and a dynamic marking of *mf*. The Timpani part has a rhythmic pattern with a *mf* dynamic and a '(28)' marking. The string section plays a consistent rhythmic accompaniment. The word 'To Picc' is written above the Flute 2 staff.

This page of a musical score, numbered 13, covers measures 65 through 68. The score is arranged for a large ensemble, including woodwinds, brass, percussion, and strings. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The music features a variety of textures and dynamics. The Flute I part (Fl.1) has a melodic line with accents and a dynamic marking of *f*. The Piccolo (Picc.) plays a rhythmic pattern of eighth notes with a dynamic of *mf*. The Oboe 1 and 2 (Ob.1,2) and Clarinet 1 and 2 (Cl.1,2) parts are mostly silent, with some notes appearing in measure 68. The Trumpet 1 and 2 (Tpt.1,2) and Trombone (B. Tbn.) parts provide harmonic support, with the Trombone playing a low, sustained note. The Timpani (Timp.) plays a rhythmic pattern of eighth notes. The Snare Drum (S. D.), Cymbal (Cym.), and Tom-tom (Tamb.) provide a steady rhythmic accompaniment. The Vibraphone (Vib.) plays a melodic line with a dynamic of *f*. The Harp (Hp.) plays a melodic line with a dynamic of *ff*. The Electric Guitar (E. Gtr.) plays a rhythmic pattern of eighth notes with a dynamic of *f*. The Violins I (Vlns. I) and Violins II (Vlns. II) play a rhythmic pattern of eighth notes. The Viola (Vlas.) and Violoncello (Vcls.) play a rhythmic pattern of eighth notes. The Double Bass (Db.I,II,III) plays a rhythmic pattern of eighth notes. The score includes various musical notations such as accents, slurs, and dynamic markings. A "To Fl." instruction is present in the Piccolo part in measure 68.



77

W.B.

S. D.

Vib.

Hp.

Tpt.

E. Gtr.

Vcls.

Db. I, II  
III



80

W.B.

S. D.

Vib.

Tpt.

E. Gtr.

Vlas.

Vcls.

Db. I, II  
III

Improvisation  
Bom<sup>11</sup>

*mf*



83

W.B. *mf*

S. D. *mf*

Vib.

Tpt.

E. Gtr.

Vlns. I *mf* div.

Vlns. II *mf*

Vlas.

Vcls.

Db. I, II III

86

W.B. *mf*

S. D. *mf*

Vib.

Tpt.

E. Gtr.

Vlns. I

Vlns. II

Vlas.

Vcls.

Db. I, II III

88

Ob. 1,2 *mf* *f*

Cl. 1,2 *mf* *f*

Bsn. 1,2 *f*

Hn. 1,2 *f*

Hn. 3,4 *f*

Tpt. 1,2 *f*

Tbn. *poco cresc.* *gliss.*

B. Tbn. *poco cresc.* *gliss.*

Timp. *poco cresc.*

W.B. *poco cresc.*

S.D. *poco cresc.*

Cym. *poco cresc.*

Tamb. *poco cresc.*

Vib.

Tpt. *poco cresc.* *f*

E. Gr. (Overdrive) *poco cresc.* *f*

Vlns. I *poco cresc.*

Vlns. II *poco cresc.*

Vlas. *poco cresc.* *f*

Vcls. *poco cresc.* *f*

Db. I, II, III *poco cresc.*





**B**  
 100 *Ls. sempre*  
 Tri.  $\frac{6}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{6}{4}$   $\frac{4}{4}$   
 Hp. *mf*  
 D# D# D# D# D# D#



104  
 Tri.  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{6}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   
 Vib. *mf*  
 Hp. D# D# D# D# D# D#  
 Tpt. *mf* mute  
 E. Gtr. *mf* clean 3  
 Db. I, II III *p* pizz



108  
 Tri.  $\frac{3}{4}$   $\frac{6}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{6}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   
 Vib.  
 Hp. D# D# D# D# D# D#  
 Tpt. *f*  
 E. Gtr. 3 3 3 3  
 Db. I, II III

114

Fl.1 *mf*

Fl.2 *mf*

Ob.1,2 *mf*

Cl.1,2 *mf*

Tri.

Vib.

Hp. *D<sub>1</sub>* *D<sub>2</sub>* *D<sub>1</sub>* *D<sub>2</sub>* *D<sub>1</sub>* *D<sub>2</sub>*

Tpt. *mf*

E. Gr.

Db. I, II III



118

Cl.1,2

Tpt.1,2 *mf*

Tbn. *mf*

B. Tbn. *mf*

Vib.

Hp. *D<sub>1</sub>* *D<sub>2</sub>* *D<sub>1</sub>* *D<sub>2</sub>* *D<sub>1</sub>* *D<sub>2</sub>*

Tpt.

E. Gr.

Db. I, II III

121

Fl.1 *mf*

Fl.2 *mf*

Ob.1,2 *mf*

Cl.1,2 *mf*

Bsn.1,2 *mf*

Tpt.1,2 *mf*

S. D. *p*

Tri. *mf*

Vib. *mf*

Harp *D<sub>2</sub> D<sub>1</sub> D<sub>2</sub> D<sub>1</sub> D<sub>2</sub> D<sub>1</sub>*

Tpt. *open mf*

E. Gtr. *Delay p*

Vlns. I *mf*

Vlns. II *mf*

Vla. *mf*

Vcls. *mf*

Db. I, II, III *pizz mf*

125

Fl.1  
Fl.2  
Ob.1,2  
Cl.1,2  
Bsn.1,2  
Tpt.1,2  
Timp.  
S. D.  
Tri.  
Vib.  
Hp.  
Tpt.  
E. Gr.  
Vlns. I  
Vlns. II  
Vlas.  
Vcls.  
Db. I, II  
III

*p*

D<sub>2</sub> D<sub>2</sub> D<sub>2</sub> D<sub>2</sub> D<sub>2</sub>

Detailed description: This page of a musical score covers measures 125, 126, and 127. The score is for a large ensemble including woodwinds, strings, and percussion. The woodwind section (Flutes 1 & 2, Oboes 1 & 2, Clarinets 1 & 2, Bassoons 1 & 2, Trumpets 1 & 2) features a melodic line with triplets in measures 125 and 127. The strings (Violins I & II, Violas, Cellos, Double Basses) play a sustained harmonic accompaniment, with the Double Basses specifically marked with D<sub>2</sub> notes. The percussion section includes Timpani, Snare Drum, and Triangle. The Snare Drum and Triangle parts have a rhythmic pattern of eighth notes. The Timpani part has a dynamic marking of *p* (piano). The Horns (Trumpets and Trombones) play sustained notes. The overall tempo and feel are indicated by the 4/4 time signature and the *p* dynamic marking.





132

Fl. 1  
*f*

Fl. 2  
*f*

Ob. 1, 2  
*f*

Cl. 1, 2  
*f*

Bsn. 1, 2  
*f*

Hn. 1, 2  
*f*

Hn. 3, 4  
*mf*

Tpt. 1, 2  
*mf*

Tbn.  
*mf*

B. Tbn.  
*mf*

Timp.

S. D.

Tri.

Vib.  
*mf*

Hp.  
*mf*  
D<sub>2</sub> D<sub>#</sub> D<sub>3</sub> D<sub>#</sub> D<sub>2</sub>

Tpt.  
*mf*

E. Gtr.  
*mf*

Vlns. I  
*mf* div.

Vlns. II  
*mf*

Vlas.  
*mf*

Vcls.  
*mf*

Db. I, II  
*mf*

136 **C**

Tpt. I, 2 *p*

Tbn.

B. Tbn.

Timp. *p*

W.B. *p*

S. D. *p*

Tamb. *p*

Vib. *p*

Hp.

Tpt. *p* Solo ad lib.

E. Gtr. *p* Overdrive Solo ad lib.

**C**

Vlns. I *p*

Vlns. II *p*

Vlas. *p*

Vcls. *p*

Db. I, II, III *p* arco

139

Hn. 1,2  
Hn. 3,4  
Tpt. 1,2  
Tbn.  
B. Tbn.  
Timp.  
W.B.  
Cym.  
Tri.  
Tamb.  
Tpt.  
E. Gtr.  
Vlns. I  
Vlns. II  
Vlas.  
Vcls.  
Db. I, II  
III

*mf*  
*mf*  
*mf*  
*mf*  
*mf*  
*poco cresc.*  
*f*  
*poco cresc.*  
*f*  
*poco cresc.*  
*f*  
*poco cresc.*  
*f*  
*poco cresc.*  
*f*  
*poco cresc.*  
*f*  
*poco cresc.*  
*f*  
*poco cresc.*  
*f*  
*poco cresc.*  
*f*  
*poco cresc.*  
*f*

*div.*  
*div.*

Detailed description: This page of a musical score covers measures 139 to 142. The score is arranged in a standard orchestral format with multiple staves. The woodwind section (Horns, Trumpets, Trombones) plays sustained notes, with dynamics increasing from mezzo-forte (mf) to forte (f). The percussion section (Timpani, Wood Blocks, Cymbals, Triangles, Tambourine) features rhythmic patterns that also build in intensity from poco cresc. to f. The string section (Violins I and II, Violas, Cellos, Double Basses) provides harmonic support with a 'div.' (divisi) instruction, moving from poco cresc. to f. The guitar and electric guitar parts play a steady, rhythmic accompaniment at a forte level. The overall dynamic arc of the music is a steady increase from mezzo-forte to forte over the four measures.

Musical score for a symphony orchestra, page 28, starting at measure 143. The score includes parts for woodwinds, brass, percussion, strings, and guitar.

**Woodwinds:** Flute 1 and 2 (Fl. 1, 2), Oboe 1 and 2 (Ob. 1, 2), Clarinet 1 and 2 (Cl. 1, 2), Bassoon 1 and 2 (Bsn. 1, 2), Horn 1 and 2 (Hn. 1, 2), Horn 3 and 4 (Hn. 3, 4), Trumpet 1 and 2 (Tpt. 1, 2), Trombone (Tbn.), and Bass Trombone (B. Tbn.).

**Brass:** Horn 1 and 2 (Hn. 1, 2), Horn 3 and 4 (Hn. 3, 4), Trumpet 1 and 2 (Tpt. 1, 2), Trombone (Tbn.), and Bass Trombone (B. Tbn.).

**Percussion:** Timpani (Timp.), Whistle (W.B.), Snare Drum (S. D.), Cymbal (Cym.), Triangle (Tri.), and Tom-tom (Tamb.).

**Strings:** Violins I and II (Vlns. I, II), Viola (Vlas.), Violoncello (Vcls.), and Double Bass I, II, and III (Db. I, II, III).

**Guitar:** Electric Guitar (E. Gtr.).

**Dynamic markings:** *f* (forte), *mf* (mezzo-forte), and *p* (piano).

**Tempo/Character:** The score is in 4/4 time. The woodwinds and brass play sustained notes, often with accents (*v*). The strings play a rhythmic accompaniment of quarter notes. The electric guitar plays a continuous tremolo. The percussion includes a steady eighth-note pattern in the timpani and various drum hits.

147

Fl.1

Fl.2

Ob.1.2

Cl.1.2

Bsn.1.2

Hn.1.2

Hn.3.4

Tpt.1.2

Tbn.

B. Tbn.

S. D.

Tpt.

E. Gtr.

Vlns. I

Vlns. II

Vlas.

Vcls.

*f*

*mf*

151

Fl.1 *p*

Fl.2 *p*

Ob.1,2 *p*

Cl.1,2 *p*

Bsn.1,2 *p*

Hn.1,2

Hn.3,4

Tbn.

B. Tbn.

S. D.

Tri.

Tpt. *mf*

E. Gtr. *mf*

Vlas.

Vcls.

Db.I,II III *p*





**D**

157

Fl.1 *p*

Fl.2 *p* To Picc.

Ob.1,2 *p*

Cl.1,2 *p*

Bsn.1,2 *p*

Hn.1,2 *p*

Hn.3,4 *p*

Tpt.1,2 *p*

Tbn. *p*

B. Tbn. *p*

Timp. *p*

Vib. *mf*

Tpt. *mf*

E. Gtr. *mf*

**D**

Vlns. I *p*

Vlns. II *p*

Vlas. *p*

Vcls. *p*

Db.I,II *p*

III *p*

161

Timp. *poco cresc.*

Vib. *poco cresc.*

E. Gtr. *poco cresc.*

Vlns. I *mf* *poco cresc.*

Vlns. II *mf* *poco cresc.*

Vlas. *mf* *poco cresc.*

Vcls. *poco cresc.*

Db. I, II III *poco cresc.*



165

Bsn. 1,2 *mf*

Tbn. *mf*

B. Tbn. *mf*

Timp. *mf*

Vib. *mf*

E. Gtr. *mf*

Vlns. I *mf*

Vlns. II *mf*

Vlas. *mf*

Vcls. *mf*

Db. I, II III *mf*

169

This musical score page contains measures 169 through 172. The instruments and their parts are as follows:

- Bsn. 1, 2:** Bassoon parts, primarily consisting of long, sustained notes with some grace notes.
- Hn. 1, 2:** Horn parts, mostly silent in measures 169-171, with a *p* (piano) entry in measure 172.
- Hn. 3, 4:** Horn parts, mostly silent in measures 169-171, with a *p* (piano) entry in measure 172.
- Tpt. 1, 2:** Trumpet parts, mostly silent in measures 169-171, with a *mf* (mezzo-forte) entry in measure 172.
- Tbn. / B. Tbn.:** Trombone parts, primarily consisting of long, sustained notes with some grace notes.
- Timp.:** Timpani part, playing a rhythmic pattern of eighth notes, marked *mf* in measures 169, 170, and 172.
- W.B.:** Woodblock, mostly silent.
- Tamb.:** Tambourine, entering in measure 172 with a rhythmic pattern, marked *mf*.
- Vib.:** Vibraphone, playing a complex rhythmic pattern of eighth notes throughout the measures.
- Tpt.:** Trumpet part, mostly silent in measures 169-171, with a *mf* (mezzo-forte) entry in measure 172.
- E. Gtr.:** Electric guitar, playing a complex rhythmic pattern of eighth notes throughout the measures.
- Vlns. I / II:** Violin parts, featuring melodic lines with some sustained notes.
- Vlas.:** Viola part, featuring melodic lines with some sustained notes.
- Vcls.:** Violoncello part, featuring melodic lines with some sustained notes.
- Db. I, II, III:** Double bass parts, featuring melodic lines with some sustained notes.

To Picc

173

The musical score is organized into systems for various instruments. The first system includes Flute 1 & 2 (Fl. 2), Oboe 1 & 2 (Ob. 1, 2), Clarinet 1 & 2 (Cl. 1, 2), and Bassoon 1 & 2 (Bsn. 1, 2), all of which are silent. The second system features Horn 1 & 2 (Hn. 1, 2), Horns 3 & 4 (Hn. 3, 4), Trumpet 1 & 2 (Tpt. 1, 2), Trombone (Tbn.), and Bass Trombone (B. Tbn.). Horns 1, 2, and 3 & 4 play a melodic line, with Horn 1 & 2 marked *mf* and Horns 3 & 4 marked *mf*. Trumpets 1 & 2 play a sustained chord, with the first trumpet marked *poco cresc.*. The third system contains Timpani (Timp.), Wood Bass (W.B.), and Tambores (Tamb.). Timpani plays a rhythmic pattern marked *poco cresc.*. Wood Bass plays a rhythmic pattern marked *mf* and *poco cresc.*. Tambores play a rhythmic pattern marked *poco cresc.*. The fourth system includes Vibraphone (Vib.), Harp (Hp.), and Trumpet 1 (Tpt.). Vibraphone plays a melodic line marked *poco cresc.*. Trumpet 1 plays a melodic line marked *poco cresc.*. The fifth system features Electric Guitar (E. Gtr.), Violins I (Vlns. I), Violins II (Vlns. II), Viola (Vlas.), and Violoncello (Vcls.). Electric Guitar plays a rhythmic pattern marked *poco cresc.*. Violins I, II, Viola, and Violoncello play a melodic line marked *poco cresc.*. The sixth system includes Double Bass I & II (Db. I, II) and Double Bass III (Db. III). Double Bass I & II play a melodic line marked *poco cresc.*. Double Bass III plays a rhythmic pattern marked *poco cresc.*.

176

Picc. *f*

Ob.1,2 *f*

Cl.1,2 *f*

Hn.1,2

Hn.3,4 *f*

Tpt.1,2 *f*

Timp. *mf* *f*

W.B. *f*

Tamb.

Vib. *f*

Hp. *f*

Tpt. *f*

E. Gr. *f*

Vlns. I *f*

Vlns. II *f*

Vlas. *f*

Vcls. *f*

Db.I,II *f*

III *f*



184 **E**

Hn.1,2 *f*

Hn.3,4 *mf*

Tpt.1,2 *f*

Tbn. *mf*

B. Tbn. *mf*

Timp.

T.-t.

W.B.

S. D. *mf*

Tri. *mf*

Tpt. *f*

E. Gtr. Clean *mf*

**E**

Vlns. I *f* sul tasto

Vlns. II *f* sul tasto

Vlas. *f* sul tasto

Vcls. *f* sul tasto

187

Hn. 1.2  
Hn. 3,4  
Tpt. 1,2  
Tbn.  
B. Tbn.  
Timp.  
T.-t.  
W.B.  
S. D.  
Tri.  
Tpt.  
E. Gr.  
Vlns. I  
Vlns. II  
Vlas.  
Vcls.

*sul tasto naturale*  
*f*

*sul tasto naturale*  
*f*

*sul tasto naturale*  
*f*

*sul tasto naturale*  
*f*

Detailed description: This page of a musical score, numbered 187, contains staves for various instruments. The top section includes Horns 1 & 2, Horns 3 & 4, Trumpets 1 & 2, Trombone, Bass Trombone, and Timpani. The middle section includes Tenor Trombone, Wood Bass, Snare Drum, and Triangle. The bottom section includes Trumpet, Electric Guitar, Violins I and II, Viola, and Violoncello. The score is divided into four measures. The first measure (187) is in 6/4 time. The second measure (188) is in 4/4 time. The third measure (189) is in 3/4 time. The fourth measure (190) is in 6/4 time. The key signature is two flats (B-flat and E-flat). The string section (Vlns. I, Vlns. II, Vlas., Vcls.) and the electric guitar (E. Gr.) are marked with *f* (forte) and *sul tasto naturale* (sul tasto naturale) in the second, third, and fourth measures. The woodwinds (S. D., Tri.) and brass (Hn., Tpt., Tbn., B. Tbn.) parts have various notes and rests across the measures.



190

This page of a musical score contains measures 190, 191, and 192. The score is written for a full orchestra and includes the following parts:

- Fl. 1, 2:** Flutes, playing a melodic line with a forte (*f*) dynamic.
- Ob. 1, 2:** Oboes, playing a melodic line with a forte (*f*) dynamic.
- Cl. 1, 2:** Clarinets, playing a melodic line with a forte (*f*) dynamic.
- Hn. 1, 2:** Horns (1st and 2nd), playing a melodic line with a forte (*f*) dynamic.
- Hn. 3, 4:** Horns (3rd and 4th), playing a sustained chord with a forte (*f*) dynamic.
- Tpt. 1, 2:** Trumpets (1st and 2nd), playing a melodic line with a forte (*f*) dynamic.
- Tbn. / B. Tbn.:** Trombones (1st and 2nd), playing a sustained chord.
- Timp.:** Timpani, playing a rhythmic pattern with a mezzo-forte (*mf*) dynamic.
- S. D. / Tri.:** Snare Drum and Triangle, playing rhythmic patterns.
- Tpt.:** Trumpet (3rd), playing a melodic line with a forte (*f*) dynamic.
- E. Gtr.:** Electric Guitar, playing a sustained chord.
- Vlns. I, II:** Violins (1st and 2nd), playing a melodic line with triplets.
- Vlas.:** Viola, playing a melodic line with triplets.
- Vcls.:** Violoncello, playing a melodic line with triplets.

The score features various musical notations including dynamics (*f*, *mf*), articulation (accents), and performance instructions (triplets, slurs). The time signature changes from 6/4 to 4/4 and then to 3/4 across the measures.

193

Fl.1  
Fl.2  
Ob.1,2  
Cl.1,2  
Hn.1,2  
Hn.3,4  
Tpt.1,2  
Tbn.  
B. Tbn.  
Timp.  
S. D.  
Tri.  
Tpt.  
E. Gr.  
Vns. I  
Vns. II  
Vlas.  
Vcls.  
Db. I, II  
III

The score is for measures 193, 194, and 195. The key signature is one sharp (F#) and the time signature is 3/4. The woodwind section (Flutes, Oboes, Clarinets, Horns, Trumpets, Trombones) plays a melodic line with a fermata over the first two measures. The percussion section (Tympani, Snare Drum, Triangle) provides rhythmic accompaniment. The string section (Violins I and II, Viola, Violoncello, Double Bass) plays a rhythmic pattern with a fermata over the first two measures. The score includes various musical notations such as notes, rests, fermatas, and dynamic markings like *ff*.

196

This musical score page contains measures 196 through 200. The instruments and their parts are as follows:

- Fl. 1, 2:** Flutes 1 and 2, playing a melodic line in the first measure, then resting.
- Ob. 1, 2:** Oboes 1 and 2, playing a melodic line in the first measure, then resting.
- Cl. 1, 2:** Clarinets 1 and 2, playing a melodic line in the first measure, then resting.
- Bsn. 1, 2:** Bassoons 1 and 2, playing a melodic line in the first measure, then resting.
- Hn. 1, 2:** Horns 1 and 2, playing a melodic line in the first measure, then resting.
- Hn. 3, 4:** Horns 3 and 4, playing a melodic line in the first measure, then resting.
- Tpt. 1, 2:** Trumpets 1 and 2, playing a melodic line in the first measure, then resting.
- Tbn.:** Trombone, playing a melodic line in the first measure, then resting.
- B. Tbn.:** Baritone Trombone, playing a melodic line in the first measure, then resting.
- Timp.:** Timpani, playing a rhythmic pattern in the first measure, then resting.
- S. D.:** Snare Drum, playing a rhythmic pattern in the first measure, then resting.
- Tri.:** Triangle, playing a rhythmic pattern in the first measure, then resting.
- Tpt.:** Trumpet, playing a melodic line in the first measure, then resting.
- E. Gtr.:** Electric Guitar, playing a melodic line in the first measure, then resting.
- Vlins. I, II:** Violins I and II, playing a melodic line in the first measure, then resting.
- Vlas.:** Viola, playing a melodic line in the first measure, then resting.
- Vcls.:** Violoncello, playing a melodic line in the first measure, then resting.
- Db. I, II, III:** Double Basses I, II, and III, playing a melodic line in the first measure, then resting.

200

Vib. *ca 7''*  $\text{♩} = 80$  *ca 3''*  $\text{♩} = 80$

Tpt. *ca 4''* *ca 3''* *ca 3''*  
*p* *mf* *p* *mf*

E. Gr. *mf* *f*

Vlns. I *ca 7''*  $\text{♩} = 80$  *div.* *p* *ca 3''*  $\text{♩} = 80$  *div.* *mf*

Vlns. II *ca 7''* *ca 3''*

Vlas. *ca 7''*

Vcls. *ca 7''*

Db. I, II, III *ca 7''*



204

Tamb. *ca 8''*  $\text{♩} = 80$  *f*

Vib. *f*

Hp. *f* *mf*

Tpt. *f*

Vlns. I *f*  $\text{♩} = 80$

Vlns. II *f*

Vlas. *f*

ca 6''

G

Open solo trp/guit ad lib.

209

Tpt. improvisation ad lib.

E. Gtr. *p* *mf* improvisation ad lib.



On cue 2x

H

212 ♩ = 110

Timp. *mf*

Tamb. *mf*

Vib. *f*

Tpt. Cm<sup>11</sup> Improvisation continue

E. Gtr. Bbm<sup>11</sup> Improvisation continue



216 (4)

Timp.

W.B. *mf*

S. D. *sfz* *mf*

Cym. *sfz*

Tpt.

E. Gtr.

Vlas. *mf*

Vcls. *mf*

Db. I, II III *mf*

218

Timp.

W.B.

S. D.

Cym.

Tpt.

E. Gtr.

Vlns. I

Vlns. II

Vlas.

Vcls.

Db. I, II  
III

div.

*f*

*f*

*sfz*

*sfz*



221

Tbn.

B. Tbn.

Timp.

W.B.

S. D.

Cym.

Tamb.

Tpt.

E. Gtr.

Vlns. I

Vlns. II

Vlas.

Vcls.

Db. I, II  
III

(8)

*mf*

*mf*

Overdrive

224

Ob.1,2 *mf* *f* *poco cresc.*

Cl.1,2 *mf* *f* *poco cresc.*

Bsn.1,2 *f*

Hn.1,2 *f*

Hn.3,4 *f*

Tpt.1,2 *f*

Tbn. *f* *gliss.* *gliss.* *ff*

B. Tbn. *f* *gliss.* *gliss.* *ff*

Timp. (12)

W.B.

S. D.

Cym.

Tamb.

Tpt. *f* *poco cresc.* *f*

E. Gtr. *f* *poco cresc.* *f*

Vlns. I *div.* *f*

Vlns. II *div.* *f*

Vlas. *f*

Vcls. *f*

Db. I, II, III *f*

228

Fl.1

Fl.2

Ob.1,2

Cl.1,2

Bsn.1,2

Hn.1,2

Hn.3,4

Tpt.1,2

Tbn.

B. Tbn.

Timp.

T.-t.

W.B.

S. D.

Cym.

Tamb.

Tpt.

E. Gtr.

Vlns. I

Vlns. II

Vlas.

Vcls.

Db.I,II

III

*ff*

To Picc.

(16)



232

Fl.1

Picc.

Ob.1,2

Cl.1,2

Hn.1,2

Hn.3,4

Timp.

T-t.

W.B.

S.D.

Cym.

Tamb.

Vib.

Vlns. I

Vlns. II

Vlas.

Vcls.

Db. I,II

III

*f*

*mf*

*sfz*

(20)

Detailed description: This page of a musical score covers measures 232 to 235. The woodwind section (Flute 1, Piccolo, Oboe 1 & 2, Clarinet 1 & 2) plays a melodic line starting in measure 233 with a forte (*f*) dynamic. The Horns (Horn 1 & 2, Horn 3 & 4) provide harmonic support with a mezzo-forte (*mf*) dynamic. The Timpani (Timp.) has a rhythmic pattern with a roll in measure 233, marked with a '(20)' above it. The Percussion section includes Tom-toms (T-t.), Wood Blocks (W.B.), Snare Drum (S.D.), Cymbals (Cym.), and Tambourine (Tamb.). The Vibraphone (Vib.) plays chords in measures 233-235 with a sforzando (*sfz*) dynamic. The string section (Violins I & II, Violas, Violas, Cellos, Double Basses) plays a rhythmic accompaniment with a forte (*f*) dynamic.

236

Fl.1

Picc.

Ob.1,2

Cl.1,2

Hn.1,2

Hn.3,4

Tpt.1,2

Tbn.

B. Tbn.

Timp.

T.-t.

S. D.

Cym.

Tamb.

Vib.

Tpt.

E. Gr.

Vlns. I

Vlns. II

Vlas.

Vcls.

Db. I, II, III

ff

f

sfz

(24)



242

Fl.1 *sfz* To Fl. *ff* Flute

Picc. *sfz*

Ob.1,2 *sfz* *ff*

Cl.1,2 *sfz* *ff*

Bsn.1,2 *ff*

Hn.1,2 *ff*

Hn.3,4 *ff*

Tpt.1,2 *ff*

Tbn. *ff*

B. Tbn. *ff*

Timp. *f*

T.-t. *f*

W.B. *f*

S. D. *f*

Cym. *f*

Tamb. *f*

Vib. *sfz*

Tpt. *ff*

E. Gtr. *ff*

Vlns. I *fff*

Vlns. II *fff*

Vlas. *fff*

Vcls. *fff*

Db.I,II *fff*

245

Fl.1 *fff*

Fl.2 *fff*

Ob.1,2 *fff*

Cl.1,2 *fff*

Bsn.1,2 *fff*

Hn.1,2 *fff*

Hn.3,4 *fff*

Tpt.1,2 *fff*

Tbn. *fff*

B. Tbn. *fff*

Timp. *ff*

T.-t. *ff*

W.B. *fff*

S. D. *fff*

Cym.

Tamb. *fff*

Tpt. *fff*

E. Gtr. *fff*

Vlns. I

Vlns. II

Vlas. *fff*

Vcls. *fff*

Db. I,II III *fff*

II.

A

1 Freely ♩ = 95

Tpt. *mf*

First trumpet staff with notes, rests, and dynamic marking *mf*. Includes a 3-measure rest and a 4-measure rest.



Tpt. *mf*

Second trumpet staff with notes, rests, and dynamic marking *mf*. Includes a 3-measure rest.



Tri. *p*

Triangle staff with notes and dynamic marking *p*.

Vib. *p*

Vibraphone staff with notes and dynamic marking *p*.

Hp. *mf*

Piano staff with notes and dynamic marking *mf*.

Tpt. *p*

Third trumpet staff with notes and dynamic marking *p*.

Vlns. I *p*

Violin I staff with notes and dynamic marking *p*.

Vlns. II *p*

Violin II staff with notes and dynamic marking *p*.

Vlas. *p*

Viola staff with notes and dynamic marking *p*.

Vcls. *p*

Violoncello staff with notes and dynamic marking *p*.

Db. I, II, III *p*

Double Bass staff with notes and dynamic marking *p*.



Tbn. *p*

Tenor Trombone staff with notes and dynamic marking *p*.

B. Tbn. *p*

Baritone Trombone staff with notes and dynamic marking *p*.

Vib. *p*

Second vibraphone staff with notes and dynamic marking *p*.

E. Gr. *mf*

Electric Guitar staff with notes, rests, and dynamic marking *mf*. Includes a 3-measure rest and a 4-measure rest.



Tbn. *p*

Second Tenor Trombone staff with notes and dynamic marking *p*.

B. Tbn. *p*

Second Baritone Trombone staff with notes and dynamic marking *p*.

Vib. *p*

Third vibraphone staff with notes and dynamic marking *p*.

E. Gr. *p*

Second Electric Guitar staff with notes, rests, and dynamic marking *p*. Includes a 3-measure rest.



39

Bsn. 1,2 *mf*

Hn. 1,2 *mf*

Tbn. *mf*

B. Tbn. *mf*

Timp. *p*

S. D. *p*

Vib.

Tpt. *mf*

E. Gr. *mf*



44

Bsn. 1,2

Hn. 1,2

Tbn.

B. Tbn.

Timp.

S. D.

Vib.

Tpt.

E. Gr.





56

Fl.1  
Fl.2  
Ob.1.2  
Cl.1.2  
Bsn.1.2  
Hn.1.2  
Tpt.1.2  
Timp.  
T.-t.  
S. D.  
Cym.  
Tri.  
Vib.  
Hp.  
Tpt.  
E. Grt.  
Vlns. I  
Vlns. II  
Vlas.  
Vcls.

*mf*

*mf*

Detailed description: This page of a musical score, numbered 57, covers measures 56 through 59. The score is arranged in a standard orchestral format with multiple staves. The woodwind section (Flutes, Oboes, Clarinets, Bassoons, Horns, and Trumpets) features complex melodic lines with many slurs and ties. The percussion section includes Tuba, Snare Drum, Cymbals, and Triangle, with dynamic markings such as *mf*. The Vibraphone part has a rhythmic pattern of eighth notes. The string section (Violins I & II, Viola, and Cello) plays sustained, long-note passages with slurs. The Harp, Trombone, and Electric Guitar parts are mostly silent, indicated by rests. The page number '56' is written at the beginning of the first staff.





66


Fl.1  
Picc.  
Ob.1,2  
Cl.1,2  
Bsn.1,2  
Hn.1,2  
Hn.3,4  
Tpt.1,2  
Tbn.  
B. Tbn.  
Timp.  
T.-t.  
S. D.  
Cym.  
Tri.  
Vib.  
Hp.  
Tpt.  
Db. I, II  
III

**B**

71 ♩ = 80

T.-t. 

Cym. 

Tpt.  *mf*

E. Gtr. *mf*



76

Tpt.  *f*

E. Gtr. *f*



80

Tpt.  *mf*

E. Gtr. *mf*

Vlas. *mf*

Vcls. *mf*

Db. I, II III *mf*



84

Vlns. I *mf*

Vlns. II *mf*

Vlas. *mf*

Vcls. *mf*

Db. I, II III *mf*

88

Vlns. I  
Vlns. II  
Vlas.  
Vcls.  
Db. I, II  
III

This system contains measures 88, 89, and 90. The Vlns. I part features a complex melodic line with many accidentals. The Vlns. II part has a simpler line with some slurs. The Vlas. part consists of a few notes with slurs. The Vcls. part has a rhythmic pattern of eighth notes. The Db. I, II, III part has a similar rhythmic pattern. The key signature has two flats.



91

Vlns. I  
Vlns. II  
Vlas.  
Vcls.  
Db. I, II  
III

*p*

This system contains measures 91 and 92. The Vlns. I part has a melodic line with slurs. The Vlns. II part has a few notes with slurs. The Vlas. part has a few notes with slurs. The Vcls. part has a few notes with slurs. The Db. I, II, III part has a few notes with slurs. The key signature has two flats. A dynamic marking of *p* is present.



93

Vlns. I  
Vlns. II  
Vlas.  
Vcls.  
Db. I, II  
III

This system contains measures 93 and 94. The Vlns. I part has a melodic line with slurs. The Vlns. II part has a few notes with slurs. The Vlas. part has a few notes with slurs. The Vcls. part has a few notes with slurs. The Db. I, II, III part has a few notes with slurs. The key signature has two flats.

95  $\text{♩} = 100$

Fl. I *f* *p* To Fl.

Picc. *f*

Ob. 1,2 *f*

Cl. 1,2 *f*

Vlns. I *f* *gliss.* *p*

Vlns. II *f* *gliss.* *p*

Vlas. *p*

Vcls. *p*

Db. I, II, III *arco* *p*

This page of a musical score, numbered 63, contains the following parts and markings:

- Flutes (Fl.1, Fl.2):** Fl.1 has a rapid sixteenth-note passage starting at measure 99, marked *f*. Both flutes have a *sfz* dynamic marking in the second measure.
- Woodwinds (Ob.1,2; Cl.1,2; Bsn.1,2):** Clarinet 1 and Bassoon 1 have a melodic line starting in measure 100, marked *f* and *f* 3. Bassoon 2 has a *f* marking in measure 100.
- Brass (Hn.1,2; Hn.3,4; Tpt.1,2; Tbn.; B. Tbn.):** Horns 1 and 2 play a triplet of notes in measure 100, marked *f*. Trumpets 1 and 2 have an "open" marking in measure 100. Trombones 1 and 2 have a *mf* marking in measure 100.
- Percussion (Cym., Vib.):** Cymbal and Vibraphone have a *mf* marking in measure 100. Vibraphone has a *sfz* marking in measure 100.
- Strings (Vns. I, Vns. II, Vlas., Vcls., Db. I, II, III):** Violins I and II, Violas, Violas, Violoncellos, and Double Basses I, II, and III all play chords, marked *f* throughout the first measure. In the second measure, Violins I and II, Violas, and Violoncellos are marked *p*. Double Basses I, II, and III are marked *p* in the second measure.



103

This musical score page, numbered 103, features a variety of instruments. The woodwind section includes two Bassoons (Bsn. 1, 2), two Horns in E-flat (Hn. 1, 2), two Horns in F (Hn. 3, 4), two Trombones (Tbn., B. Tbn.), and a Trumpet (Tri.). The string section consists of Violins I and II (Vlns. I, II), Violas (Vlas.), and Cellos/Double Basses (Vcls.). Percussion includes a Vibraphone (Vib.) and a pair of Tom-toms (Tm.). The score is divided into three measures. The first measure shows the woodwinds and strings starting with a piano (*p*) dynamic. The second measure features a dynamic shift to mezzo-forte (*mf*) for the Trombone and Bass Trombone, and fortissimo (*f*) for the Trumpet and strings. The third measure continues with the fortissimo (*f*) dynamic for the strings and woodwinds. The woodwinds play sustained notes, while the strings play a rhythmic pattern of eighth notes. The percussion provides a steady accompaniment.



111

This musical score page contains measures 111 through 114. The instruments and their parts are as follows:

- Fl. 1 & 2:** Flute parts starting with a *ff* dynamic in measure 111, transitioning to *f* in measure 112. They play a melodic line with a triplet in measure 114.
- Ob. 1 & 2:** Oboe parts following a similar dynamic and melodic pattern to the flutes.
- Cl. 1 & 2:** Clarinet parts with a similar dynamic and melodic pattern.
- Tpt. 1 & 2:** Trumpet parts starting in measure 112 with a *f* dynamic, playing a melodic line with a triplet in measure 114.
- Timp.:** Timpani part starting in measure 112 with a *mf* dynamic, playing a rhythmic pattern.
- W.B.:** Woodblock part starting in measure 112 with a *p* dynamic, playing a steady rhythmic accompaniment.
- S. D.:** Snare Drum part starting in measure 111 with a *ff* dynamic, playing a rhythmic pattern.
- Cym.:** Cymbal part starting in measure 111 with a *sfz* dynamic, playing a rhythmic pattern.
- Tri.:** Triangle part starting in measure 112 with a *mf* dynamic, playing a rhythmic pattern.
- Tpt.:** Trombone part starting in measure 111 with a *ff* dynamic, transitioning to *f* in measure 112, playing a melodic line with a triplet in measure 114.
- E. Gtr.:** Electric guitar part starting in measure 111 with a *ff* dynamic, transitioning to *f* in measure 112, playing a melodic line with a triplet in measure 114.
- Vlns. II:** Violin II part, mostly silent.
- Vlas.:** Viola part, mostly silent.
- Vcls.:** Violoncello part, playing a rhythmic accompaniment.
- Db. I, II, III:** Double Bass part, playing a rhythmic accompaniment.

Dynamic markings include *ff*, *f*, *mf*, *p*, and *sfz*. A triplet is indicated in measures 114 for several instruments.

115

Fl.1

Fl.2

Ob.1,2

Cl.1,2

Hn.1,2

Hn.3,4

Tpt.1,2

Tbn.

B. Tbn.

Timp.

W.B.

S. D.

Tri.

Tpt.

E. Gr.

Vlns. I

Vlns. II

Vlas.

Vcls.

Db. I, II, III



125

Fl. 1

Fl. 2

Ob. 1, 2

Cl. 1, 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tbn.

B. Tbn.

T-t.

S. D.

Cym.

Vib.

Tpt.

E. Gr.

Vlns. I

Vlns. II

Vlas.

Vcls.

Db. I, II, III



133

Fl.1

Fl.2

Ob.1,2

Cl.1,2

Hn.1,2

Hn.3,4

Tpt.1,2

Tbn.

B. Tbn.

Timp.

Cym.

Tamb.

Vib.

Tpt.

Vlns. I

Vlns. II

Vlas.

Vcls.

Db. I,II

III

*mf* *ff* *f* *ff* *ff* *f* *ff*





C

143 ♩ = 80

Timp. *ff*

Cym.

Tpt.

E. Gtr.



ca 10'' guitar free impro

148

Tpt.

E. Gtr.



D

153 ♩ = 100

Fl.1 *mf*

Fl.2 *mf*

Ob.1.2 *mf*

Cl.1.2 *mf*

Bsn.1.2 *p*

Hn.1.2 *mf* mute

Tpt.1.2 *mf*

Timp. *p*

S. D. *p*

Vib. *p*

Vlns. I *p*

Vlns. II *p*

Vlas. *p*

Vcls. *p*

159

Fl.1

Fl.2

Ob.1,2

Cl.1,2

Bsn.1,2

Hn.1,2

Hn.3,4

Tpt.1,2

Tbn.

B. Tbn.

Timp.

T.-t.

S. D.

Cym.

Vib.

Hp.

Tpt.

E. Gtr.

Vlns. I

Vlns. II

Vlas.

Vcls.

Db. I, II  
III

**E**

*mf*

*mf*

*mf*

*mf*

*p*

*mf*

*mf*

*mf*

*mf*

*p*

*p*

*p*

*p*

*p*

*p*

*mf*

*p*

**E**

163

Fl.1 *poco a poco cresc.*

Fl.2 *poco a poco cresc.* To Picc.

Ob.1,2 *poco a poco cresc.*

Cl.1,2 *poco a poco cresc.*

Bsn.1,2 *poco a poco cresc.*

Hn.1,2 *poco a poco cresc.*

Hn.3,4 *poco a poco cresc.*

Tpt.1,2 *poco a poco cresc.*

Tbn. *poco a poco cresc.*

B. Tbn. *poco a poco cresc.*

Timp. *poco a poco cresc.*

T.-t. *poco a poco cresc.*

S. D. *poco a poco cresc.*

Cym. *poco a poco cresc.*

Vib. *poco a poco cresc.*

Hp. *poco a poco cresc.*

Tpt. *poco a poco cresc.*

E. Gr.

Db. I, II, III *poco a poco cresc.*



177

Fl.1  
*poco a poco cresc.*

Picc.  
*poco a poco cresc.*

Ob.1,2  
*poco a poco cresc.*

Cl.1,2  
*poco a poco cresc.*

Bsn.1,2  
*poco a poco cresc.*

Hn.1,2  
*poco a poco cresc.*

Hn.3,4  
*poco a poco cresc.*

Tpt.1,2  
*poco a poco cresc.*

Tbn.  
*poco a poco cresc.*

B. Tbn.  
*poco a poco cresc.*

Timp.  
*poco a poco cresc.*

T.-t.  
*poco a poco cresc.*

S. D.  
*poco a poco cresc.*

Cym.  
*poco a poco cresc.*

Vib.  
*poco a poco cresc.*

Hp.  
*poco a poco cresc.*

Tpt.  
*poco a poco cresc.*

E. Gtr.  
*poco a poco cresc.*

Vlns. I  
*poco a poco cresc.*

Vlns. II  
*poco a poco cresc.*

Vlas.  
*poco a poco cresc.*

Vcls.  
*poco a poco cresc.*

Db. I, II  
III  
*poco a poco cresc.*

181

Fl.1  
Picc.  
Ob.1,2  
Cl.1,2  
Bsn.1,2  
Hn.1,2  
Hn.3,4  
Tpt.1,2  
Tbn.  
B. Tbn.  
Timp.  
T.-t.  
S. D.  
Cym.  
Vib.  
Hp.  
Tpt.  
E. Gtr.  
Vlns. I  
Vlns. II  
Vlas.  
Vcls.  
Db. I, II  
III

185

Bsn. 1,2

B. Tbn.

Timp.

Vib.

Hp.

Vlns. I

Vlns. II

Vlas.

Vcls.

Db. I, II  
III



189 **Freely** ♩ = 100

Tbn.

B. Tbn.

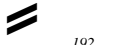
Vib.

Hp.

Tpt.

E. Gr.

*mf*



192

Tbn.

B. Tbn.

Vib.

Hp.

Tpt.

E. Gr.



196

Tbn.

B. Tbn.

Vib.

Hp.

E. Gtr.



203

Hp.

Tpt.

*mute*

*mf*



208

Hp.

Tpt.



213

Hp.

Tpt.

E. Gtr.

$B\flat$ maj7(#11)

comp ad lib



217

Tpt.

E. Gtr.

*rit.* . . . . .

$Cm^{11}$   $B\flat$ 7(sus4)  $A\flat$ major3  $G\flat$ (#11)

*impro ad lib..*

$D/F$  fill in ad lib.....

$C/E\flat$  fill in ad lib.....