

*The Little Prince*  
A Tone Poem

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## Abstract

Music has been used as a storytelling medium throughout history, from choruses in the theater of Ancient Greece to sweeping soundtracks of blockbuster films in present day. Another method of representing fiction through music is the tone poem – a piece for orchestra that uses music to illustrate a story. I was captivated by this compositional form and decided to compose a tone poem based on *The Little Prince* by Antoine de Saint-Exupéry for my Senior Thesis.

Detailed within this document is a musical analysis that explores my piece's development and describes the themes that tie the music to the narrative of de Saint-Exupéry's novel. Additionally, I outline background information about how my Summer Scholars project on film composition influenced the development of this Thesis project.

## About the Piece

Antoine de Saint-Exupéry's French children's novel *The Little Prince* has captivated the world for generations; it has been translated into 253 languages since World War II and is frequently included on lists of the best-selling books of all time ([thelittleprince.com](http://thelittleprince.com)). Its themes of innocence and friendship resonate with audiences everywhere and it has encouraged millions of readers to find the wonder in everyday situations. This book inspired me throughout my childhood, and as I embarked on my Senior Thesis, it inspired me once again.

This year has tested my limits as a composer; I set out to create a piece that was bigger in scope than anything I had written before. I wanted to pay homage to compositional techniques that I had long admired, and write music that effectively harnessed the powerful sound of a symphony orchestra. I also wanted to pay homage to *The Little Prince*. The product of this work was a fourteen-minute tone poem for symphony orchestra, also entitled *The Little Prince*. In this paper I will detail the development of my studies leading up to the creation of the piece, and provide an analysis of the musical content of *The Little Prince*.

One of the biggest challenges I faced early on in my work was conceptualizing what the creative output of this thesis would actually be. My Summer Scholars studies had been focused largely on film music; all of my research had been done with the intention of understanding of the craft of film composition. The compositions that came out of my Summer Scholars project did include some concert pieces, but even these were rooted in cinematic inspiration and technique.

I knew that I wanted to write a large-scale piece for symphony orchestra, and I thought that it should relate to the practice of film composition that I had been studying. There were severe technical limitations to this project, however: namely, I could not write a true film score, because I did not have access to a film that needed scoring. My advisors and I debated many different kinds of projects that could fulfill my desire to write for film without *actually* being able to write for film.

Perhaps the most obvious option would be to rescore a pre-existing film, but such a project seemed somewhat hollow. Professor McDonald suggested that I find someone who was currently making a film and propose a collaboration; while this may have been the ideal experience, it unfortunately seemed unrealistic on my timeline. The process of creating a film takes quite a long time for the student filmmaker, and film scoring only takes place after the film is essentially finished. Thus, I probably would not have been able to begin composing music until very late in the year.

Once I ruled out these options, I had to be a little more creative in my thinking for this project. I started to conceptualize a piece that would be a “film score with no film,” taking inspiration from Schoenberg’s *Accompaniment to a Cinematographic Scene*, Op. 34 (Schoenberg, 1930). I was interested in how Schoenberg abandoned the typical conventions of film music and instead focused on the emotions that film music is required to evoke. Since he was “scoring” an imaginary film, the piece doesn’t illustrate specific scenes, but does evoke strong emotions. I thought that using this approach, I could explore the style of film composition without having to find a film with which to work.

My Summer Scholars research supported this type of piece; throughout the summer, my research had become more focused toward studying the use of *leitmotifs* in film scoring. I studied Richard Wagner's operas, gaining an understanding of the *leitmotif's* origins and how these short musical phrases could be used to not only represent a character, event, or theme, but to also "endow the dramatic events with metaphysical significance" (Buhler, 42). I was inspired by Wagner's incredibly prolific use of the *leitmotif* – a close examination of his operas reveals layers upon layers of *leitmotifs* that build the rich mythical landscape of the opera's narrative. Wagner's *leitmotifs* are usually very simple melodically, allowing them to be manipulated and developed in many different ways.

Many film composers have also used *leitmotifs* in their scores, though this practice has evolved somewhat from how Wagner used the technique. Most *leitmotifs* in film do not hold extra significance in the narrative; rather, they are used simply as a "signpost" for whatever narrative element they are meant to represent (Buhler, 40). Some film scores, however, use *leitmotivic* writing with elegance. These include the scores I primarily studied: the *Star Wars* saga by John Williams and *The Lord of the Rings* trilogy by Howard Shore. Both of these film franchises depict stories of epic scope, set in fantastical worlds much different from our own. Since *leitmotifs* are effective in creating ties between the music and narrative, forming a sense of cohesion throughout the text, and helping to fully immerse the viewer in an unfamiliar world, it seemed especially fitting that these fantasy worlds made use of *leitmotivic* scores (Bribitzer-Stull).

I decided to explore *leitmotivic* technique in my own compositions. Throughout my life I have always had an interest in writing fiction, and *leitmotifs* were alluring to me

in their ability to suggest extra-musical or programmatic content through music. It was this desire to represent a narrative and a world different from our own that drew me to the use of *leitmotifs*.

Eventually the idea to write a “film score with no film” using *leitmotifs* evolved into writing a tone poem using *leitmotifs*. This was a helpfully clarifying distinction for me to make; the formal constraints of film scoring –writing music that could conceivably fit under a scene of action and dialogue, viewing the music itself as inferior to other elements of the art form – felt too constricting for me, given that the end product would not actually accompany a film. Dubbing the piece a tone poem may not have objectively changed the content of the work very much, but it allowed me to approach the project in a way that invited more creativity.

Armed with new purpose and eager to make my tone poem into a reality, I quickly found myself at yet another roadblock: choosing a story to inspire my tone poem. It felt like an enormous decision for me to make, and thus I had trouble committing to one idea. I wanted the story to be familiar to most listeners, but not one that had been used by dozens of composers already. It also couldn't be overly complicated, as I did not want to write a piece that was much longer than twenty minutes. I was originally drawn to mythology – stories of Greek, Egyptian, or Native American backgrounds were interesting to me for their clear messages and larger-than-life characters. I hesitated in using the stories I had grown up listening to about the Coeur-d'Alene Indians – while they were myths that I enjoyed from my youth, and some of them may have made good subjects for a tone poem, I felt somewhat uncomfortable using such important stories

from a culture that is not my own. This was one of the reasons I began to look outside mythology for inspiration.

Eventually, my search led me to *The Little Prince*, by Antoine de Saint-Exupery. The plot of *The Little Prince* is more complicated than I initially wanted, but eventually the rich scenes and characters of the book – as well as my own personal love of the story – convinced me that *The Little Prince* was the most appropriate work to inspire my senior thesis.

I began my composition by determining which parts of *The Little Prince* should be reflected by *leitmotifs* in my piece. I quickly realized that I would have to reform the narrative of the story; the book is narrated by a pilot who is stranded in the desert and meets the little prince – it is through the pilot’s interactions with the prince that the reader learns the story of the prince’s adventures. For my piece, however, I decided to remove the role of the pilot and tell only the prince’s story, beginning on his planet and following his travels to Earth. Excluding the relationship between the pilot and the prince definitely eliminated an important theme in the book (the discussion of adulthood vs. childhood, the loss of innocence and creativity), but I could not see a feasible way to incorporate the relationship in my piece.

Instead, my treatment of *The Little Prince* has a more linear trajectory. It consists of seven distinct sections that correspond to significant pieces of the narrative. For a diagram of these sections, see the appendix. These sections are built upon themes – while my original intent was to compose *leitmotifs*, I’m somewhat hesitant to call my themes by that term. *Leitmotifs* are generally short musical phrases and they are numerous in a work, being developed and manipulated again and again throughout the piece. While my



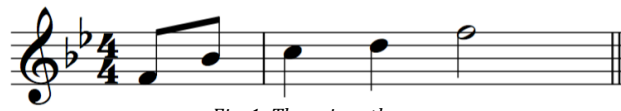
themes exhibit the *leitmotivic* characteristic of being closely tied to an element of the narrative, they are longer in duration and don't function in the same way that *leitmotifs* do. I would consider only one of my themes to act as a true *leitmotif* – the five-note motif for the little prince is used throughout the piece and altered to fit within each of the other themes. However, this also cannot truly be a *leitmotif*, since a piece needs to make use of many different *leitmotifs* in order to truly employ this style. Thus, I will henceforth refer to my melodic phrases as themes.

The piece begins by creating an atmosphere, establishing the setting of outer space. I aimed to create a quiet backdrop of strings, providing a sort of “existential hum” of the universe upon which the rest of the piece could be built. This resulted in a string section of nine parts, beginning with violins and violas playing very high notes. The harmonies change slowly, with one voice changing at a time and leaving ample space before the next change. As the beginning progresses, the cellos and basses enter and the string chords slowly open up to cover a wider range of pitches.

On top of this “galaxy” of string chords are short, isolated figures in the percussion and flute, which evoke the twinkling of stars. These metallic colors all sound outside of the Bb major harmonic area of the strings, creating small melodic fragments within their own unique key area. Some of these fragments are actually bits of larger themes in the piece, hints of what is to come. For example, in measure 10 of the score, the celesta chimes out a fragmented version of the little prince motif, played here in B minor against the strings' F9 chord.

The activity of the percussion increases, interrupting and overlapping statements to create a full canvas of stars across the night sky. At the height of this activity, the

strings begin to reach a cadence -- they play a subdominant (Eb major) triad, free from added pitches (though the metallic percussion continues to play short figures in other tonalities). The true cadence happens at measure 31, when the strings reach a Bb major chord that spans the full range of the instruments (giving, for the first time, a true bass sound). This arrival is punctuated by timpani hits and a prominent horn solo introduces the little prince theme in measure 32.



*Fig. 1: The prince theme*

The prince theme consists of five notes and spans one octave. It is simple, yet expansive in range; this reflects the childhood innocence of the prince in the novel, while still capturing the awe and grandeur that grants him the title of “prince.” It was written to be both easily recognizable with its clear upward contour, and also easily combined and manipulated by the other themes in the piece. It appears frequently throughout the piece; the musical content never strays far from this idea, since the prince remains the central figure in the book, as well.

While the prince theme sounds in nearly every instrument throughout the piece, the theme is most frequently played in the glockenspiel and celesta. These instruments often play the prince theme in combination with other themes in the rest of the orchestra, and also punctuate the very end of the piece with three repetitions of the theme. I chose to focus on this instrumentation for a variety of reasons; firstly, these instruments have already been established as the twinkly music of the stars, so I wanted to draw the connection between the prince and his home in the sky. In addition, the celesta and

glockenspiel have a music-box quality that evokes a certain sort of innocence – this childlike sound was appropriate, I felt, representing the prince, who is so full of youthful wonder.

After the introduction and development of the prince theme, the next major section begins at measure 97. This theme is representative of the rose that grows on the little prince's planet; she is beautiful, and the prince is immediately taken with her, but she is also quite vain and disingenuous. The tempo change at measure 97 is accompanied by the indication of an "exaggerated waltz." The following music is indeed a waltz, inspired by the stately charm of the rose. The tune is somewhat banal, however, and meant to be played exaggeratedly in order to convey a sense of artificiality and frivolity.

The most significant element of this theme, however, is its frequent, rapid changes of key. It begins in Eb, closely related to the prince's key of Bb, but strays from there almost immediately. It is not harmonically ambiguous, however – it simply changes key with every phrase and with no harmonic preparation. This creates a certain kind of unsettled feeling; it doesn't necessarily suggest a lack of a home key, but rather yanks the listener from key to key in a jarring manner. This instability, combined with the sickly sweet waltz melody, creates the persona of the rose: stunning, charming, but ultimately somewhat rotten.

The rose theme transitions rather quickly to the next section of the piece; it withers, one measure repeated several times with a deletion of a note in each repetition. At this point in the book, the rose doesn't actually wither and die – the prince's captivation with her, however, does. He starts to notice her imperfections, and it is this disenchantment that drives the prince to finally leave his planet.

Thus, the travel music begins. This section alternates between quick music at quarter note = 100 that represents the prince's flight through the stars and two-measure increments of "planetary" music at quarter note = 75, which represents the prince's time on different planets. The flight music is harmonically unstable, like the rose theme, but here the instability results from a lack of key rather than rapid changing of keys. No tonic is established during this section; the passages don't stay on any specific pitch for long nor do they have any dominant-tonic relationship that may suggest a tonal harmony. There are some vertical consonants between instruments, but from beat to beat they move into unrelated harmonic areas, avoiding any suggestion of a key. Quick passages of sixteenth notes are passed around the string orchestra and then into the woodwinds, swirling and moving either up in pitch or down, depending on where the run starts. Finally, the moving notes make it to the xylophone in the piano, used as a signpost to indicate that the prince is about to land on a planet.

Each chunk of planetary music is strongly rooted in the home key of the piece, Bb. While the music surrounding it doesn't have a key, when the prince lands on a planet he is secured in a stable key area. The sections of planetary music are all quite different from one another but are all orchestrated in brass and percussion. The first contains a simple but triumphant fanfare to represent the king who inhabits the first planet. After this encounter, the prince meets a vain man who insists that the prince applaud his appearance. The music for this man has a jazzy tone -- it feels inauthentic, just as the vain man's pride does.

After this, the prince visits a planet that is inhabited by a drunkard. The music here attempts to be "drunk," as well; I struggled considerably writing these two measures

because I was unsure how exactly to convey drunkenness, rather than simply chaos. I staggered entries of the instruments, particularly percussion hits that would sensibly fall on strong beats, to create a sense of the parts entering incorrectly. The trumpets also “slur,” moving up a scale in half steps, a stark contrast to the diatonic movement of the previous two planetary sections.

The last planet the prince visits in my treatment of the story (two planets are omitted) is inhabited by a man who lights streetlamps at sunset and extinguishes them at sunrise. His planet has changed since he began this task – he is now the only person remaining, and the planet rotates quickly enough that the man has to light the lamp immediately after extinguishing it, and vice versa. The music in this section is somewhat sentimental, substituting horn chords for the trombone accompaniment of previous sections. Most notably, the cymbal and timpani are replaced by steady triangle hits on the off beats, symbolizing the man’s methodical lighting and extinguishing of the lamppost.

The last arrival that occurs during the travel music is representative of the prince’s landing on Earth. This planetary music breaks the mold of two-bar brass phrases; it employs the woodwinds, instead. The winds reprise the arrival chord that the strings play in measure 31, when the prince theme first occurs. I chose to repeat this chord for the thematic meaning; just as this chord signified an arrival in the beginning of the piece, it now signifies the most important arrival in the story: the prince’s arrival on Earth. This moment is also accompanied by the prince theme in the horn, just as in the beginning of the piece.

The next section of the piece, beginning in measure 206, is connected to the character of the snake. In *The Little Prince*, the snake is as classically devious and slimy

as snakes usually tend to be in classical mythology, such as the evil, deceptive snake in the Garden of Eden in the Bible. He offers the little prince with an escape; that is, the snake offers to bite the prince in order to send him home to his planet. It is unclear at this point if the snake is offering to kill the prince, or if the snake's venom does in fact have some magical properties.

I wanted to capture the snake's subtle malice – he seems nothing but polite, harmless, and even helpful, but underneath is extremely sinister. Thus, the snake theme is not an aggressive theme for a “villain,” but rather a tune that has sinister qualities and features twists and turns that suggest the winding motion of a snake. Half-step motion creates this effect; often the melody will center on one pitch, winding through its neighbor tones before returning to the center pitch. The repeating bass line has elements of this, too; the most significant feature of the bass line is the relationship between the D that begins the phrase and the C# that ends it, both pitches occurring on strong downbeats.

The snake theme is repeated multiple times, each increasing in orchestration and intensity. Finally, at measure 235, the theme explodes. Here, the prince theme makes an entrance. It is clearly tainted by the snake theme, as each pitch of the prince theme is ornamented by the neighbor-tone triplets that have become characteristic of the snake music. The bass line changes in measure 240, bringing the key area back to Bb from D minor. The main motif of the snake and the prince theme continue to play over this new bass line, now somewhat fragmented and occurring at sporadic, irregular intervals that create both a different feel in the melodies and some interesting dissonances with the bass line.

As the snake theme winds down, the prince encounters the fox, who asks to be tamed. The fox isn't the standard sly, mischievous archetype that foxes usually fill in stories, but is a tender character whose friendship the prince slowly earns. He teaches the prince about relationships, about how the people we love can make even the most mundane things beautiful. He teaches the iconic lesson of *The Little Prince*: “it is only with the heart that one can see rightly; what is essential is invisible to the eye” (de Saint-Exupéry, 63)

The fox's messages to the prince are some of the most beloved sentiments of *The Little Prince*, so I wanted to ensure that the fox's theme in my piece was as gentle and beautiful as his presence in the book. I also wanted it to be closely related to the prince's theme, to represent the close connection between the two characters after the fox has been tamed. Thus, the fox's theme is in the home key for the prince, Bb major, and features some of the same intervals as the prince theme, particularly in the beginning of the melody, at measure 258. This can be observed in Figure 2 below. The fox theme is first stated as an exposed horn solo, another connection to the prince.



Fig. 2: The fox theme, top, borrows intervals from the prince theme, bottom.

In the first statement, the horn solo is paired with a simple accompaniment in lower strings and celesta. After this statement of the melody, it is repeated by the cellos with more developed harmonies in the rest of the strings. In this second repetition, the

prince theme is overlaid on top of the fox theme. This moment is the emotional climax of the piece.

From here, the piece transitions into closing material. Many of the themes used make a brief appearance – particularly notable is the rose theme in measure 280, which takes on a somber tone quite different from its original appearance. This reflects the prince's feelings; he misses the rose and feels great regret for leaving her. This section also announces the return of the snake. Measure 283 begins an eight-bar interaction with the snake, where the trumpets and horns trade off phrases and culminate in a Bb5 in the trumpet. This is also reflective of the story; at this point, the prince returns to the snake and requests a venomous bite to send him home. It is as unclear now as it was earlier in the story if the prince is actually sent home or in fact dies; his body falls to the ground, as if a corpse, but the pilot and the readers have been assured that, even so, the prince was being sent home. This section of the piece is perhaps the most aggressive, with strong hits in the strings and very high trumpet writing to represent the perhaps fatal bite that sends the prince on his way.

From this point on, the piece revisits the introductory material, with churning scales in the winds that gradually speed up, accompanied by a repetition of the prince theme in the bass instruments. This energy builds in motion and in volume until the entire orchestra reaches a cadence on F major, the dominant chord of the home key. This is a decidedly triumphant moment in the piece; whether the prince is alive or not, his spirit has ascended to the stars above, and he is remembered as the mysteriously grand figure.

Following a caesura, the piece ends using the atmospheric music of the beginning. The strings play the same chords used in the first iteration of the prince theme, gradually



ascending until the chords become close-spaced. Above this, the starry percussion music is a little different; while the wind chimes and triangle provide some of the same twinkling effect, the melodic star fragments are replaced by the prince theme played three final times in the glockenspiel and celesta. The last chord of the piece evaporates into the air, the string chords playing *a niente* until only silence is left behind. This relates to the small afterword of the book, where the pilot pleads with the reader to remember the vision of the desert and the night sky above it so that the reader could one day find the prince again. The music reaffirms that the prince can now and forever be found in the starry night sky.

It is with this sentiment that I wish to leave the piece – it’s somewhat uplifting, somewhat bittersweet. Just as the book does, this piece attempts to treat the figure of the prince with admiration and affection, while still maintaining the excitement of the prince’s adventures. I certainly struggled with aspects of the piece; it was difficult for me to naturally develop ideas and maintain a sense of pacing that was satisfying for the listener and made musical sense. I also struggled with my general approach to composition in this piece – I felt that my creative outlook as a composer changed considerably throughout the year that I was writing this. Specifically, I found myself focusing more on harmonic foundations for a piece than beginning with melodies, as I had done in the past. For *The Little Prince*, however, the focus seemed to constantly be on the melodies and themes I was crafting to fit the narrative. This was frustrating to me, as I sometimes felt as though my personal goals as a composer were not aligning with the goals I needed to achieve in order to write this piece.

In the end, however, I was able to reach a compromise between the harmonic ambiguity that I wanted to explore and the theme-driven writing that was necessary for this form. The process of orchestration was certainly a challenge, but an enjoyable one; I was already very familiar with the orchestra through my experiences as a performer. Writing *The Little Prince* gave me the chance to explore new areas of composition, and the final outcome of these experiments is a tribute to Antoine de Saint-Exupéry's classic story. I am honored to have been given the opportunity to devote so much time and energy to this project.

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## Appendix

<b>Section</b>	Introduction	Prince	Rose	Travel	Snake	Fox	Conclusion
<b>Measures</b>	1-31	32-97	98-146	147-205	206-256	257-277	278-312
<b>Timecode</b>	0:00-2:00	2:00-5:07	5:07-6:16	6:16-8:45	8:45-10:45	10:45-12:08	12:08-14:12
<b>Key</b>	Bb Major	Bb Major → Eb Major	Begins and ends in Eb Major	Planetary sections: Bb Major, moving sections: no key	D minor	Bb Major	Bb Major
<b>Thematic Material</b>	Mostly theme-less with hints of prince, rose, and snake theme	Prince theme introduced in earnest. Hints of rose theme during transition material.	Rose theme	Prince theme in measure 188 and rose theme in 193, prior music is without themes	Snake theme and prince theme	Fox theme and prince theme	All themes reprised, ends with prince theme

*Allison McIntosh*

# The Little Prince

*for orchestra*

inspired by *Le Petit Prince*  
by Antoine de Saint-Exupéry

"It will be as if, in place of the stars, I had given you  
a great number of little bells that knew how to laugh."

-Antoine de Saint-Exupéry, *Le Petit Prince*

## *orchestra*

2 flutes  
2 oboes  
2 clarinets in Bb  
2 bassoons

2 horns in F  
2 trumpets in Bb  
3 trombones  
tuba

percussion, 3 players  
1. timpani  
2. triange, cymbals, wind chimes  
3. glockenspiel, xylophone

piano  
celesta

strings

the score is notated in C  
duration: 14 minutes  
spring 2016

# The Little Prince

Atmospheric

Allison McIntosh

♩ = 60

Flute *pp*

Oboe

Clarinet in B $\flat$

Bassoon

Horn in F

Trumpet in B $\flat$

Trombone

Trombone

Tuba

Timpani

Triangle *p* *sempre l.v.*

Cymbals

Wind Chimes

Glockenspiel *p* *mp*

Xylophone

Piano

Celesta *p* *3 3* *3 3*

♩ = 60 *con sord.* *8<sup>va</sup>*

Violin I *pp* *con sord.* *8<sup>va</sup>*

Violin II *pp* *con sord.*

Viola *pp* *con sord.*

Violoncello

Double Bass

8

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpts.

Tbn.

Tbn.

Tba.

Timp.

Tri.

Cym.

W.Ch.

Glock.

Xyl.

Pno.

Cel.

Vln. I

Vln. II

Vla.

Vc.

Db.

*p*

*mp*

*mp*

*mp*

3



13

Fl. *mp*

Ob.

Cl.

Bsn.

Hn.

Tpts.

Tbn.

Tbn.

Tba.

Timp.

Tri. *mp*

Cym.

W.Ch.

Glock. *mp* *mf*

Xyl.

Pno.

Cel. *mf*

Vln. I

Vln. II

Vla.

Vc. *p* con sord.

Db. *p* con sord.

Fl. *mf* *mp*

Ob.

Cl.

Bsn.

Hn.

Tpts.

Tbn.

Tbn.

Tba.

Timp.

Tri. *mf* *f*

Cym.

W.Ch.

Glock. *f*

Xyl.

Pno.

Cel. *f*

Vln. I

Vln. II

Vla.

Vc.

Db.

23

Fl.  
Ob.  
Cl.  
Bsn.  
Hn.  
Tpts.  
Tbn.  
Tbn.  
Tba.

A

Timp.  
Tri.  
Cym.  
W.Ch.  
Glock.  
Xyl.  
Pno.  
Cel.

A

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

**B** With Gravity

28

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpts.

Tbn.

Tbn.

Tba.

**B** With Gravity

Timp.

Tri.

Cym.

W.Ch.

Glock.

Xyl.

Pno.

Cel.

**B** With Gravity

Vln. I

Vln. II

Vla.

Vc.

Db.

32

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpts.

Tbn.

Tbn.

Tba.

Timp.

Tri.

Cym.

W.Ch.

Glock.

Xyl.

Pno.

Cel.

Vln. I

Vln. II

Vla.

Vc.

Db.

*f*

*mf*

*mp*

C

40

Fl. *p* *mp*

Ob. *p* *mp*

Cl. *p* *mp*

Bsn. *p* *mp*

Hn.

Tpts.

Tbn.

Tbn.

Tba.

C

Timp.

Tri.

Cym.

W.Ch.

Glock.

Xyl.

Pno.

Cel.

C

Vln. I senza sord. *f*

Vln. II senza sord. *mf* pizz. *f*

Vla. senza sord. *mf* pizz. *f*

Vc. senza sord. *mf* pizz. *f*

Db. senza sord. *mf* pizz. *f* arco *f*

46

Fl. *f*

Ob. *mf*

Cl. *mf*

Bsn. *mf*

Hn. *mp*

Tpts. *mp*

Tbn. *mp*

Tbn. *mp*

Tba. *mp*

Timp.

Tri.

Cym.

W.Ch.

Glock.

Xyl.

Pno.

Cel.

Vln. I *mp* arco

Vln. II *mp* arco

Vla. *mp* arco

Vc. *mp*

Db. *mp* *mf*

50

Fl. *mp*

Ob.

Cl.

Bsn.

Hn.

Tpts.

Tbn. *mf*

Tbn. *mf*

Tba.

Timp.

Tri.

Cym.

W.Ch.

Glock.

Xyl.

Pno.

Cel.

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

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

Vla. *p* *mp* *mf*

Vc. *p*

Db. *p* *mf* pizz.





59

Fl. *mf* *f* a2

Ob. *f* a2

Cl. *mf* *f* a2

Bsn. *f* a2

Hn. *mf*

Tpts.

Tbn.

Tbn.

Tba. *f*

Timp.

Tri.

Cym.

W.Ch.

Glock.

Xyl.

Pno.

Cel.

Vln. I *f* 3 3 3

Vln. II *mf* *f*

Vla. *f* 3 3 3

Vc. *mf* *f*

Db. *f* pizz. arco

64

Fl.  
Ob.  
Cl.  
Bsn.  
Hn.  
Tpts.  
Tbn.  
Tbn.  
Tba.  
Timp.  
Tri.  
Cym.  
W.Ch.  
Glock.  
Xyl.  
Pno.  
Cel.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Db.

*mf*

E

68

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpts.

Tbn.

Tbn.

Tba.

Timp.

Tri.

Cym.

W.Ch.

Glock.

Xyl.

Pno.

Cel.

E

Vln. I

Vln. II

Vla.

Vc.

Db.

74

Fl.

Ob.

Cl.

Bsn. 1. *p*

Hn. *p*

Tpts. *p*

Tbn.

Tbn.

Tba.

Timp.

Tri.

Cym.

W.Ch.

Glock.

Xyl.

Pno.

Cel.

Vln. I

Vln. II

Vla.

Vc. *p* pizz.

Db. *p*

accel. . . . .

Fl. *p* *p*

Ob. *p*

Cl. *p*

Bsn. *p*

Hn. *mp*

Tpts. *mp*

Tbn. *mp*

Tba. *mp*

accel. . . . .

Timp.

Tri.

Cym.

W.Ch.

Glock.

Xyl.

Pno.

Cel.

accel. . . . .

Vln. I

Vln. II

Vla. *mp* *mf*

Vc. *mp* *mf*

Db. *mp* *mf*

pizz.

**F** Exaggerated Waltz

♩ = 130

94

Fl. *mf*

Ob.

Cl. *f* a2

Bsn. *f* a2

Hn.

Tpts.

Tbn.

Tbn.

Tba.

**F** Exaggerated Waltz

♩ = 130

Timp.

Tri.

Cym.

W.Ch.

Glock.

Xyl.

Pno.

Cel.

**F** Exaggerated Waltz

♩ = 130

Vln. I *f*

Vln. II *mf*

Vla. *f*

Vc. *mf* pizz.

Db. *f* arco

101

Fl. *mf*

Ob.

Cl. *f*

Bsn. *f*

Hn.

Tpts.

Tbn.

Tbn.

Tba.

Timp.

Tri.

Cym.

W.Ch.

Glock.

Xyl.

Pno.

Cel.

Vln. I *f*

Vln. II *mf*

Vla. *f*

Vc.

Db.

3

3



106

This page of a musical score, numbered 106, features a variety of instruments. The woodwinds include Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horns (Hn.), Trumpets (Tpts.), Trombones (Tbn.), and Tuba (Tba.). The percussion section consists of Timpani (Timp.), Triangle (Tri.), Cymbals (Cym.), and Wood Chimes (W.Ch.). The strings include Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The score is written in a key signature of three flats (B-flat major or D-flat minor) and a common time signature. The first five measures (106-110) show the following details:

- Fl. and Ob.:** Both parts are silent, indicated by a whole rest on a ledger line.
- Cl. and Bsn.:** Both parts play a melodic line starting in measure 106. The Clarinet part begins with a dynamic marking of *f* (forte). The Bassoon part also begins with *f*. Both parts have a slur over the first four measures.
- Hn., Tpts., Tbn., and Tba.:** These instruments are silent for the first three measures. In measure 108, the Trumpets play a half note G4 with a dynamic marking of *mf* (mezzo-forte). The Trombones and Tuba are silent.
- Timp.:** Silent throughout.
- Tri.:** Silent for the first three measures. In measure 108, it plays a half note G4 with a dynamic marking of *mf*.
- Cym. and W.Ch.:** Silent throughout.
- Glock. and Xyl.:** Silent throughout.
- Pno.:** Silent throughout.
- Cel.:** Silent throughout.
- Vln. I, Vla., and Vc.:** All three parts play a melodic line starting in measure 106. The Violin I and Viola parts have a slur over the first four measures. The Violoncello part is silent for the first three measures. In measure 108, the Violin I and Viola parts play a half note G4 with a dynamic marking of *f*. The Violoncello part plays a half note G4 with a dynamic marking of *f* and the instruction *arco* (arco).
- Db.:** Silent for the first three measures. In measure 108, it plays a half note G4 with a dynamic marking of *f*.

G

111

Fl. *f* *a2*

Ob.

Cl. *f* *a2*

Bsn. *f* *a2*

Hn.

Tpts. *f*

Tbn. *mf*

Tbn. *mf*

Tba. *f*

G

Timp.

Tri. *mf*

Cym. *mf*

W.Ch.

Glock. *f*

Xyl.

Pno.

G

Vln. I *mf* 3 3 3 3 3 3

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Db. *f*

117

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpts.

Tbn.

Tbn.

Tba.

Timp.

Tri.

Cym.

W.Ch.

Glock.

Xyl.

Pno.

Cel.

Vln. I

Vln. II

Vla.

Vc.

Db.

122

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpts.

Tbn.

Tbn.

Tba.

Timp.

Tri.

Cym.

W.Ch.

Glock.

Xyl.

Pno.

Cel.

Vln. I

Vln. II

Vla.

Vc.

Db.

*mf*

*mf*

*mf*

*mf*

*f*

*f*

*f*

*arco*

*f*

*f*

129

1.

Musical score for orchestra, measures 129-133. The score is in 3/4 time and features a key signature of two flats (B-flat and E-flat). The instruments and their parts are as follows:

- Fl.** (Flute): Measures 129-133. Dynamics: *mp* (measures 130-131), *p* (measures 132-133). First ending bracketed over measures 132-133.
- Ob.** (Oboe): Rests throughout.
- Cl.** (Clarinet): Measures 129-133. Dynamics: *mp* (measures 130-131), *p* (measures 132-133). First ending bracketed over measures 132-133.
- Bsn.** (Bassoon): Rests throughout.
- Hn.** (Horn): Measures 130-133. Dynamics: *mf* (measures 130-131), *mp* (measures 132-133).
- Tpts.** (Trumpets): Measures 130-133. Dynamics: *mf* (measures 130-131), *mp* (measures 132-133).
- Tbn.** (Tenor Trombone): Measures 129-133. Dynamics: *mf* (measures 130-131), *mp* (measures 132-133).
- Tba.** (Tuba): Measures 129-133. Dynamics: *mf* (measures 130-131), *mp* (measures 132-133).
- Timp.** (Timpani): Rests throughout.
- Tri.** (Triangle): Rests throughout.
- Cym.** (Cymbal): Rests throughout.
- W.Ch.** (Wood Chime): Rests throughout.
- Glock.** (Glockenspiel): Rests throughout.
- Xyl.** (Xylophone): Rests throughout.
- Pno.** (Piano): Rests throughout.
- Cel.** (Celesta): Rests throughout.
- Vln. I** (Violin I): Measures 129-133. Dynamics: *mf* (measures 130-131), *mp* (measures 132-133).
- Vln. II** (Violin II): Rests throughout.
- Vla.** (Viola): Measures 129-133. Dynamics: *mf* (measures 130-131), *mp* (measures 132-133).
- Vc.** (Violoncello): Measures 129-133. Dynamics: *mf* (measures 130-131), *mp* (measures 132-133).
- Db.** (Double Bass): Measures 129-133. Dynamics: *mf* (measures 130-131), *mp* (measures 132-133).

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpts.

Tbn.

Tbn.

Tba.

Timp.

Tri.

Cym.

W.Ch.

Glock.

Xyl.

Pno.

Cel.

Vln. I

Vln. II

Vla.

Vc.

Db.

*p*

*p*

*p*

*p*

*p*

*mp*

*pizz.*

*p*

With Energy

H

144

♩ = 100

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpts.

Tbn.

Tbn.

Tba.

♩ = 100

H

Timp.

Tri.

Cym.

W.Ch.

Glock.

Xyl.

Pno.

Cel.

With Energy

H

♩ = 100

Vln. I

Vln. II

Vla.

Vc.

Db.

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpts.

Tbn.

Tbn.

Tba.

Timp.

Tri.

Cym.

W.Ch.

Glock.

Xyl.

Pno.

Cel.

Vln. I

Vln. II

Vla.

Vc.

Db.

*mf*

a2

*mf*

pizz.

pizz.

*mf*

pizz.

*mf*

pizz.

3

3

3



153

This page of a musical score contains measures 153, 154, and 155. The instruments are arranged as follows:

- Flute (Fl.):** Treble clef, key signature of two flats. Measure 153 has a *mf* dynamic.
- Oboe (Ob.):** Treble clef, key signature of two flats. Measure 153 has a *mf* dynamic.
- Clarinet (Cl.):** Treble clef, key signature of two flats.
- Bassoon (Bsn.):** Bass clef, key signature of two flats.
- Horn (Hn.):** Two staves, treble clef, key signature of two flats.
- Trumpets (Tpts.):** Treble clef, key signature of two flats. Measure 155 has a *ff* dynamic and a triplet of eighth notes.
- Trombones (Tbn.):** Two staves, bass clef, key signature of two flats. Measure 155 has a *f* dynamic.
- Tuba (Tba.):** Bass clef, key signature of two flats. Measure 155 has a *f* dynamic.
- Timpani (Timp.):** Bass clef, key signature of two flats. Measure 155 has a *f* dynamic and a tempo marking of ♩ = 75.
- Triangle (Tri.):** Percussion.
- Cymbals (Cym.):** Percussion. Measure 155 has a *f* dynamic.
- Wood Chimes (W.Ch.):** Percussion.
- Glockenspiel (Glock.):** Treble clef, key signature of two flats.
- Xylophone (Xyl.):** Treble clef, key signature of two flats. Measure 153 has a *f* dynamic.
- Piano (Pno.):** Grand staff, key signature of two flats. Measure 154 has an *mf* dynamic and an *8va* marking.
- Cello (Cel.):** Bass clef, key signature of two flats.
- Violin I (Vln. I):** Treble clef, key signature of two flats.
- Violin II (Vln. II):** Treble clef, key signature of two flats.
- Viola (Vla.):** Alto clef, key signature of two flats.
- Violoncello (Vc.):** Bass clef, key signature of two flats.
- Double Bass (Db.):** Bass clef, key signature of two flats. Measure 155 has a *f* dynamic and a triplet of eighth notes.

156  $\text{♩} = 100$

Fl. *mp*

Ob. *mp*

Cl. *f*

Bsn. *f* a2

Hn.

Tpts. *f*

Tbn.

Tbn.

Tba.

$\text{♩} = 100$

Timp.

Tri.

Cym.

W.Ch.

Glock.

Xyl.

Pno.

Cel.

$\text{♩} = 100$

Vln. I *mf* *f* arco

Vln. II *mf* *f* arco

Vla. *mf* *f* arco

Vc. *mf* *f* arco

Db. *mf* 3

160

This musical score page contains measures 160, 161, and 162. The instruments and their parts are as follows:

- Fl.**: Flute, rests in all three measures.
- Ob.**: Oboe, rests in all three measures.
- Cl.**: Clarinet, rests in all three measures.
- Bsn.**: Bassoon, rests in all three measures.
- Hn.**: Horn, rests in all three measures.
- Tpts.**: Trumpets, rests in all three measures.
- Tbn.**: Trombones (two staves), rests in all three measures.
- Tba.**: Tuba, rests in all three measures.
- Timp.**: Timpani, rests in all three measures.
- Tri.**: Triangle, rests in all three measures.
- Cym.**: Cymbal, rests in all three measures.
- W.Ch.**: Wood Chime, rests in all three measures.
- Glock.**: Glockenspiel, rests in all three measures.
- Xyl.**: Xylophone, plays a melodic line starting in measure 161. Dynamics: *mf*.
- Pno.**: Piano, plays a melodic line starting in measure 161, marked *8va*. Dynamics: *mf*.
- Cel.**: Celesta, rests in all three measures.
- Vln. I**: Violin I, plays a pizzicato line. Dynamics: *mp*.
- Vln. II**: Violin II, plays a pizzicato line. Dynamics: *mp*.
- Vla.**: Viola, plays a pizzicato line. Dynamics: *mp*.
- Vc.**: Violoncello, plays a pizzicato line. Dynamics: *mp*.
- Db.**: Double Bass, plays a triplet pattern. Dynamics: *mp*.

163 **I** ♩ = 75

♩ = 100

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpts.

Tbn.

Tbn.

Tba.

**I** ♩ = 75

♩ = 100

Timp.

Tri.

Cym.

W.Ch.

Glock.

Xyl.

Pno.

Cel.

**I** ♩ = 75

♩ = 100

Vln. I

Vln. II

Vla.

Vc.

Db.

168

This page contains the musical score for measures 168, 169, and 170. The instruments and their parts are as follows:

- Fl.**: Flute, rests in all measures.
- Ob.**: Oboe, rests in all measures.
- Cl.**: Clarinet, plays a melodic line in measures 168 and 169, then rests in measure 170. Dynamics: *mf*.
- Bsn.**: Bassoon, plays a melodic line in measures 168 and 169, then rests in measure 170. Dynamics: *mf*. Includes a second staff labeled *a2*.
- Hn.**: Horns, rests in all measures.
- Tpts.**: Trumpets, rests in all measures.
- Tbn.**: Trombones, rests in all measures.
- Tba.**: Tuba, rests in all measures.
- Timp.**: Timpani, rests in all measures.
- Tri.**: Triangle, rests in all measures.
- Cym.**: Cymbal, rests in all measures.
- W.Ch.**: Wood Chime, rests in all measures.
- Glock.**: Glockenspiel, rests in all measures.
- Xyl.**: Xylophone, plays a rhythmic pattern in measures 169 and 170. Dynamics: *mf*. Includes an *8va* (octave) marking in measure 170.
- Pno.**: Piano, plays a rhythmic accompaniment in measures 169 and 170. Dynamics: *mf*.
- Cel.**: Celesta, rests in all measures.
- Vln. I**: Violin I, plays a pizzicato (pizz.) line. Dynamics: *mf*.
- Vln. II**: Violin II, plays a pizzicato (pizz.) line. Dynamics: *mf*.
- Vla.**: Viola, plays a melodic line. Dynamics: *mf*.
- Vc.**: Violoncello, plays a melodic line. Dynamics: *mf*. Includes an *arco* (arco) marking in measure 170.
- Db.**: Double Bass, plays a rhythmic line. Dynamics: *mp*.

171 ♩ = 75

♩ = 100 a2

Fl. *f* *mf*

Ob. *f* *mf*

Cl. *mf*

Bsn. *mf*

Hn.

Tpts. *f* senza sord.

Tbn. *f* senza sord.

Tbn. *f* senza sord.

Tba. *f*

♩ = 75

♩ = 100

Timp. *f*

Tri.

Cym. *f*

W.Ch.

Glock.

Xyl.

(8) - 1

Pno.

Cel.

♩ = 75

♩ = 100

Vln. I *mf* *f* arco

Vln. II *mf* *f* arco

Vla. *mf*

Vc. *mf*

Db. *mf* 3

175

This page of a musical score contains measures 175 through 178. The instrumentation includes:

- Woodwinds:** Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horns (Hn.), Trumpets (Tpts.), Trombones (Tbn.), and Tuba (Tba.).
- Percussion:** Timpani (Timp.), Triangle (Tri.), Cymbals (Cym.), and Wood Chimes (W.Ch.).
- Strings:** Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.).
- Piano:** Piano (Pno.).
- Other:** Glockenspiel (Glock.) and Xylophone (Xyl.).

Measures 175-178 show a complex texture. The woodwinds and strings play active parts, often with *pizz.* (pizzicato) markings. The piano part features a prominent melodic line with a forte (*f*) dynamic. The percussion section is mostly silent, with some activity in the Xyl. and Pno. parts. The score is written in a key signature of two flats and a common time signature.

179 ♩ = 75

♩ = 100

Fl.

Ob.

Cl.

Bsn.

Hn. *mp*

Tpts. *mf*

Tbn.

Tbn.

Tba. *mp*

Timp.

Tri. *p*

Cym.

W.Ch.

Glock. *p*

Xyl.

Pno.

Cel.

Vln. I *mf* arco

Vln. II *mf* arco

Vla. *mf* arco

Vc. *mf* arco

Db. *f*



184

This page of a musical score, numbered 184, features a variety of instruments. The woodwinds include Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.). The brass section consists of Horns (Hn.), Trumpets (Tpts.), two Trombones (Tbn.), and a Tuba (Tba.). Percussion includes Timpani (Timp.), Triangle (Tri.), Cymbals (Cym.), and Wood Chimes (W.Ch.). The keyboard section has Glockenspiel (Glock.), Xylophone (Xyl.), and Piano (Pno.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.).

Measures 184 and 185 show the Clarinet and Bassoon playing a rhythmic pattern of eighth notes with slurs, marked with a forte (*f*) dynamic. The Bassoon part includes a fingering 'a2'. The Xylophone and Piano enter in measure 185 with a melodic line marked *mf*. The strings play a pizzicato pattern, with Violin I and II, Viola, and Violoncello marked with a forte (*f*) dynamic in measure 186. The Double Bass part shows a more active role in measure 186.

187

Fl. *p*

Ob. *p*

Cl. *p*

Bsn. *p*

rit. . . . .

**J** ♩ = 75

Hn. *mf*

Tpts.

Tbn.

Tbn.

Tba.

rit. . . . . **J** ♩ = 75

Timp.

Tri.

Cym.

W.Ch.

Glock.

Xyl.

Pno.

Cel.

rit. . . . . **J** ♩ = 75

Vln. I *mf* *mp* *p* arco *p* arco

Vln. II *mf* *mp* *p* *p* arco

Vla. *mf* *mp* *p* *p* arco

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

Db. *p*

193

Fl.

Ob. *mf*

Cl.

Bsn. *p*

Hn. *p*

Tpts. *p*

Tbn.

Tbn.

Tba.

Timp.

Tri.

Cym.

W.Ch.

Glock. *p*

Xyl.

Pno.

Cel. *p*

Vln. I *pp*

Vln. II *pp*

Vla. *pp* pizz. *p*

Vc. *pp* *p* pizz.

Db. *pp* *p*

**K** Snake-like ♩ = 80

201

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpts.

Tbn.

Tbn.

Tba.

Solo *mf*

3

**K** Snake-like ♩ = 80

Timp.

Tri.

Cym.

W.Ch.

Glock.

Xyl.

Pno.

Cel.

*pp*

*f*

*mf*

**K** Snake-like ♩ = 80

Vln. I

Vln. II

Vla.

Vc.

Db.

*mp*

*mf*

*mf*

*mp*

pizz.

210

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpts.

Tbn.

Tbn.

Tba.

Timp.

Tri.

Cym.

W.Ch.

Glock.

Xyl.

Pno.

Cel.

Vln. I

Vln. II

Vla.

Vc.

Db.

*mf*

*arco*

*mp*

3

Fl. *mp*

Ob.

Cl. *mp*

Bsn. *mp*

Hn.

Tpts. *p*

Tbn. *p*

Tbn.

Tba.

Timp.

Tri.

Cym.

W.Ch.

Glock. *p*

Xyl.

Pno.

Cel.

Vln. I *pp* col legno

Vln. II *pp* col legno

Vla. *pp* arco

Vc. *mp* arco

Db. *mp*

L

222

Fl. *mf*

Ob.

Cl.

Bsn. *mp*

Hn.

Tpts.

Tbn.

Tbn.

Tba.

L

Timp.

Tri.

Cym.

W.Ch.

Glock.

Xyl.

Pno. *sim.*

Cel. *f*

L

Vln. I *arco*

Vln. II *f* *arco*

Vla. *mf* *arco*

Vc. *f*

Db. *f*

This page of a musical score, numbered 43 and 229, contains measures 229 through 233. The score is arranged in a standard orchestral format with the following instruments and parts:

- Flute (Fl.):** Features a melodic line with triplets in measures 229, 230, and 233.
- Clarinet (Cl.):** Mirrors the flute's melodic line with triplets.
- Bassoon (Bsn.):** Remains silent throughout these measures.
- Horn (Hn.), Trumpet (Tpts.), Trombone (Tbn.), and Tuba (Tba.):** All brass instruments are silent.
- Timpani (Timp.):** Silent.
- Triangle (Tri.), Cymbals (Cym.), and Wood Chimes (W.Ch.):** Silent.
- Glockenspiel (Glock.) and Xylophone (Xyl.):** Play sparse, rhythmic patterns.
- Piano (Pno.):** Provides harmonic support with chords and moving lines in both hands.
- Cello (Cel.):** Silent.
- Violin I (Vln. I) and Violin II (Vln. II):** Play melodic lines, often in unison or octaves, with triplets.
- Viola (Vla.):** Plays a rhythmic accompaniment of eighth notes.
- Violoncello (Vc.) and Double Bass (Db.):** Provide a steady bass line with some triplet figures.



234

Fl. *f* 3

Ob. *f* 3 3 3

Cl. *f* 3 3

Bsn. *f*

Hn. *mp*

Tpts. *f* 3

Tbn. *f*

Tba. *f*

Timp.

Tri.

Cym.

W.Ch.

Glock.

Xyl.

Pno.

Cel.

Vln. I *mf* 3 3 3

Vln. II *mf*

Vla. *mf* 3 3 3

Vc. *mf*

Db. *mf*

240 **M**

Fl. *mp*

Ob. *mf* *mp*

Cl. *mp* *p*

Bsn. *mp* *p*

Hn.

Tpts. *mf*

Tbn.

Tbn. *mf*

Tba. *mf*

**M**

Timp.

Tri.

Cym.

W.Ch.

Glock.

Xyl.

Pno.

Cel.

**M**

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

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

Vla. *mp* *p* *pizz.*

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

Db. *mf* *mp* *p*

248

Fl. *p*

Ob. *p*

Cl. *p*

Bsn. *p*

Hn.

Tpts. *p*

Tbn. *p*

Tbn. *p*

Tba. *p*

Timp. *mf*

Tri.

Cym. *mf*

W.Ch.

Glock.

Xyl.

Pno.

Cel.

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *arco* *mf*

Db. *arco* *mf*

rit. . . . .

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpts.

Tbn.

Tbn.

Tba.

rit. . . . .

Timp.

Tri.

Cym.

W.Ch.

Glock.

Xyl.

Pno.

Cel.

rit. . . . .

Vln. I

Vln. II

Vla.

Vc.

Db.

**N** Gently

256 ♩ = 66

Fl.

Ob.

Cl.

Bsn.

Hn. Solo  
*f* *cantabile*

Tpts.

Tbn.

Tbn.

Tba.

Timp.

Tri.

Cym.

W.Ch.

Glock.

Xyl.

Pno.

Cel. *p*

**N** Gently

♩ = 66

Vln. I

Vln. II

Vla. arco  
*p* *sim.*

Vc. arco  
*p* *sim.*

Db. *p*

261 Solo

Fl. *f* *mf*

Ob.

Cl.

Bsn.

Hn.

Tpts.

Tbn.

Tbn.

Tba.

Timp.

Tri.

Cym.

W.Ch.

Glock.

Xyl.

Pno.

Cel.

Vln. I

Vln. II

Vla. *mf* *p*

Vc. *mf* *p*

Db. *p*

267

Fl. *mp*

Ob.

Cl. *mp*

Bsn.

Hn. *p*

Tpts. *p*

Tbn.

Tbn.

Tba.

Timp.

Tri.

Cym.

W.Ch.

Glock. *f*

Xyl.

Pno. *mp*

Cel.

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *f* *cantabile*

Db. *mf*

This page contains the musical score for measures 272 to 275. The instruments are arranged as follows:

- Fl.**: Flute, rests.
- Ob.**: Oboe, rests.
- Cl.**: Clarinet, rests.
- Bsn.**: Bassoon, rests.
- Hn.**: Horn, rests in measures 272-273, then plays a melodic line in measures 274-275 starting with a *mf* dynamic.
- Tpts.**: Trumpets, rests.
- Tbn.**: Trombones, rests.
- Tba.**: Tuba, rests.
- Timp.**: Timpani, rests.
- Tri.**: Triangle, rests.
- Cym.**: Cymbal, rests.
- W.Ch.**: Wood Chime, rests.
- Glock.**: Glockenspiel, rests in measures 272-273, then plays a melodic line in measures 274-275.
- Xyl.**: Xylophone, rests.
- Pno.**: Piano, plays a complex triplet pattern throughout all measures, including a *sim.* (sustained) marking in measure 274.
- Cel.**: Celesta, rests.
- Vln. I**: Violin I, plays a melodic line with a *f* dynamic in measure 274.
- Vln. II**: Violin II, plays a melodic line.
- Vla.**: Viola, plays a melodic line.
- Vc.**: Violoncello, plays a melodic line.
- Db.**: Double Bass, plays a melodic line.



276

Fl. *mf*

Ob.

Cl. *mp*

Bsn.

Hn.

Tpts.

Tbn.

Tbn.

Tba.

Timp.

Tri.

Cym.

W.Ch.

Glock.

Xyl.

Pno.

Cel.

Vln. I

Vln. II

Vla.

Vc.

Db.

Fl. *mp*

Ob. *mf*

Cl. *p* *mp*

Bsn. *p*

Hn.

Tpts.

Tbn. *f* *mf*

Tbn.

Tba.

Timp.

Tri.

Cym.

W.Ch.

Glock.

Xyl.

Pno.

Cel.

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *p* *mf*

Db. *p* *mf*

285

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpts.

Tbn.

Tbn.

Tba.

Timp.

Tri.

Cym.

W.Ch.

Glock.

Xyl.

Pno.

Cel.

Vln. I

Vln. II

Vla.

Vc.

Db.

*f*

*f*

*f*

*f*

*f*

*f*

*mf*

*mf*

*mf*

*ff*

*p*

*mp subito*

*mp subito*

*mp subito*

*mp*

*mp subito*

55 **P** 291

Fl. *p* *mf*

Ob. *p* *mf*

Cl. *p*

Bsn. *mf* *f*

Hn.

Tpts.

Tbn.

Tbn.

Tba.

**P**

Timp.

Tri.

Cym.

W.Ch.

Glock.

Xyl.

Pno.

Cel.

**P**

Vln. I *mf* *pizz.*

Vln. II *mf* *pizz.*

Vla. *mf* *pizz.*

Vc. *mf* *f*

Db. *mf* *f*



300

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpts.

Tbn.

Tbn.

Tba.

*ff*

*ff*

*ff*

*ff*

*f*

*f*

**Q**

Timp.

Tri.

Cym.

W.Ch.

Glock.

Xyl.

Pno.

Cel.

*f*

*mf*

*mf*

*mf*

**Q**

Vln. I

Vln. II

Vla.

Vc.

Db.

*f*

*f*

*f*

*f*

*f*

*pp*

*pp*

*pp*

*pp*

*pp*

*f*

*pp*

**Q**

*mf*

*pp*

*pp*

*pp*

305

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpts.

Tbn.

Tbn.

Tba.

Timp.

Tri.

Cym.

W.Ch.

Glock.

Xyl.

Pno.

Cel.

Vln. I

Vln. II

Vla.

Vc.

Db.

*mp*

*p*

*p*

*mf*

*mp*

*mf*

*mp*

*ppp*

*ppp*

*ppp*

*ppp*

*ppp*

*ppp*