

KEVIN BEAVERS  
**CONCERTO**  
for Marimba and Orchestra

*to Richard Ortner*

Full Score

# KEVIN BEAVERS CONCERTO

for Marimba and Orchestra

## Transposed Score

**Duration:** ca. 20 minutes

### Instrumentation

Piccolo  
2 Flutes  
2 Oboes  
2 Clarinets in B♭  
Bass Clarinet  
2 Bassoons  
Contrabassoon  
4 Horns in F  
3 Trumpets in C  
3 Trombones  
1 Tuba  
Timpani  
Percussion (2-3 players)\*  
Harp  
Strings

\*Brake Drum, Anvil, Traingle, Tambourine, Claves, Bongo Drum, Tom-toms, 2 Log Drums (high and low) Finger Cymbals, Bass Drum, 2 Suspended Cymbals (small and medium), Ride Cymbal, Sizzle Cymbal, Tam-tam, Glockenspiel.

### Composer's Note:

The marimba is an instrument that, for me, visually conjures its primitive ancestors. This association has led me to imagine a prehistoric, primal music made by the banging of stretched skins, wood, and stone. Another inspiration has been the visual spectacle that is created when a marimbist performs. Because of the large, nimble, and dramatic dance of movements required to perform the instrument, it can be as beautiful to watch as it is to hear.

My concerto starts with a coarse orchestral explosion of emphatic pounding of anvil, brake drum (taken from cars in junk yards), and brazen yelping of brass. Often, I've treated the marimba like a drum. Mallets fly about and the performer dances around the instrument, frenetically striking notes.

Throughout, a dialogue of imitation emerges between the marimba and orchestra. I repeatedly pair the soloist with other instruments having sharp attacks and quick decays like the harp, timpani, finger cymbals, log drums, tom-toms, and glockenspiel. String instruments emulate the soloist with tremolos and pizzicati. Trumpets and winds take turns copying the marimba with trills and crisp articulations.

Practical considerations have sparked musical designs. I have used the open-sounding musical interval of a perfect fifth, as it plays comfortably on the marimba. The interval became a basic building block within the work, facilitating flourishes of hyper-velocity for the soloist.

I've dedicated my concerto with great admiration to Richard Ortner. During his life, he was a tireless supporter of music and musicians. I remember fondly his warmth, good humor, and generosity.

**CONCERTO**  
for Marimba and Orchestra

KEVIN BEAVERS

2002

4

Tempestuous ♩ = ca. 138

Piccolo

Flute 1.2

Oboe 1.2

Clarinet in B♭ 1.2

Bass Clarinet

Bassoon 1.2

Contrabassoon

Horn in F 1.3  
*ff*eroce a 2

Trumpet in C 2.4  
*ff*eroce 1. a 2  
2. a 2

Trombone 1.2  
*ff*eroce

Bass Trombone Tuba

Timpani  
*ff*eroce

Anvil Brake Drum  
*ff*eroce

Bass Drum  
*ff*eroce

Harp

Solo Marimba

Violin I

Violin II

Viola

Violoncello

Double Bass

4

Tempestuous ♩ = ca. 138

*ff*primal and percussive

Tim. Any. Brake D. B. Dr. S. Mar.

6 7 8 9 10 11 12

Picc. Fl. 1 2 Ob. 1 2 Cl. 1 2 Hn. 1.3 2.4 Tpt. in C 1.2.3 Tbn. 1.2 Tim. B. Dr. S. Mar.

13 14 15 16

bigs swells, flared dynamics, sudden increase or decrease at the mouth of the hairpins

A

Picc.

Fl. 1  
Fl. 2

Ob. 1  
Ob. 2

Cl. 1  
Cl. 2

Hn. 1.3

2. 4

Tpt. in C 1.2.3

Tbn. 1.2

Tim.

Anv. Brake D.

B. Dr.

Hp.

S. Mar.

Vln I

Vln II

Vla.

Vc.

**A**

'wa' effect: hand opening over stem  
harmon mute

Tbn. 1.2

B. Tbn.

Tba

Hp

S. Mar.

Vln I

Vln II

Vla

*f stems up, strong accents*

*p sub.*      *f stems down*

21            22            23            24            25

Tbn. 1.2

B. Tbn.

Tba

Hp

S. Mar.

Vln I

Vln II

Vla

*>n*

*>n*

*>n*

*f sim.*

*ff*      *p sim.*

26            27            28            29            30

Tbn. 1.2  
B. Tbn.  
Tba  
Hp  
S. Mar.  
Vln I  
Vln II  
Vla

31                    32                    33                    34

Tbn. 1.2  
B. Tbn.  
Tba  
Hp  
S. Mar.  
Vln I  
Vln II  
Vla

35                    36                    37                    38

B

Ob. 1  
Ob. 2

Tbn. 1.2

B. Tbn.

Tba

Bon.

S. Mar.

1. solo

*mf esp.*

with hands

*p*

*ff stems up*

*mf stems down*

Vln I

Vln II

Vla

Vc.

D. B.

*p*

*p* div.

*f*

*fp*

39

40

41

42

Ob. 1  
Ob. 2

Bon.

S. Mar.

Vln I

Vln II

Vla

Vc.

D. B.

*dim.*

*p*

*fp*

43

44

45

46

**C** **Tranquillo** ( $\text{♩} = 126$ )

solo

*f energico*

Picc.

Fl. 1  
Fl. 2

Ob. 1  
Ob. 2

Cl. 1  
Cl. 2

B. Cl.

Bsn. 1.2

Cbsn

Hn. 1.3  
Hn. 2  
Hn. 4

Tri.

Bon.

S. Mar.

**C** **Tranquillo** ( $\text{♩} = 126$ )

Vln I

Vln II

Vla

Vc.

D. B.

Tempo I ( $\text{♩} = \text{ca. } 138$ )

**D**

*frugged*

*a 2*

*frugged*

*1.2.*

*senza sord.*

*ffrugged*

*frugged*

*senza sord.*

*frugged*

*senza sord.*

*ffrugged*

*f*

*f*

*cresc.*

*accel.*

*ff*

*Tempo I ( $\text{♩} = \text{ca. } 138$ )*

**D**

Hn

Tpt. 1.2 in C

Tbn.

B. Tbn.

Tim.

Tamb.

B. Dr.

S. Mar.

Vln I

Vln II

Vla

Vc

D. B.

54      55      56      57      58      59

E

1.3 Hn. a 2  
2.4 Tpt. 1.2 in C 3 a 2  
1 Tbn.  
2 B. Tbn. a 2  
B. Tba  
Timp. ff rugged  
Tamb.  
B. Dr.  
S. Mar. eratico > > > > > > > >  
p --- mf p sub. --- mf p ---  
div.

E

Vla. div.  
Vc. unis. > > > > ff rugged  
D. B. > > > > > > > > >  
60 ff rugged 61 62 63 64

Timp. p throbbing like a heartbeat  
F. Cym. pp  
S. Mar. mf p --- mf sf sf f p --- mf p sub. --- f mp --- f p ---  
div.  
Vla. div.  
Vc. pizz.  
D. B. 65 p 66 67 68

Tim. - - - - - *mp*

F. Cym. - - - - -

S. Mar. *f* - - - - - *mp echo* *mf* - - - - - *f* *mp echo*

Vla *p* *div.* - - - - - *d.* - - - - - *y*

Vc. *p* *div.* - - - - - *d.* - - - - - *y*

D. B. - - - - -

69 70 *mp* 71 72

Tim. - - - - - *b>* - - - - -

F. Cym. - - - - - *b>* - - - - -

S. Mar. *mf cresc.* - - - - - *ff* - - - - -

Vln I - - - - - *pp molto*

Vln II - - - - - *pp molto*

Vla *div.* - - - - - *pp molto*

Vc. *div.* - - - - - *pp molto*

D. B. *arco* - - - - - *pp molto*

73 *mp* 74 75 *pp molto* 76

**F**

Picc. *ff'fiery*

Fl. 1.2 *ff'fiery*

Ob. 1.2 *ff'fiery*

Cl. 1.2 *ff'fiery*

B. Cl. *ff'fiery*

Bsn. 1.2 *ff'fiery*

Cbsn *ff'fiery*

Hn *ff'fiery*

Tpt. 1.2 in C 3 *ff'fiery*

Tbn. 1.2 *ff'fiery*

B. Tbn. *ff'fiery*

Tba *ff'fiery*

Tim. *ff'fiery*

B. Dr. *ff'fiery*

S. Sus. Cym.  
M. Sus. Cym.

Tam. *ff'fiery*

S. Mar. *ff'fiery*

**F**

Vln I *ff'fiery*

Vln II *ff'fiery*

Vla *ff'fiery*

Vc. *ff'fiery*

D. B. *ff'fiery*

**G**

Cl. 1.2  
Bsn 1.2  
S. Mar.  
Vla  
Vc.  
D. B.

*gioioso*

**G**

Cl. 1.2  
Bsn 1.2  
Cbsn  
S. Mar.  
Vln I  
Vln II  
Vla  
Vc.

82      83      84      85

86      87      88      89      90

Fl. 1.2

Cl. 1.2

Bsn 1.2

Cbsn

S. Mar.

Vln I

Vln II

Vla

Vc.

D. B.

91

92

93

94

95

Fl. 1.2      a 2      *mf*      *pp sub.*

Ob. 1.2

Cl. 1.2      a 2      *mf*      *pp sub.*

B. Cl.

Bsn 1.2      a 2      *mf*      *pp sub.*

Cbsn

Hn      1.3      *pp*  
2.4      2. con sord.

S. Mar.      *f*      *mf*  
*p*      *f*      *p sub.*      *f*

Vln I      *mf*      *pp sub.*

Vln II      *mf*      *pp sub.*

Vla      *mf*      *pp sub.*

Vc.      *mf*      *pp sub.*

D. B.      *mf*      *pp sub.*

96      97      98      99      100

**H**

Ob. 1.2 *pp*  
 Cl. 1  
 Cl. 2  
 B. Cl.  
 Bsn 1.2 *pp*

1.3 Hn  
 2.4  
 S. Mar. *p* *f cresc.*

**H**

Vln I  
 Vln II  
 Vla  
 Vc.  
 D. B.

*mf leggero*  
*mf leggero*  
*mf leggero*  
*mf leggero* pizz.  
*mf leggero*

101

102

*mf leggero*

103

104

1.3 Hn  
2.4  
S. Mar.  
Vln I  
Vln II  
Vla  
Vc.  
D. B.

105      106      107      108      109

1.3 Hn  
2.4  
S. Mar.  
Vln I  
Vln II  
Vla  
Vc.  
D. B.

110      111      112      113      114

Musical score page 17, measures 115 to 119.

The score consists of six staves:

- Hn (Horn):** Playing eighth-note chords. Dynamics: **fpp**.
- 2.4 (Bassoon):** Playing eighth-note chords. Dynamics: **fpp**.
- S. Mar. (Marimba):** Playing sixteenth-note patterns. Dynamics: **ff**, **p**, **molto**.
- Vln I (Violin I):** Playing eighth-note chords. Dynamics: **ff**.
- Vln II (Violin II):** Playing eighth-note chords. Dynamics: **ff**.
- Vla (Cello):** Playing eighth-note chords. Dynamics: **ff**.
- Vc. (Double Bass):** Playing eighth-note chords.
- D. B. (Double Bass):** Playing eighth-note chords.

Measure 115: All instruments play eighth-note chords.

Measure 116: All instruments play eighth-note chords. Dynamics: **ff**.

Measure 117: All instruments play eighth-note chords.

Measure 118: All instruments play eighth-note chords.

Measure 119: All instruments play eighth-note chords.

**I**

A musical score for orchestra and choir. The score consists of six systems of staves. The top system features woodwind instruments: Horn 1 (1.3) and Horn 2 (2-4). The second system shows Trombones (Tri.) and Bass Trombone (B. Tr.). The third system includes the Double Bass (Hb). The fourth system contains the Bassoon (S. Mar.). The fifth system features the Violin I (Vln I), Violin II (Vln II), Viola (Vla), Cello (Vc.), and Double Bass (D. B.). Measure 120 begins with dynamic *f* for the woodwinds and *pp* for the brass. Measure 121 starts with *mp* for the brass. Measure 122 concludes with a dynamic *f*. The vocal parts (Soprano, Alto, Tenor, Bass) sing the word "famabile". Measure numbers 120, 121, and 122 are indicated at the bottom of each system.

Hn  
2  
4

Tri.  
Hb

S. Mar.

Vln I  
Vln II  
Vla  
Vc.  
D. B.

*famabile*

**I**

1.3

*f*      *pp*

*mp*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

120                    121                    122

Musical score page 19 showing six staves of music for Flute 1.2, Oboe 1.2, Bassoon (S. Mar.), Violin I, Violin II, Cello (Vc.), and Double Bass (D. B.). The score is divided into measures 123, 124, 125, and 126.

**Fl. 1.2:** Measures 123-125: Rest. Measure 126: Rest.

**Ob. 1.2:** Measures 123-125: Rest. Measure 126: Rest.

**S. Mar.:** Measures 123-125: 8th-note patterns. Measure 126: Rest.

**Vln I:** Measures 123-125: Rest. Measure 126: Rest.

**Vln II:** Measures 123-125: Rest. Measure 126: Rest.

**Vla.:** Measures 123-125: Rest. Measure 126: Rest.

**Vc.:** Measures 123-125: Rest. Measure 126: Rest.

**D. B.:** Measures 123-125: Rest. Measure 126: Rest.

**Dynamic markings:**

- Measure 123: Flute 1.2, Oboe 1.2, Bassoon, Violin I, Violin II, Cello, Double Bass, Bassoon: *pp*
- Measure 124: Flute 1.2, Oboe 1.2, Bassoon, Violin I, Violin II, Cello, Double Bass, Bassoon: *pp*
- Measure 124: Bassoon: *sf*
- Measure 124: Bassoon: *pp | mp*
- Measure 124: Bassoon: *p*
- Measure 126: Double Bass: *pizz.*

Measure numbers: 123, 124, 125, 126

**2** Building  $\text{d} = \text{ca. } 52$

Fl. 1.2  
Ob. 1.2  
Cl. 1  
Bsn. 1.2

Hn. 1.3  
Hn. 2  
Tpt. in C 1  
Tpt. in C 2  
Tpt. in C 3  
Tpt. in C 4  
Tbn. 1  
Tbn. 2

S. Sus. Cym.  
M. Sus. Cym.

Hp

Vln I  
Vln II  
Vla  
Vc.  
D. B.

*animato*

*on crown with sticks*

*f esp.*

*f*

*f*

*f*

*f*

127 128 129 130 131 132 133 134 135

flared dynamic: sudden decrease  
at the mouth of the hairpin

**J**

Picc.

Fl. 1.2

Ob. 1.2

Cl. 1.2

Hn. 1.3

2.4

Tpt in C 1.2.3

Tbn. 1

Tbn. 2

B. Tbn.

Tim.

Tam.

Vln I

Vln II

Vla

Vc.

136 137 138 139 140 141 142 143 144 145

**K** senza misura, liberamente ( $\text{d} = \text{ca. } 44$ )

S. Mar. *pp misterioso*

146

**2** senza misura

Log D. (h.)  
Log D. (l.) *p ritualistic, primordial*

**2** *pp intimo*

S. Mar.

**2** senza misura

Vln I *pp ord.*

Vln II *pp ord.*

Vla *pp*

Vc. *pp*

D. B. *pp*

147 148 149 150 151 152

**4** **L**

S. Mar. *ppp lontano*

**4** **L**

Vln I *ppp lontano*

Vln II *ppp lontano*

Vla *ppp lontano*

Vc. *ppp lontano*

D. B. *ppp lontano*

153 154 155 156 157 158

2

Tim.

Log D. (h.)  
Log D. (l.)

Tam.

Hp solo *p*

S. Mar.

Vln I

Vln II

Vla

Vc.

D. B.

*ppp lontano*

*p sim. as before*

*ppp lontano*

3 *pp*

159 160 161 162 163

This musical score page contains six staves of music. The top three staves are for percussion: Timpani, Log Drums (high and low), and Tam-tam. The fourth staff is for Bassoon, marked 'solo' and dynamic 'p'. The fifth staff is for Snare Drum, with a dynamic marking of '3' over 'pp'. The bottom three staves are for strings: Violin I, Violin II, and Cello. The Double Bass staff is at the bottom. Measure numbers 159 through 163 are indicated at the bottom of each staff. Dynamic markings include 'ppp lontano' for the timpani and tam-tam, 'p sim. as before' for the bassoon, and 'ppp lontano' again for the tam-tam. The snare drum has a dynamic marking of '3' over 'pp'. Measure 161 features a grace note 'e' above the bassoon's eighth note. Measure 163 ends with a fermata over the bassoon's note.

**2 M**

Cl. 1.2      *oozing*

B. Cl.      *oooing*

Bsn 1  
2      *oooing*

Cbsn      *oooing*

Vla      *oooing*

Vc.      *oooing*

D. B.      *oooing*

**2 M**

Cl. 1.2      *oooing*

B. Cl.      *oooing*

Bsn 1  
2      *oooing*

Cbsn      *oooing*

Vla      *oooing*

Vc.      *oooing*

D. B.      *oooing*

164      165      166      167      168      169      170      171

Cl. 1      *p p p cresc.* - - - - - *p*

B. Cl.      *oooing*

Bsn 1  
2      *oooing*

Cbsn      *oooing*

Vla      *oooing*

Vc.      *oooing*

D. B.      *oooing*

**2 M**

Cl. 1.2      *p p p cresc.* - - - - - *p*

B. Cl.      *oooing*

Bsn 1  
2      *oooing*

Cbsn      *oooing*

Vla      *oooing*

Vc.      *oooing*

D. B.      *oooing*

164      165      166      167      168      169      170      171

Cl. 1.2      *p cresc.* - - - - - *mf*

B. Cl.      *p cresc.* - - - - - *mf*

Bsn 1  
2      *p cresc.* - - - - - *mf*

Cbsn      *p cresc.* - - - - - *mf*

Tim.      *pp*

Log D. (h.)  
Log D. (l.)      *p sim., as before*

Tam.      *pp*

**2 M**

Vla      *p cresc.* - - - - - *mf*

Vc.      *p cresc.* - - - - - *mf*

D. B.      *p cresc.* - - - - - *mf*

172      173      174      175      176      177      178

**N** Pesante      molto rit. - - - - - Boldly  $\text{♩} = \text{ca. } 52$

Picc. *fff* sost.  
Fl. 1.2 *fff* sost.  
Ob. 1.2 *fff* sost.  
Cl. 1.2 *fff* sost.  
B. Cl.  
Bsn 1.2 *fff* sost.  
Cbsn *fff* sost.  
  
 1.3 *fff* sost. open  
Hn 2 *fff* sost. open  
4 *fff* sost. open  
Tpt in C 1.2.3 *fff* sost. open  
1 *fff* sost. open  
Tbn. 2 *fff* sost. open  
B. Tbn. *fff* sost. open  
Tba *fff* sost. open  
Timp. *fff*  
Anv. Brake D.  
Clv.  
B. Dr.  
Tam. *ff*  
S. Mar.

**N** Pesante      molto rit. - - - - - *ff* drammatico Boldly  $\text{♩} = \text{ca. } 52$

Vln I *fff*  
Vln II *fff*  
Vla *fff*  
Vc. *fff*  
D. B. *fff*

molto accel. poco a poco - - - - -

4

180      181      182      *fff*      183      184      185      186      187

Musical score for orchestra and piano, page 26, measures 188-195.

The score consists of two systems of five staves each. The top system (measures 188-190) includes parts for Clv., S. Mar., Vln I, Vln II, Vla, Vc., and D. B. The bottom system (measures 191-195) includes parts for Clv., S. Mar., Vln I, Vln II, Vla, Vc., and D. B. Measure 188: S. Mar. plays eighth-note chords. Measures 189 and 190: S. Mar. plays sixteenth-note patterns. Measures 191-195: S. Mar. continues with sixteenth-note patterns. Measures 192-195: All parts play eighth-note patterns.

Measure numbers: 188, 189, 190, 191, 192, 193, 194, 195.

**O** Vivace ♩ = 144

Picc. Fl. 1.2 Ob. 1.2 Cl. 1.2 B. Cl. Bsn 1.2 Cbsn

*ffrudely*  
*ffrudely*  
*ffrudely*  
*ffrudely*

Bsn 1.2 Cbsn

*ffcon fuoco*

Hn 2 Hn 4 Tpt in C Tbn. 1 Tbn. 2 B. Tbn. Tba Timp. Tamb. Glock. S. Mar.

*ffcon fuoco*  
*ffcon fuoco*  
*ffcon fuoco*  
*ffcon fuoco*  
*ffcon fuoco*  
*ffp*  
*ffp*  
*ffp*  
*ffp*  
*ffcon fuoco*  
*ffcon fuoco*  
*ff*

Vln I Vln II Vla Vc. D. B.

*ffeuorico*  
*ffeuorico*  
*ffeuorico*  
*f strong accents*  
*f strong accents*  
*ff*

ord.  
ord.  
*f strong accents*  
ord.  
*f strong accents*  
ord.  
*ff*

This musical score page contains two systems of music. The top system covers measures 196 to 199 and features the full orchestra (Piccolo, Flute 1.2, Oboe 1.2, Clarinet 1.2, Bassoon 1.2, Double Bassoon, Horn 2, Horn 4, Trombone 1, Trombone 2, Bass Trombone, Tuba, Timpani, Tambourine, Glockenspiel, and Snare Drum) and includes parts for strings (Violin I, Violin II, Viola, Cello, Double Bass). The bottom system covers measures 196 to 199 and focuses on the string section (Violin I, Violin II, Viola, Cello, Double Bass). Both systems are set in common time (♩ = 144). The notation includes various dynamic markings such as ff (fortissimo), f (forte), ffcon fuoco (ff with fire之意), ffeuorico (ff with fiery之意), and ffrudely (ff with a rough, dry sound). The strings section also includes markings for strong accents and ord. (ordinary).

Picc.

Fl. 1.2

Ob. 1.2

Cl. 1.2

B. Cl.

Bsn 1.2

Cbsn

Hn 1.3

2.4

1.2 Tpt in C

3

Tbn 1 2

B. Tbn.

Tba

Timp.

Tamb.

Glock.

Vln I

Vln II

Vla

Vc.

D. B.

200 201 202 203 204

Picc.

Fl. 1.2

Ob. 1.2

Cl. 1.2

B. Cl.

Bsn 1.2 a 2

Cbsn

Timp.

Tamb.

Glock.

S. Mar.

Vln I

Vln II arco

Vla arco

Vc. arco

D. B. arco

Picc.

Fl. 1.2

Cl. 1.2

B. Cl.

Bsn 1.2

Cbsn

Hn 1.3

Tpt in C 2

Tbn 1.2

B. Tbn.

Timp.

Tamb.

Glock.

Vln I

Vln II

Vla

Vc.

D. B.

*ffuforico*

*ffuforico*

*ff*

*ffp*

*a 2*

*p* — *f*

*f*

*p*

*mf*

*p*

*mf*

*p*

*a 2*

*mf*

*p*

*ffp*

*p* — *ff*

*p*

208

*ffp*

209

210

211

**P**

Picc.

Fl. 1.2

Cl. 1.2

Bsn. 1.2

Cbsn.

Hn. 1-4

Tpt. in C 1-3

Tbn. 1-2

B. Tbn.

Timp.

S. Sus. Cym.  
M. Sus. Cym.

Glock.

S. Mar.

Vln I

Vln II

Vla

Vc.

D. B.

**P**

212      213      214      215      216      217

Hp {

D $\flat$  C $\sharp$

*ff*

S. Mar. {

*risoluto*

*p* — *f*    *p* — *f*

*ff*

*leggero*

*mp cresc.* — — — —

Vln I

*div.*  
*pizz.*

*ff*

Vln II

*div.*  
*pizz.*

*ff*

Vla

*ff*

*mf*

Vc.

*ff*

*mf*

D. B.

*ff*

*mf*

218                  219                  *ff*                  220                  221                  *mf*                  222

Q

1.

Fl. 1  
Fl. 2

Cl. 1.2

Bsn. 1.2

Sn. Dr.

Glock.

Hp

S. Mar.

Vln I

Vln II

Vla

Vc.

D. B.

div.  
unis.  
*cresc.* - - - - **ff**

div.  
unis.  
*cresc.* - - - - **ff**

223                    224                    225                    226                    227

**R**

Fl. 1  
Fl. 2  
Cl. 1.  
Cl. 2  
Bsn. 1.  
Bsn. 2  
Sn. Dr.  
Glock.  
Hp  
S. Mar.

228      229      230      231      232      233

*mf*      *mp grazioso, like a music box*      *connect tops*      *mf*      *p*      *mf*

Glock.  
Hp  
S. Mar.

234      235      236      237      238

*p*      *mp*      *mp sub.*      *f*

S

a 2 **con rubato, quasi-cadenza**

Bsn 1.2      ***pp***      **#8**

Glock.

Hp

S. Mar.

Vln I      **S**      **con rubato, quasi-cadenza**  
div. arco      **#8**  
***pp***

Vc.

D. B.

239      240      ***pp***      241      242

Musical score for orchestra and brass band, page 36, measures 243-246.

The score consists of eight staves:

- Bsn 1.2 (Bassoon 1.2) in bass clef, dynamic *mf*.
- Cbsn (Cello) in bass clef, dynamic *pp* at measure 244, *mf* at measure 245.
- Glock (Glockenspiel) in treble clef.
- S. Mar. (Snare Drum) in treble clef, dynamic *mf*.
- Vln I (Violin I) in treble clef, dynamic *div.* at measure 243, *pp* at measure 244, *mf* at measure 245.
- Vla (Viola) in bass clef, dynamic *pp* at measure 244, *mf* at measure 245.
- Vc (Double Bass) in bass clef, dynamic *pp* at measure 244, *mf* at measure 245.
- D. B. (Drum Bass) in bass clef, dynamic *pp* at measure 244, *mf* at measure 245.

Measure numbers 243, 244, 245, and 246 are indicated below the staves.

Misterioso, primordial ♩ = 88

$$\frac{6}{4}$$
 T

Bsn 1.2  
Cbsn  
Glock.  
Hp  
S. Mar.

rall.

$$\frac{6}{4}$$
 T

Vln I  
Vln II  
Vla  
Vc.  
D. B.

rall.

Misterioso, primordial ♩ = 88

$$\frac{6}{4}$$
 T

con sord.

ppp

con sord.

ppp

senza vib.  
arco  
con sord.

ppp

only C-extensions  
senza vib.

247

248

249

250

251

Cbsn

Tim.

Hp

S. Mar.

misterioso

Vln I

Vln II

D. B.

252 253 254 255 256 257

U

A musical score page showing staves for various instruments. The top section includes Cbsn (Cello), Timp. (Timpani), Hp (Horn), and S. Mar. (Double Bass). The bottom section includes Vln I (Violin I), Vln II (Violin II), Vla (Viola), Vc (Cello), and D. B. (Double Bass). Measure 258 begins with a dynamic of **pp**. Measures 259 and 260 feature sustained notes from the brass section (Cbsn, Timp., Hp) and woodwind section (S. Mar.). Measures 260 also include eighth-note patterns from the strings.

Cbsn

Timp.

Hp

S. Mar.

Vln I

Vln II

Vla

Vc.

D. B.

258      259      260

A musical score page featuring six staves of music for orchestra and brass band. The instruments listed from top to bottom are: Cbsn (Cello), Timp. (Timpani), Hp (Horn), S. Mar. (String Marimba), Vln II (Violin II), Vla (Viola), Vc (Cello), and D. B. (Double Bass). The score is divided into three measures, numbered 261, 262, and 263 at the bottom. Measure 261: Cbsn holds a note. Timp. plays eighth-note pairs. Hp plays eighth-note pairs. S. Mar. plays eighth-note pairs. Vln II, Vla, Vc, and D. B. play eighth-note pairs. Measure 262: Cbsn holds a note. Timp. plays eighth-note pairs. Hp rests. S. Mar. plays eighth-note pairs. Vln II, Vla, Vc, and D. B. play eighth-note pairs. Measure 263: Cbsn holds a note. Timp. plays eighth-note pairs. Hp rests. S. Mar. plays eighth-note pairs. Vln II, Vla, Vc, and D. B. play eighth-note pairs.

Cbsn      Hp      S. Mar.      Vln II      Vla      Vc.      D. B.

Measure 264:

- Cbsn: Rest
- Hp: 7-note cluster
- S. Mar.: 7-note cluster
- Vln II: eighth-note patterns
- Vla: eighth-note patterns
- Vc.: eighth-note patterns
- D. B.: eighth-note patterns

Measure 265:

- Cbsn: Rest
- Hp: eighth-note patterns
- S. Mar.: eighth-note patterns
- Vln II: eighth-note patterns
- Vla: eighth-note patterns
- Vc.: eighth-note patterns
- D. B.: eighth-note patterns

Measure 265 ends with a dynamic *dim.*

264

265

Tim.      Hp      S. Mar.      Vln II      Vla      Vc.      D. B.

Measure 266:

- Tim.: Rest
- Hp: eighth-note patterns
- S. Mar.: eighth-note patterns
- Vln II: eighth-note patterns
- Vla: eighth-note patterns
- Vc.: eighth-note patterns
- D. B.: eighth-note patterns

Measure 267:

- Tim.: eighth-note patterns
- Hp: eighth-note patterns
- S. Mar.: eighth-note patterns
- Vln II: eighth-note patterns
- Vla: eighth-note patterns
- Vc.: eighth-note patterns
- D. B.: eighth-note patterns

Measure 267 ends with a dynamic *pp*.

266

267

V soli

1 *ppp cresc.*

Cl. soli

2 *ppp cresc.*

Glock.

S. Mar. *ff* *p* *mf* *f* *p* *ff* *mp*

V soli

senza vib.  
con sord.

*ppp*

Vln I senza vib.  
con sord.

*ppp*

Vln II senza vib.  
con sord.

*ppp*

D. B.

268      269      270

Musical score page 271-272. The score includes parts for Clarinet 1.2, Bassoon, Cello, Double Bass, Marimba, Violin I, Violin II, Viola, and Cello. The notation shows various musical measures with dynamic markings such as *pp cresc.*, *f*, and *pp*. The score is divided into two pages, 271 and 272, separated by a vertical bar.

Cl. 1.2  
B. Cl.  
Cbsn  
S. Mar.  
Vln I  
Vln II  
Vla  
Vc.  
D. B.

271      272

Musical score page 44, featuring ten staves of music for various instruments. The instruments are:

- Cl. 1 (Clarinet 1)
- Cl. 2 (Clarinet 2)
- B. Cl. (Bassoon 1)
- Bsn 1 (Bassoon 2)
- Cbsn (Cello 3)
- Hn 1 (Horn 1)
- Timp. (Timpani)
- Vln II (Violin II)
- Vla (Viola)
- Vc. (Cello)
- D. B. (Double Bass)

The score consists of two systems of music. The first system (measures 1-4) includes dynamics such as *pp*, *p*, *mp*, and *mf*. The second system (measures 5-8) includes dynamics *mp cresc.*, *3*, and *mf*. Measure 9 begins with *3. +* and *mf*. Measure 10 starts with *p cresc.*. Measures 11-12 show sustained notes with grace notes. Measures 13-14 feature eighth-note patterns. Measures 15-16 show eighth-note patterns with grace notes. Measures 17-18 feature eighth-note patterns. Measures 19-20 show eighth-note patterns with grace notes. Measures 21-22 feature eighth-note patterns. Measures 23-24 show eighth-note patterns with grace notes. Measures 25-26 feature eighth-note patterns. Measures 27-28 show eighth-note patterns with grace notes. Measures 29-30 feature eighth-note patterns. Measures 31-32 show eighth-note patterns with grace notes. Measures 33-34 feature eighth-note patterns. Measures 35-36 show eighth-note patterns with grace notes. Measures 37-38 feature eighth-note patterns. Measures 39-40 show eighth-note patterns with grace notes. Measures 41-42 feature eighth-note patterns. Measures 43-44 show eighth-note patterns with grace notes.

molto rall.

4

Cl. 1  
Cl. 2  
B. Cl.  
Bsn 1  
Bsn 2  
Cbsn  
Hn 1  
Hn 2  
Tbn. 1  
Tbn. 2  
B. Tbn.  
Tba  
Tim.  
Sn. Dr.

1. *mf* *sffz*  
2. *mf* *sffz*  
3. *mf* *sffz*  
4. *mf* *sffz*  
straight mute  
*p*  
straight mute  
*p*  
*con sord.*  
*p*  
*fff*  
*fff*  
*fff*  
*fff*

Vln I  
Vln II  
Vla  
Vc.  
D. B.

senza sord.  
*fff* 6 6 6 //  
senza sord.  
*fff* 6 6 6 //

275                    276                    277

**W** Brillante  $\text{♩} = 152$

Picc.  $\text{ff}$

Fl. 1  
2.  $\text{ff}$

Ob. 1  
2.  $\text{ff}$

Cl. 1.2  $\text{ff}_{\text{prominente}}$

Glock.  $\text{ff}$

Hp  $\text{ff}$

Vln I  $\text{ff}$

Vln II  $\text{ff}$

Vla pizz.  $\text{ff}$

Vc pizz.  $\text{ff}$

D. B. pizz.  $\text{ff}$

**X** Giocoso  $\text{♩} = 138$

Picc.

Fl. 1

Ob. 1

Cl. 1.2

Tpt 1.2 in C 3

R. Cym.

Glock.

Hp

S. Mar.

Vln I

Vln II

Vla

Vc.

D. B.

straight mute  $\text{ff}$

mf

dead stroke  $\text{ff}$  whimsical

**X** Giocoso  $\text{♩} = 138$

Tpt in C 1.2.3

Bon.

R. Cym.

Glock.

Hp

S. Mar.

Vla

Vc.

D. B.

287 288 289 290 291 292 293 294

Tpt in C 1.2.3

Bon.

R. Cym.

Glock.

Hp

S. Mar.

Vla

Vc.

D. B.

295 296 297 298 299 300 301

Tpt in C 1.2.3

R. Cym.

Glock.

Hp

S. Mar.

Vla

Vc.

D. B.

302      303      304      305      306      307      308      309

**Y** Driving ♩ = 152

1  
3 Hn  
2  
4 Tpt. 1,2,3 in C  
Tbn. 1  
Tbn. 2  
B. Tbn.

open >  
**ff**  
open >  
**ff**  
open >  
**ff**  
open >  
**ff**

Tim. **f** ff

> > >

mp

Glock. ff

Hp

8va

ff

p

cresc. poco a poco

**Y** Driving ♩ = 152

Vln I pp

Vln II pp

Vla p

Vc. div. pizz. p

D. B.

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

310

311

312

**p** 313

cresc. poco a poco

315

316

Tim. - - - - - *p* >  
Toms - - - - - *solo* > *mp* >  
Hp - - - - -  
Vla - - - - -  
div.  
Vc. - - - - -  
D. B. - - - - -

317 318 319 320 321 322 323

Tim. *p* > *p* > > > > > > > > > > > > > > > > > >  
Toms - - - - - > > > > > > > > > > > > > > > > > > >  
Hp - - - - -  
Vla - - - - -  
div.  
Vc. - - - - -  
D. B. - - - - -

324 325 326 327 328 329

Tim. > >  
 f *ff* *feroce*

Toms > >  
*ff* *feroce*

Hp > >  
*ff*

Vla > >  
*ff*

Vc. *div.*  
*ff*

D. B. > >  
*ff*

330 331 332 333 334 335

**Z**

Tim. > >  
*fff*

Toms > >  
*fff*

Sz. Cym. - - - -  
*pp* *mp*

Hp > >  
*p*

**Z**

S. Mar. > >  
*ff* *primal*

Vln I - - - -  
*f*  
*pizz.*

Vln II - - - -  
*f*  
*div.*

Vla > >  
*pizz.*  
*f*

Vc. > >  
*f*

D. B. > >  
*f*

**f** 336 337 338 339 340 341

Timpani: - z γ (f) (Measure 342)

Tambourine: - z γ f (Measure 343)

Sz. Cym.: - (Measure 343)

S. Mar. (Measures 342-347):  
f → pp (Measure 342)  
ff (Measure 343)  
Measure 344: Measure 345: Measure 346: Measure 347:  
Measure 344: Measure 345: Measure 346: Measure 347:

Vln I: - (Measure 342)  
div. (f) (Measure 344)  
div. (f) (Measure 345)  
Measure 346: Measure 347:

Vln II: - (Measure 342)  
div. (f) (Measure 344)  
div. (f) (Measure 345)  
Measure 346: Measure 347:

Vla: div. (Measure 342)  
Measure 343: Measure 344: f (Measure 345)  
Measure 346: Measure 347:

Vc: div. (Measure 342)  
Measure 343: Measure 344: f (Measure 345)  
Measure 346: Measure 347:

D. B.: - (Measure 342)  
Measure 343: Measure 344: f (Measure 345)  
Measure 346: Measure 347:

Measure numbers: 342, 343, 344, f, 345, 346, 347

**AA**

Picc.

Fl. 1  
2

Cl. 1  
2

Tpt. in C 1, 2, 3

Tbn. 1  
2

B. Tbn.

Timp.

Tamb.

S. Mar.

Vln I

Vln II

Vla

Vc.

D. B.

**AA**

div.

div.

div.

div.

unis. >

unis.

348      349      350      351      352

Picc.

Fl. 1  
2

Cl. 1  
2

Tpt. 1.2  
in C 3

Tbn. 1  
2

B. Tbn.

Tim.

Tamb.

Sz. Cym.

Hp

S. Mar.

Vln I

Vln II

Vla

Vc.

D. B.

353      354      355      356      357

BB

Picc.

Fl. 1  
Fl. 2  
*ffp*

Ob. 1  
Ob. 2  
*ffp*

Cl. 1  
Cl. 2  
*ffp*

B. Cl.

Bsn 1  
Bsn 2

Hn 1.3  
Hn 2  
Hn 4

Tpt. 1.2  
in C  
Tpt. 2.0

Tbn. 1.2

B. Tbn.  
Tba

Timp.

Sn. Dr.

Tamb.

B. Dr.

Hp

S. Mar.

Vln I  
div.

Vln II  
div.

Vla  
div.

Vc.  
div.

D. B.

**BB**

358      359      360      361      362

Picc. Fl. 1.2 Ob. 1.2 Cl. 1.2 Bsn. 1.2

Hn. 1.3 Hn. 2 Tpt. 1.2.3 Tbn. 1.2 B. Tbn. Tba Timp. Sn. Dr. B. Dr. S. Mar.

Vla Vc. D. B.

**CC**

*f giocoso*

**a 2**

**CC**

*mp sotto voce*

*div.*

*f*

*div.*

*f*

*f*

Picc. *f giocoso*  
 Fl. 1.2 *f giocoso*  
 Ob. 1.2  
 Cl. 1.2 *f giocoso*  
 Bsn 1  
 Tpt in C 1 *mf giocoso*  
 S. Mar.  
 Vln I  
 Vln II  
 Vla  
 Vc. *div.*  
 D. B.

369      370      371      372      373

Picc.

Fl. 1.2

Ob. 1  
2

Cl. 1.2

Bsn 1  
2

S. Mar.

Vln I

Vln II

Vla

Vc.

D. B.

**DD**

**DD**

374      375      376      377      378

Picc.

Fl. 1.2

Ob. 1  
2

Cl. 1  
2

B. Cl.

Bsn. 1.2

Timp.

Bon.

F. Cym.

Hp

S. Mar.

Vln I

Vln II

Vla

Vc.

D. B.

*mf*

*a 2*

*mf*

*mf*

*pp* — *sff*

*mf* — *p*

*mf* — *p*

*mf*

*hands*

*p*

*mf*

*mf*

*mf* — *sffz*

*mf*

*div.*

*arco*

*senza vib.*

*mf* — *p*

*arco*

*senza vib.*

*mf* — *p*

*div.*

*unis.*

*arco*

*senza vib.*

*mf* — *p*

*arco*

*senza vib.*

*mf* — *p*

*arco*

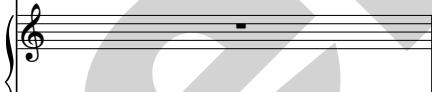
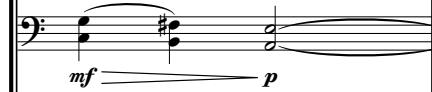
*senza vib.*

*mf* — *p*

*arco*

*senza vib.*

379                    380                    381                    382                    383

Picc. 
  
 Fl. 1.2 
  
 Ob. 1.2 
  
 Cl. 1.2 
  
 B. Cl. 
  
 Timp. 
  
 Bon. 
  
 F. Cym. 
  
 Hp 
  
 G# C# B# 
  
 S. Mar. 
  
 Vln I 
  
 Vln II 
  
 Vla 
  
 Vc 
  
 D. B. 

384                    385                    386                    387

EE

Picc.

Fl. 1.2

Ob. 1.2

Cl. 1.2

B. Cl.

Tim.

Bon.

F. Cym.

Hp

S. Mar.

Vln I

Vln II

Vla

Vc.

D. B.

*EE*

*div.*

*div.*

*pp*

*f*

*a* 2

*pp*

*p*

*pp*

*pp*

*ff*

*mp*

*ff*

*pp*

*p*

*pp*

*pp*

*p*

*pp*

*pp*

*p*

*pp*

*pp*

*p*

*pp*

388

389

390

391

Fl. 1  
Fl. 2

Cl. 1.2

B. Cl.

Bsn. 1.2

Tim.

Sn. Dr.

Bon.

S. Mar.

Vln I

Vln II

Vla

Vc.

D. B.

1.  
 > >  
*ff* ————— *pp* ————— *ff*  
 > >  
*ff* ————— *pp* ————— *ff*  
 > >  
*ff* ————— *pp* ————— *ff*

*dim.* ————— *mf* ————— *mp*

*div.*

*div.*

**FF**

rim shot  
+  
*f*

Sn. Dr.

Hp

S. Mar.

*p excited*

*f stems up*

*p stems down*

**FF**

pizz.  
>

Vla

Vc.

D. B.

*f*

398                    399                    400                    401                    402

**GG**

Tim.

Hp

S. Mar.

*ff stems up*

*mf stems down*

**GG**

div.

Vln I

Vln II

Vla

Vc.

D. B.

*pizz.*  
>  
*f*  
pizz.  
>  
*f*  
(*f*)  
(*f*)

403                    404                    405                    *f*                    406                    407

Tim.

Hp

S. Mar.

Vln I

Vln II

Vla

Vc.

D. B.

408      409      410      411

Tim.

Hp

S. Mar.

Vln I

Vln II

Vla

Vc.

D. B.

412      413      414      415

Tim.

Hp Eb Db

S. Mar.

Vln I

Vln II

Vla

Vc.

D. B.

416            417            418            419

Hp solo ff

S. Mar. ff up stems mf down stems

Vln I

Vln II

Vla

Vc.

D. B.

420            421            422            423

B. Cl. — — — — *v* — *ff*  
 Bsn 1.2 — — — — *v* — *ff*  
 Cbsn — — — — *v* — *ff*  
 1.3 — — — — *ff* *a 2* — —  
 Hn — — — — *ff* *a 2* — —  
 2.4 — — — — *ff* *a 2* — —  
 Tpt 1 in C 1.2. *ff* *a 2* — —  
 2.3 — — — — *ff* *3.* — —  
 Tbn. 1.2 — — — — *ff* — —  
 B. Tbn. Tba — — — — *ff* — —  
 Timp. — — — — *ff* — —  
 Anv. Brake D. — — — — *ff* — —  
 B. Dr. — — — — *ff* — —  
 Hp — — — — *E♭ A♯* *ff* — —  
 S. Mar. — — — — — — — —  
 Vln I — — — — *ff* — —  
 Vln II — — — — *ff* — —  
 Vla — — — — *ff* — —  
 Vc. — — — — *ff* — —  
 D. B. — — — — *ff* — —

424 425 426 *ff* 427 428

**3** **4** **II**

Picc.

Fl. 1  
2

Ob. 1.2

B. Cl.  
a 2

Bsn 1.2  
a 2

Cbsn  
>

Hn  
a 2

Tpt 1.2  
in C 3  
1.2. a 2  
3.

Tbn. 1.2  
Tba

B. Tbn.

Timp.

Anv.  
Brake D.

B. Dr.

S. Mar.

*ff* *euforico*  
*mf*

Vln I

Vln II

Vla

Vc.

D. B.

429      430      431      432      433

Picc.

Fl. 1.2

Ob. 1.2

Hn. 1.  
3

2.4

Tpt 1  
in C 2

Timp.

S. Mar.

D. B.

434      435      436      437

Picc.

Fl. 1.2

Ob. 1.2

Tpt in C  
1 2  
3

Timp.

S. Mar.

D. B.

438      439      440      441

Picc.

Fl. 1.2

Ob. 1.2

Tpt 1.2 in C 3

Tim.

Hp

S. Mar.

Vc.

D. B.

442      443      444      445

**JJ**

Picc.

Fl. 1.2

Ob. 1.2

Cl. 1.2

B. Cl.

Bsn 1

Cbsn

Hn

Tpt 1.2 in C 3

Tbn. 1.2

B. Tbn.

Tba

Timp.

B. Dr.

Tam.

Hp

S. Mar.

Vln I

Vln II

Vla

Vc.

D. B.

446      **ff**      447      448      449      450      451      452

KK

Picc.

Fl. 1.2

Ob. 1.2

Cl. 1.2

Hn.

Tpt. 1.2.3

Tbn. 1.2

B. Tbn.  
Tba

Tim.

B. Dr.

S. Sus. Cym.  
M. Sus. Cym.

S. Mar.

453

454

455

ff

456

457

Fl. 1.2  
Ob. 1.2  
Cl. 1.2  
B. Cl.  
Bsn 1  
Bsn 2  
Cbsn

Hn  
2.4  
Tpt in C  
3  
Tbn. 1.2  
B. Tbn.  
Tba  
B. Dr.  
S. Sus. Cym.  
M. Sus. Cym.

S. Mar.

Vln I  
Vln II  
Vla  
Vc.  
D. B.

a 2

*ff*

*ff*

458      459      460      461      462      463

Fl. 1.2  
Ob. 1.2  
Cl. 1.2  
B. Cl.  
Bsn. 1.2  
Cbsn

Hn 1.3  
Hn 2  
Tpt in C 1  
Tpt in C 2  
Tpt in C 3  
Tbn. 1.2  
B. Tbn.  
Tba  
Timpani  
B. Dr.  
S. Sus. Cym.  
M. Sus. Cym.

S. Mar.

Vln I  
Vln II  
Vla  
Vc.  
D. B.

*d = 176*

senza misura (cadenza)

Picc. Fl. 1.2 Ob. 1.2 Cl. 1.2 B. Cl. Bsn. 1.2 Cbsn.

Hn. 2.4 Tpt. 1.2.3 in C Tbn. 1.2 B. Tbn. Tba Timp.

B. Dr. S. Sus. Cym. M. Sus. Cym. Tam.

S. Mar.

Vln I Vln II Vla Vc. D. B.

Slowly at first  
*mf*  
senza misura (cadenza)

*d = 176*

470      471      472      473      474      475

S. Mar.

molto accel. poco a poco

*f*

*ff*

Extremely Fast

*agile*

This musical score for S. Mar. consists of two staves. The top staff begins with a treble clef, a common time signature, and a bass clef. It features sixteenth-note patterns with various dynamics: 'molto accel. poco a poco' followed by a forte dynamic 'f'. The tempo changes to 'Extremely Fast' with the instruction 'agile'. The bottom staff begins with a treble clef and a common time signature. It shows a series of sixteenth-note patterns with dynamics including 'molto rit.', 'pp', 'p', and 'ff'.

S. Mar.

molto rit.

*pp*

*p*

*ff*

4

This musical score for S. Mar. continues from the previous section. It shows a dynamic transition from 'molto rit.' to 'ff'. The tempo is indicated as 4/4. The score includes a treble clef and a bass clef, with sixteenth-note patterns and dynamics 'pp', 'p', and 'ff'.

**4** Sparkling  $\downarrow$  = ca. 160

Picc.

Fl. 1.2

Ob. 1.2

Cl. 1.2

B. Cl.

Bsn 1.2

Cbsn

Hn

2.4

Tpt. 1.2 in C 3

Tbn. 1.2

B. Tbn.

Tba

Tim.

B. Dr.

S. Sus. Gym.  
M. Sus. Gym.

Glock.

Hp

S. Mar.

**4** Sparkling  $\downarrow$  = ca. 160

Vln I

Vln II

Vla

Vc.

D. B.

476      477      478      479      480      481      482



♩ = ca. 132 rit      ♩ = 112

Picc. -

Fl. 1.2 *fff*

Ob. 1.2 *fff*

Cl. 1.2 *fff*

B. Cl. *fff*

Bsn. 1.2 *fff*

Cbsn. *fff*

Hn. 1.3 *fff*

Tpt. 2.4 in C *fff*

Tbn. 1.2 *fff*

B. Tbn. Tba *fff*

Timpani *fff*

B. Dr. *fff choke*

S. Sus. Cym. M. Sus. Cym.

Tam. *mp*

S. Mar. *mp* repeating, fading out,  
ad lib. number of notes  
*morendo*

Vln I *fff arco*  
♩ = ca. 132 rit      ♩ = 112

Vln II *fff arco*  
*div. p*

Vla *fff arco*  
*mp div. arco*

Vc. *fff arco mp*  
*arco*

D. B. *fff p*

483                  *fff*          484                  *p*          485          486          487          *n*          488