

JAMES DEMARS

TWO WORLD CONCERTO
for Cedar Flute and Orchestra

Proulx
1508 E. Cedar Street
Tempe, Arizona 85281
(480-829-9265)

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TWO WORLD CONCERTO
for Cedar Flute and Orchestra

I. Spirit Call: “paint for us the times to come...”

II. Lake that Speaks: “this trembling of beings and things...”

III. Crow Smoke: “shaping worlds as fire burns...”

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jamesdemars.net

TWO WORLD CONCERTO

INSTRUMENTATION

Solo Cedar Flutes in “G” and “F#” - one player

3 Flutes, 2 Bb Clarinets, Bb Bass Clarinet, 2 Oboes, English Horn, 2 Bassoons, Contrabassoon

4 Horns in F, 3 Trumpets in C, 2 Trombones, Bass Trombone, Tuba

4 Timpani

3 Percussionists:

Suspended cymbals (3 sizes)

Sizzle cymbal

Wind gong

Crotales

Tam-tam

Triangle

Bell tree

Vibraphone (bowed)

Marimba

Log drum (4 tones)

Djimbe (or low conga)

Bass drum

Rain tree

Stones

Prayer bowls

4 tom-toms

Maracas

Chocolo

Sleigh bells (low)

Glass wind chimes

Sand blocks

Wood block

Harp (amplified)

Strings

Notes on TWC from CD liner notes (abridged)
for more information visit: jamesdemars.net

On March 4, 1993, the *Two World Concerto*, commissioned by the Heard Museum, was premiered by the Phoenix Symphony under the direction of James Sedares in a series of soldout performances. Later that month the work was again performed by the Phoenix Symphony in Los Angeles. Los Angeles Times reviewer Timothy Mangan wrote,

"...a powerful first impression...canny, vital, adventurous and exotic music."

The *Two World Concerto* was later performed by the California, San Juan, Anchorage and Tucson Symphonies.

James DeMars' first experience with working with Native American materials came in 1986 when he was commissioned by Canyon Records to compose the first concerto for Native American flute and chamber orchestra. This and other collaborations by DeMars and Nakai are available through Canyon Records (Spirit Horses CR-7014 and Native Tapestry CR-7015)

The titles of the three movements of the *Two World Concerto* combine Native American images with phrases by the French poet Michel Sarda. The opening movement (*Spirit Call: "paint for us the times to come"*), is, as the composer states, "a spiritual journey exploring the visions of the ancients through the dialogue of the Native American flute melodies and counter melodies based on European and Arabic traditions."

This three section movement opens with a glittering chord in the orchestra that dissolves into a statement of Nakai's "*Shaman's Call*". The orchestra returns with an accompaniment that gradually changes into a statement based upon Arabic scales. Musical ideas are exchanged until the flute brings the first section to a close with a short, sudden slowdown.

The second section begins with solos in the oboe, clarinet and bassoon which are drawn from the second phrase of "*Shaman's Call*." The native flute answers with similar material accompanied by high dissonant chords in the strings. This section comes to a close when the trumpet completes the orchestral climax with a reintroduction of an Arabic motif.

The third section of the first movement uses a descending gesture based on a traditional flute cadence. The Native American flute follows with a solo extension of the first phrase of "*Shaman's Call*" leading to an orchestral fugue based on the Arabic ideas of the first section. The orchestra repeats the opening chord of the movement in a scale rising to the seventh degree which is completed by the flute sustaining over a long orchestral descent and leading to a traditional flute closing foreshadowed throughout the third section.

The middle movement, *Lake that Speaks: "this trembling of beings and things"* is the most impressionistic of the three movements. DeMars wanted to bring the forest and waters of his home in Minnesota to life in an environment of woodwinds, string harmonics, percussion sonorities and fluid flute lines. The movement opens with a flute cadenza in which DeMars moves away from the usual pentatonic scales of the flute to more chromatic ideas, fragments of which return throughout the movement. These melodic ideas are presented against a shimmering background of orchestral colors especially in the percussion use of bowed vibraphone, crotales (tiny cymbals), rainstick, maracas and prayer stones (two stones tapped against each other).

The last movement, *Crow Smoke: "shaping worlds as fire burns"* is introduced with a raucous flutter tongue gesture in the flute drawn from the first notes of *Shaman's Call*. The flute and orchestra each take four turns in presenting ideas with the fluteworking against a background of shifting accompaniment. In the final statement of the orchestra, the climax of *Spirit Call* returns followed by a flute cadenza reminiscent of *Lake that Speaks* and a rousing final statement with the flute soaring above the massed orchestra.

Notes for: Two World Concerto, Far From the Water and Native Drumming:

The *Spirit Call* is actually a spiritual journey exploring the visions of the ancients through a dialogue of the Native Flute melodies and the western and arabic counter melodies. Although a variety of materials are provided, there are essentially three parts to this movement: the exposition of materials in part one are contrasted with slow mystical solos arriving at a central climactic statement in part two. The third part is a spinning out of ideas from this climax which culminates in a contrapuntal treatment of themes from part one and is followed by a brief coda.

In *Lake That Speaks* the orchestra brings the forest and water to life in an environment of string harmonics and percussion (bowed vibraphone, crotales, rain stick, mark tree, prayer stones. These element provide the opening and closing sections of the work and surround a central ostinato featuring the low strings and solo woodwinds.

In *Crow Smoke* the flute is challenged to survive the weird, angular world of the orchestra. After the orchestra appears to be driven to its death the flute rises again for a final cadenza and remembrance of the *Spirit Call*.

Far From the Water is a through composed work recalling my days on Lake Blanche, the birds over the water, the fresh air and colors, and the desire for each day to last forever.

After listening to the *Flag Song* I interpreted the melody in 6/8 and organized the orchestra accordingly. Rather than imitate the song itself, I chose to create changing backgrounds for the three cycles of the song. These dense contrapuntal fabrics are based on two motives presented in the introduction. The primary orchestral "motto" is stated in an ascending canon in the strings and is immediately answered by the secondary "double stroke" motive of the brass. Each cycle of the flag song is actually a group of two verses in which soloist presents the first phrase (the "push-up") with the rest of the singers joining to complete and repeat the song in unison. The orchestra accompanies the first cycle with a slowly descending canon in the strings and the second cycle with a texture of solo woodwinds, violin and cello. An interlude follows with a brass canon rising to a climax in which both motives and the *Flag Song* are united. The movement closes with a duet for horns in a somber remembrance of the "motto".

Destiny Song is also based on a traditional song form with the solo "push-up" answered by the "start-up" and verse sung by everyone. However, in this case the ensemble repeats only the verse which is defined by the powerful "honor beats" evoking the ancestors. The orchestra begins with introverted glissandi and harmonic clusters surrounding exchanges between orchestral percussion and the native drum.

As in the *Flag Song* changing backgrounds provide the shifting visions associated with the spiritual journey of the drum ceremony. The drummers are challenged by conflicting meters and rhythms from the orchestra throughout part one of the *Destiny Song* and arrive at a mystical plateau for the presentation of the Sacred Mask Dance, a solo sung by Elgin Scabby Robe. When the aggressive forces of the *Destiny Song* return the native drum prevails, drawing the positive orchestral motives together and achieving a resolution.

Two World Concerto

Spirit Call: "paint for us the times to come..."

James DeMars
1997 revision

5

Cedar Flute

With gratitude to
R. Carlos Nakai
and
Russell Allen

$\text{♩} = 72$
Tempo

6

Timp. *pp* niente

Perc. 1 *p* *lv.*

Perc. 2 *lv.*

Perc. 3

Hp.

Cfl.

Vln. I

Vln. II

Vla.

Vc.

Cb.

9

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp. *mp*

Cfl.

Vln. I

Vln. II

Vla.

Vc.

Cb.

1

11 $J = J = 72$

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp.

Cfl.

Vln. I

Vln. II

Vla.

Vc.

Cb.

l.v.

mf

f

p

pp

14

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp.

Cfl.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

18

Timp.

Perc.1

Perc.2

Perc.3

Hp.

Cf.

Vln.I

Vln.II

Vla.

Vc.

Cb.

22

2 piu
♩ = 84

Timp.

Perc.1

Perc.2

Perc.3

Hp.

Cf.

Vln.I

Vln.II

Vla.

Vc.

Cb.

col harpe
mp

marimba soft mallets
ppp

mp

f

mp

p

mf

p

mf

p

mf

pizz.

arco div.

p

mf <>

25

Timp.

Perc.1

Perc.2

Perc.3

Hp.

Cfl.

Vln.I

Vln.II

Vla.

Vc.

Cb.

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

<> <>

29

Timp.

Perc.1

Perc.2

Perc.3

Hp.

Cfl.

Vln.I

Vln.II

Vla.

Vc.

Cb.

b. dr. *pp*

32

Fls. 1,2
Fl. 3
Obs. 1,2
E.H.
Cl. 1,2
Bcl.
Bsns. 1,2
Cbsn.

Hns. 1,2
Hns. 3,4

Tpts. 1,2
Tpt. 3
Tbns. 1,2
Btbn.
Tuba

Timp.
Perc. 1
Perc. 2
Perc. 3

Hp.

Cfl.

Vln. I
Vln. II
Vla.
Vc.
Cb.

pp
pp
mp
mp
p
p
mp
sollo voce
sollo voce
solli
mf
mf
mf
mf
mp

Fls. 1,2

Fl.3

Obs. 1,2

E.H.

Cl. 1,2

Bcl.

Bsns. 1,2

Cbsn.

Hns. 1,2

Hns. 3,4

Tpts. 1,2

Tpt. 3

Tbns. 1,2

Btbn.

Tuba

Timp.

Perc.1

Perc.2

Perc.3

Hp.

Cfl.

Vln.I

Vln.II

Vla.

Vc.

Cb.

41

p *non cresc.*

p *non cresc.*

dolce *mp*

dolce *mp*

p *non cresc.*

mf

mf

p

pp

pp

pp

pp

p

p *motor on - slow chromatic gliss.*

ped sempre

sus. cym. *p*

p

mf

f *"inverted gliss."*

8

Two World Concerto: mvt. I

45

Fls. 1,2 *f* *pp*

Fl.3 *f* *pp*

Obs. 1,2 *f* *p* *pp*

E.H. *f* *p*

Cl. 1,2 *f* *mf* *p* *mf*

Bcl. *f* *mf* *p* *mf*

Bsns. 1,2 *mf* *pp*

Cbsn.

Hns. 1,2

Hns. 3,4

Tpts. 1,2

Tpt. 3

Tbns. 1,2

Btbn.

Tuba

Timp.

Perc.1 *lv.*

Perc.2 *marimba* *mp*

Perc.3 *lv.*

Hp. *f* *mp*

Cfl.

Vln.I

Vln.II

Vla. *mf* *p* *mp*

Vc.

Cb. *arco* *div.* *mf* *p*

48

Cl. 1,2

Bcl.

Timp.

Perc.1

Perc.2

Perc.3

Cfl.

Vln.I

Vln.II

Vla.

Vc.

Cb.

54

5

Cl. 1,2

Bcl.

Bsns. 1,2

Perc.2

Perc.3

Cfl.

Vln.I

Vln.II

Vla.

Vc.

Cb.

58

Fls. 1,2
Fl.3
Obs. 1,2
E.H.
Cl. 1,2
Bcl.
Bsns. 1,2
Cbsn.
Hns. 1,2
Hns. 3,4
Tpts. 1,2
Tpt. 3
Tbns. 1,2
Btbn.
Tuba
Timp.
Perc.1
Perc.2
Perc.3
Hp.
Cfl.
Vln.I
Vln.II
Vla.
Vc.
Cb.

mf
mp
p
cresc.
Vibr.
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.

62

Fls. 1,2

Fl.3

Obs. 1,2

E.H.

Cl. 1,2

Bcl.

Bsns. 1,2

Cbsn.

Hns. 1,2

Hns. 3,4

Tpts. 1,2

Tpt. 3

Tbns. 1,2

Btbn.

Tuba

Timp.

Perc.1

Perc.2

Perc.3

Hp.

Cfl.

Vln.I

Vln.II

Vla.

Vc.

Cb.

a2

mf

f

sf

cresc.

p

legato mp

legatomp

12

Fls. 1,2
Fl.3
Obs. 1,2
E.H.
Cl. 1,2
Bcl.
Bsns. 1,2
Cbsn.
Hns. 1,2
Hns. 3,4
Tpts. 1,2
Tpt. 3
Tbns. 1,2
Btbn.
Tuba
Timp.
Perc.1
Perc.2
Perc.3
Hp.
Cfl.
Vln.I
Vln.II
Vla.
Vc.
Cb.

Fls. 1,2
Fl.3
Obs. 1,2
E.H.
Cl. 1,2
Bcl.
Bsns. 1,2
Cbsn.
Hns. 1,2
Hns. 3,4
Tpts. 1,2
Tpt. 3
Tbns. 1,2
Btbn.
Tuba
Timp.
Perc. 1
Perc. 2
Perc. 3
Hp.
Cfl.
Vln. I
Vln. II
Vla.
Vc.
Cb.

The musical score for page 71 features a variety of instruments. The woodwinds (Flutes, Oboes, Clarinets, Bassoons, Horns) and strings (Violins, Viola, Violoncello, Contrabass) are active throughout. The percussion section includes Timpani, three Percussion parts, and Tuba. The Harp and Cello parts are also present. The score includes dynamic markings such as *mp*, *f*, *mf*, *fp*, and *p*, as well as performance instructions like *stopped*, *marcato*, and *lo*. The music is written in 4/4 time and includes complex rhythmic patterns and articulation marks.

77

Fls. 1,2 *a2* *mf* *f* *mf* *mf*

Fl.3 *p* *mf* *mf* *mf* *mf*

Obs. 1,2 *mf* *f* *mf* *mf*

E.H. *f* *mf*

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

Bcl. *f* *mf*

Bsns. 1,2

Cbsn.

Hns. 1,2

Hns. 3,4 *p*

Tpts. 1,2

Tpt. 3

Tbns. 1,2

Btbn.

Tuba *p*

Timp.

Perc.1 *vibr.* *mf* *lv.*

Perc.2 *bell tree* *mf*

Perc.3 *med. sus. cym.* *p* *mf*

Hp. *mf*

Cfl.

Vln.I *fp* *f* *mf* *mf*

Vln.II *fp* *f* *mf* *mf*

Vla. *fp* *f* *mf* *mf*

Vc. *p* *f*

Cb. *f*

81 *Ist*

Fls. 1,2 *mp*

Fl.3

Obs. 1,2

E.H.

Cl. 1,2

Bcl. *p*

Bsns. 1,2

Cbsn.

Hns. 1,2

Hns. 3,4

Tpts. 1,2

Tpt. 3

Tbns. 1,2

Btbn.

Tuba

Timp. *p* *mp*

Perc.1

Perc.2

Perc.3 *1 large conga (with hands)* *p* *(time)*

gun gun k go go k gun gun k pakpak k gun

Hp.

Cfl.

Vln.I *p*

Vln.II *con sord.* *mp* *mf*

Vla. *con sord.* *mp*

Vc.

Cb. *mp*

86

Fls. 1,2

Fl. 3

Obs. 1,2

E.H.

Cl. 1,2

Bcl.

Bsns. 1,2

Cbsn.

Hns. 1,2

Hns. 3,4

Tpts. 1,2

Tpt. 3

Tbns. 1,2

Btbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

gun go do gun go do

Hp.

Cfl.

Vln. I

Vln. II

Vla.

Vc.

Cb.

91

Fls. 1,2

Fl.3

Obs. 1,2

E.H.

Cl. 1,2

Bcl.

Bsns. 1,2

Cbsn.

Hns. 1,2

Hns. 3,4

Tpts. 1,2

Tpt. 3

Tbns. 1,2

Btbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp.

Cfl.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

tr

con sord.

b.dr.

mp

lam-tam

mf

96

Fls. 1,2

Fl. 3

Obs. 1,2

E.H.

Cl. 1,2

Bcl.

Bsns. 1,2

Cbsn.

Hns. 1,2

Hns. 3,4

Tpts. 1,2

Tpt. 3

Tbns. 1,2

Btbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp.

Cfl.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

f

lo

mf

3rd

p

l.v.

6

pizz.

100

Fls. 1,2

Fl.3

Obs. 1,2

E.H.

Cl. 1,2

Bcl.

Bsns. 1,2

Cbsn.

Hns. 1,2

Hns. 3,4

Tpts. 1,2

Tpt. 3

Tbns. 1,2

Btbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp.

Cfl.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

mf

p

lo

b.dr.

arco

plcz.

105

Fls. 1,2
Fl. 3
Obs. 1,2
E.H.
Cl. 1,2
Bcl.
Bsns. 1,2
Cbsn.
Hns. 1,2
Hns. 3,4
Tpts. 1,2
Tpt. 3
Tbns. 1,2
Btbn.
Tuba
Timp.
Perc. 1
Perc. 2
Perc. 3
Hp.
Cfl.
Vln. I
Vln. II
Vla.
Vc.
Cb.

mp
pp
pp
mp
col bassi
mp
p
b.dr.
mf
mf
mp
arco
mf
pizz.
p
mf
p

this is only

11 meno

115 J = 80

Fls. 1,2

Fl.3

Obs. 1,2

E.H.

Cl. 1,2

Bcl.

Bsns. 1,2

Cbsn.

Hns. 1,2

Hns. 3,4

Tpts. 1,2

Tpt. 3

Tbns. 1,2

Btbn.

Tuba

Timp.

Perc.1

Perc.2

Perc.3

Hp.

Cfl.

Vln.I

Vln.II

Vla.

Vc.

Cb.

mp

pp

p

mp

pp

solo

senza sord.

p

p

p

un poco

121

Fls. 1,2

Fl.3

Obs. 1,2

E.H.

Cl. 1,2

Bcl.

Bsns. 1,2

Cbsn.

Hns. 1,2

Hns. 3,4

Tpts. 1,2

Tpt. 3

Tbns. 1,2

Btbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp.

Cfl.

Vln. I

Vln. II

Vla.

Vc.

Cb.

rubato

p

soli

dolce mp

pp

Fls. 1,2

Fl.3

Obs. 1,2

E.H.

Cl. 1,2

Bcl.

Bsns. 1,2

Cbsn.

Hns. 1,2

Hns. 3,4

Tpts. 1,2

Tpt. 3

Tbns. 1,2

Btbn.

Tuba

Timp.

Perc.1

Perc.2

Perc.3

Hp.

Cfl.

Vln.I

Vln.II

Vla.

Vc.

Cb.

Vibr. - motor on

ped. sempre

arco

p

lv. sempre

p

mp

div.

sul tasto

p

sul tasto

p

132

Fls. 1,2
Fl.3
Obs. 1,2
E.H.
Cl. 1,2
Bcl.
Bsns. 1,2
Cbsn.

Hns. 1,2
Hns. 3,4
Tpts. 1,2
Tpt. 3
Tbns. 1,2
Btbn.
Tuba

Timp.
Perc.1
Perc.2
Perc.3

Hp.

Cfl.

Vln.I
Vln.II
Vla.
Vc.
Cb.

140

Fls. 1,2
Fl.3
Obs. 1,2
E.H.
Cl. 1,2
Bcl.
Bsns. 1,2
Cbsn.
Hns. 1,2
Hns. 3,4
Tpts. 1,2
Tpt. 3
Tbns. 1,2
Btbn.
Tuba
Timp.
Perc. 1
Perc. 2
Perc. 3
Hp.
Cfl.
Vln. I
Vln. II
Via.
Vc.
Cb.

sul tasto
div.
pp
loco ord.
f
f
f
f
arco
mp

acceleran

148

Fls. 1,2
Fl.3
Obs. 1,2
E.H.
Cl. 1,2
Bcl.
Bsns. 1,2
Cbsn.
Hns. 1,2
Hns. 3,4
Tpts. 1,2
Tpt. 3
Tbns. 1,2
Btbn.
Tuba
Timp.
Perc. 1
Perc. 2
Perc. 3
Hp.
Cfl.
Vln. I
Vln. II
Vla.
Vc.
Cb.

151

Fls. 1,2
Fl.3
Obs. 1,2
E.H.
Cl. 1,2
Bcl.
Bsns. 1,2
Cbsn.
Hns. 1,2
Hns. 3,4
Tpts. 1,2
Tpt. 3
Tbns. 1,2
Btbn.
Tuba
Timp.
Perc.1
Perc.2
Perc.3
Hp.
Cfl.
Vln.I
Vln.II
Vla.
Vc.
Cb.

mf
p
p
p b.dr.
p
wind gong, l.v.
p

154

Fls. 1,2

Fl. 3

Obs. 1,2

E.H.

Cl. 1,2

Bcl.

Bsns. 1,2

Cbsn.

Hns. 1,2

Hns. 3,4

Tpts. 1,2

Tpt. 3

Tbns. 1,2

Btbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp.

Cfl.

Vln. I

Vln. II

Vla.

Vc.

Cb.

30

157 *un poco* *accel. a*

Fls. 1,2 *mp* *mf* *mp*

Fl.3 *mp*

Obs. 1,2 *mp*

E.H.

Cl. 1,2 *lo* *mp* *solo* *p* *mp*

Bcl. *p* *mp*

Bsns. 1,2

Cbsn.

Hns. 1,2 *pp*

Hns. 3,4 *pp*

Tpts. 1,2 *f* *mp* *pp*

Tpt. 3

Tbns. 1,2

Btbn.

Tuba

Timp. *p*

Perc.1

Perc.2

Perc.3

Hp.

Cf. *reflective* *mf*

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

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

Vla. *fp* *pp* *mf* *p*

Vc. *fp*

Cb.

161

Fls. 1,2

Fl.3

Obs. 1,2

E.H.

Cl. 1,2

Bcl.

Bsns. 1,2

Cbsn.

Hns. 1,2

Hns. 3,4

Tpts. 1,2

Tpt. 3

Tbns. 1,2

Btbn.

Tuba

Timp.

Perc.1

Perc.2

Perc.3

Hp.

Cfl.

Vln.I

Vln.II

Vla.

Vc.

Cb.

p

p

mp

mf

f

p

mf

pp

pp

mf

f

mp

pp

pizz.

mp

f

unis.

mp

pizz.

mp

b. dr.

mp

b. dr.

p

tan-tan, l.v.

mf

tan-tan, l.v.

mp

Fls. 1,2
Fl.3
Obs. 1,2
E.H.
Cl. 1,2
Bcl.
Bsns. 1,2
Cbsn.
Hns. 1,2
Hns. 3,4
Tpts. 1,2
Tpt. 3
Tbns. 1,2
Btbn.
Tuba
Timp.
Perc.1
Perc.2
Perc.3
Hp.
Cfl.
Vln.I
Vln.II
Vla.
Vc.
Cb.

171

Fls. 1,2

Fl.3

Obs. 1,2

E.H.

Cl. 1,2

Bcl.

Bsns. 1,2

Cbsn.

Hns. 1,2

Hns. 3,4

Tpts. 1,2

Tpt. 3

Tbns. 1,2

Btbn.

Tuba

Timp.

Perc.1

Perc.2

Perc.3

Hp.

Cfl.

Vln.I

Vln.II

Vla.

Vc.

Cb.

p

b. dr.

tam-tam, l.v.

mp

p

p

Fls. 1,2

Fl. 3

Obs. 1,2

E.H.

Cl. 1,2

Bcl.

Bsns. 1,2

Cbsn.

Hns. 1,2

Hns. 3,4

Tpts. 1,2

Tpt. 3

Tbns. 1,2

Btbn.

Tuba

Timp.

Perc. 1
b. dr.
p

Perc. 2

Perc. 3
tam-tam, l.v.
mp

Hp.

Cfl.

Vln. I

Vln. II
unis.

Vla.

Vc.
picc. div.

Cb.

p
mp
mf
f
mp

181

Fls. 1,2
Fl.3
Obs. 1,2
E.H.
Cl. 1,2
Bcl.
Bsns. 1,2
Cbsn.

Hns. 1,2
Hns. 3,4
Tpts. 1,2
Tpt. 3
Tbns. 1,2
Btbn.
Tuba

Timp.
Perc.1
Perc.2
Perc.3

Hp.
Cfl.
Vln.I
Vln.II
Vla.
Vc.
Cb.

p, *f*, *mf*, *mp*, *pizz.*, *div.*, *cresc.*

Detailed description: This page contains the musical score for measures 181 through 184. The score is arranged in a standard orchestral format with woodwinds, brass, percussion, and strings. The woodwind section includes Flutes 1, 2, and 3; Oboes 1, 2; English Horn; Clarinets 1, 2; Bassoon; and Contrabassoon. The brass section includes Horns 1, 2 and 3, 4; Trumpets 1, 2 and 3; Trombones 1, 2; Trumpet 3; Trombone; and Tuba. The percussion section includes Timpani, Percussion 1, 2, and 3. The keyboard section includes Harp and Cello. The string section includes Violin I, Violin II, Viola, Violoncello, and Contrabass. The score features various dynamics such as *p* (piano), *f* (forte), *mf* (mezzo-forte), and *mp* (mezzo-piano), as well as performance instructions like *div.* (divisi) and *pizz.* (pizzicato). The woodwinds and strings play melodic lines, while the brass and percussion provide harmonic support and rhythmic patterns.

185

Fls. 1,2
Fl.3
Obs. 1,2
E.H.
Cl. 1,2
Bcl.
Bsns. 1,2
Cbsn.
Hns. 1,2
Hns. 3,4
Tpts. 1,2
Tpt. 3
Tbns. 1,2
Btbn.
Tuba
Timp.
Perc.1
Perc.2
Perc.3
Hp.
Cfl.
Vln.I
Vln.II
Vla.
Vc.
Cb.

mp
mf
f
p
sf
mp
f
mp
p
mf
mp
p
f
mp
p
mf
mp
p
f

marimba (med. yarn)
sim.

solo
div.

189

Fls. 1,2
Fl.3
Obs. 1,2
E.H.
Cl. 1,2
Bcl.
Bsns. 1,2
Cbsn.
Hns. 1,2
Hns. 3,4
Tpts. 1,2
Tpt. 3
Tbns. 1,2
Btbn.
Tuba
Timp.
Perc.1
Perc.2
Perc.3
Hp.
Cfl.
Vln.I
Vln.II
Vla.
Vc.
Cb.

col trpt.
solli
fpp
pizz.

38

Two World Concerto: mvt. I

193

Fls. 1,2

Fl. 3

Obs. 1,2

E.H.

Cl. 1,2

Bcl.

Bsns. 1,2

Cbsn.

Hns. 1,2

Hns. 3,4

Tpts. 1,2

Tpt. 3

Tbns. 1,2

Btbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp.

Cfl.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f *mf* *mp* *p* *pp* *sf* *mf* *mp* *p* *pp*

a2 *6* *12-8* *12*

1 low conga - w/ hands

gun k k k go dogun k k k go do (time)

197

solo

mp

Fls. 1,2

Fl.3

Obs. 1,2

E.H.

Cl. 1,2

Bcl.

Bsns. 1,2

Cbsn.

Hns. 1,2

Hns. 3,4

Tpts. 1,2

Tpt. 3

Tbns. 1,2

Btbn.

Tuba

Timp.

Perc.1

Perc.2

Perc.3

Hp.

mufa A

mufa E

gliss.

mp

mp

mp

mp

arco

mp

mp

pizz.

mp

mp

mp

Fls. 1,2
Fl.3
Obs. 1,2
E.H.
Cl. 1,2
Bcl.
Bsns. 1,2
Cbsn.
Hns. 1,2
Hns. 3,4
Tpts. 1,2
Tpt. 3
Tbns. 1,2
Btbn.
Tuba
Timp.
Perc.1
Perc.2
Perc.3
Hp.
Cfl.
Vln.I
Vln.II
Vla.
Vc.
Cb.

207

Fls. 1,2

Fl.3

Obs. 1,2

E.H.

Cl. 1,2

Bcl.

Bsns. 1,2

Cbsn.

Hns. 1,2

Hns. 3,4

Tpts. 1,2

Tpt. 3

Tbns. 1,2

Btbn.

Tuba

Timp.

Perc.1

Perc.2

Perc.3

Hp.

Cfl.

Vln.I

Vln.II

Vla.

Vc.

Cb.

a2

211

Fls. 1,2

Fl. 3

Obs. 1,2

E.H.

Cl. 1,2

Bcl.

Bsns. 1,2

Cbsn.

Hns. 1,2

Hns. 3,4

Tpts. 1,2

Tpt. 3

Tbns. 1,2

Btbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp.

Cfl.

Vln. I

Vln. II

Vla.

Vc.

Cb.

215

Fls. 1,2
Fl.3
Obs. 1,2
E.H.
Cl. 1,2
Bcl.
Bsns. 1,2
Cbsn.

Hns. 1,2
Hns. 3,4
Tpts. 1,2
Tpt. 3
Tbns. 1,2
Btbn.
Tuba

Timp.
Perc. 1
Perc. 2
Perc. 3
Hp.
Cfl.
Vln. I
Vln. II
Vla.
Vc.
Cb.

Fls. 1,2
Fl. 3
Obs. 1,2
E.H.
Cl. 1,2
Bcl.
Bsns. 1,2
Cbsn.
Hns. 1,2
Hns. 3,4
Tpts. 1,2
Tpt. 3
Tbns. 1,2
Btbn.
Tuba
Timp.
Perc. 1
Perc. 2
Perc. 3
Hp.
Cfl.
Vln. I
Vln. II
Vla.
Vc.
Cb.

223

Fls. 1,2

Fl.3

Obs. 1,2

E.H.

Cl. 1,2

Bcl.

Bsns. 1,2

Cbsn.

Hns. 1,2

Hns. 3,4

Tpts. 1,2

Tpt. 3

Tbns. 1,2

Btbn.

Tuba

Timp.

Perc.1

Perc.2

Perc.3

Hp.

Cfl.

Vln.I

Vln.II

Vla.

Vc.

Cb.

p

mf

f

sfz

con sord.

pizz.

non div.

Fls. 1,2

Fl. 3

Obs. 1,2

E.H.

Cl. 1,2

Bcl.

Bsns. 1,2

Cbsn.

Hns. 1,2

Hns. 3,4

Tpts. 1,2

Tpt. 3

Tbns. 1,2

Btbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp.

Cfl.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ppp

p

mp

mf

broad, distant

lam-tam

233

Fls. 1,2
Fl.3
Obs. 1,2
E.H.
Cl. 1,2
Bcl.
Bsns. 1,2
Cbsn.

Hns. 1,2
Hns. 3,4
Tpts. 1,2
Tpt. 3
Tbns. 1,2
Btbn.
Tuba
Timp.
Perc.1
Perc.2
Perc.3

Hp.
Cfl.

Vln.I
Vln.II
Vla.
Vc.
Cb.

238

Fls. 1,2

Fl. 3

Obs. 1,2

E.H.

Cl. 1,2

Bcl.

Bsns. 1,2

Cbsn.

Hns. 1,2

Hns. 3,4

Tpts. 1,2

Tpt. 3

Tbns. 1,2

Btbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp.

Cfi.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

mf

p

pp

solli- a2

tam-tam (l.v.)

solli

pizz.

Fls. 1,2

Fl.3

Obs. 1,2

E.H.

Cl. 1,2

Bcl.

Bsns. 1,2

Cbsn.

Hns. 1,2

Hns. 3,4

Tpts. 1,2

Tpt. 3

Tbns. 1,2

Btbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp.

Cfl.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ppp

soli

f

mf

mf

5

6

5

6

Fls. 1,2

Fl.3

Obs. 1,2

E.H.

Cl. 1,2

Bcl.

Bsns. 1,2

Cbsn.

Hns. 1,2

Hns. 3,4

Tpts. 1,2

Tpt. 3

Tbns. 1,2

Btbn.

Tuba

Timp.

Perc.1

Perc.2

Perc.3

Hp.

Cfl.

Vln.I

Vln.II

Via.

Vc.

Cb.

mf

p

mf

a2

tr

soli

254

Fls. 1,2

Fl.3

Obs. 1,2

E.H.

Cl. 1,2

Bcl.

Bsns. 1,2

Cbsn.

Hns. 1,2

Hns. 3,4

Tpts. 1,2

Tpt. 3

Tbns. 1,2

Btbn.

Tuba

Timp.

Perc.1

Perc.2

Perc.3

Hp.

Cfl.

Vln.I

Vln.II

Vla.

Vc.

Cb.

258

Fls. 1,2

Fl.3

Obs. 1,2

E.H.

Cl. 1,2

Bcl.

Bsns. 1,2

Cbsn.

Hns. 1,2

Hns. 3,4

Tpts. 1,2

Tpt. 3

Tbns. 1,2

Btbn.

Tuba

Timp.

Perc.1

Perc.2

Perc.3

Hp.

Cfl.

Vln.I

Vln.II

Vla.

Vc.

Cb.

mf

mf

f

p

mf

f

sfz

f

sol

dolce-vib

sol

mp

dolce-vib.

mp

sol

lo

dolce-vib.

mp

tam-tam

mp

marimba

mp

legato

mp

div.

f

pizz.

263

Fls. 1,2

Fl.3

Obs. 1,2

E.H.

Cl. 1,2

Bcl.

Bsns. 1,2

Cbsn.

Hns. 1,2

Hns. 3,4

Tpts. 1,2

Tpt. 3

Tbns. 1,2

Btbn.

Tuba

Timp.

Perc.1

Perc.2

Perc.3

Hp.

Cfl.

Vln.I

Vln.II

Vla.

Vc.

Cb.

mf

mp

f

marcato

div.

268

Fls. 1,2

Fl.3

Obs. 1,2

E.H.

Cl. 1,2

Bcl.

Bsns. 1,2

Cbsn.

Hns. 1,2

Hns. 3,4

Tpts. 1,2

Tpt. 3

Tbns. 1,2

Btbn.

Tuba

Timp.

Perc.1

Perc.2

Perc.3

Hp.

Cfl.

Vln.I

Vln.II

Vla.

Vc.

Cb.

p

f

mf

f

sf

cresc.

277

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp.

Cfl.

Vln. I

Vln. II

Vla.

Vc.

Cb.

div.
p

unis.

pp *solto voce*

pp

mp

mp

pp

mp

286

Timp.

Perc. 1

Perc. 2

Perc. 3

Cfl.

Vln. I

Vln. II

Vla.

Vc.

Cb.

tam-tam (l.v.)
p

b.dr.
p

molto rubato

ad lib.
rallentand

dim

morendo

ppp

ppp

II. Lake That Speaks: "this trembling of beings and things..."

rubato, espress. cadenza $\text{♩} = 42$

1

F# Cedar Flute *mf*

7 **7**

Cfl.

12 (optional cut to m. 13)

Cfl.

13 **13**

Cfl.

16 **16** *molto espress.*

Timp.

Perc. 1 *vibraphone* *ped. sempre* *chromatic gliss.* *(arco)*

Perc. 2 *rain tree* *p*

Perc. 3 *tam-tam* *pp* *l.v.* *glass wind chimes* *mp* *l.v.* *bass drum* *pp* *mp*

Hp. *mf* *p*

(with orchestra)

Cfl.

Vln. 1 *con sord.* *p* *senza sord.* *sul A* *mp* *f* *l.v.*

Vln. 2 *con sord.* *p* *senza sord.*

Vln. 3 *con sord.* *p* *slow gliss.* *senza sord.* *sul E* *mp* *f* *l.v.*

Vln. 4 *con sord.* *p*

Vla. *con sord.* *p*

Vc. 1 *(inverted gliss.)* *mf*

Vc. 2 *(inverted gliss.)* *mf*

Cb.

20

Fls. 1,2

Alto Fl.

Obs. 1,2

E.H.

Cl. 1,2

Bcl.

Cbsn.

Hns. 1,2

Hns. 3,4

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp.

Cf.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla.

Vc. 1

Vc. 2

Cb.

mp

a2

p

pp

mf

pp

mp

pp

med. sus cym.

sul D

mp

f

sim.

sul A

L.v.

sul E

L.v.

mf

mf

prayer stones

rain tree

allow natural decay

Fls. 1,2 *mp* *m* *10*

Fl.3 *p*

Obs. 1,2

E.H.

Cl. 1,2 *pp* *m* *10*

Bcl. *10*

Cbsn.

Hns. 1,2

Hns. 3,4

Tuba

Timp.

Perc.1

Perc.2 *mp* *l.v.* *stones* *mp* *6* *bowls* *mp* *rain tree* *p* *(do not re-articulate)*

Perc.3 *non cresc.* *b.dr.* *mp* *pp*

Hp.

Cfl.

Vln. 1 *(8va)* *l.v.* *l.v.* *sim.* *l.v.* *l.v.*

Vln. 2 *sul D* *mp* *f* *sim.* *sul A* *sul E*

Vln. 3 *sul E* *l.v.* *sul A* *l.v.*

Vln. 4

Vla.

Vc.

Cb.

29

Fls. 1,2

Fl.3

Obs. 1,2

E.H.

Cl. 1,2

Bcl.

Cbsn.

Hns. 1,2

Hns. 3,4

Tuba

Timp.

Perc.1

Perc.2

Perc.3

Hp.

Cfl.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla.

Vc.

Cb.

mf

sfz

p

mf

f

mp

sfz

p

pp

pp

mp

sfz

p

gliss- (pentatonic)

l.v.

b.d.

pp

wind chimes

p

tam-tam

p

mp

mf

pp

mf

p

mf

f

f

sul D

p

mf

fp

fp

mf

fp

p

mp

33

Fls. 1,2

Fl.3

Obs. 1,2

E.H.

Cl. 1,2

Bcl.

Cbsn.

Hns. 1,2

Hns. 3,4

Tuba

Timp.

Perc.1

Perc.2

Perc.3

Hp.

Cf.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla.

Vc.

Cb.

ped. sempre (motor on - slow)

p

mf

p

div.

mf

p

mp

Fls. 1,2
 Fl.3
 Obs. 1,2
 E.H.
 Cl. 1,2
 Bcl.
 Cbsn.
 Hns. 1,2
 Hns. 3,4
 Tuba
 Timp.
 Perc.1
 Perc.2
 Perc.3
 Hp.
 Cfl.
 Vln. 1
 Vln. 2
 Vln. 3
 Vln. 4
 Vla.
 Vc.
 Cb.

Fls. 1,2
 Fl.3
 Obs. 1,2
 E.H.
 Cl. 1,2
 Bcl.
 Cbsn.
 Hns. 1,2
 Hns. 3,4
 Tuba
 Timp.
 Perc.1
 Perc.2
 Perc.3
 Hp.
 Cfl.
 Vln. 1
 Vln. 2
 Vln. 3
 Vln. 4
 Vla.
 Vc.
 Cb.

Fls. 1,2

Fl.3

Obs. 1,2

E.H.

Cl. 1,2

Bcl.

Cbsn.

Hns. 1,2

Hns. 3,4

Tuba

Timp.

Perc.1 *l.v.*

Perc.2

Perc.3

Hp.

Cfl.

Vln. 1

Vln. 2 *div.*

Vln. 3

Vln. 4

Vla. *soli*

Vc. *soli* *mf*

Cb.

49

Fls. 1,2
Fl.3
Obs. 1,2
E.H.
Cl. 1,2
Bcl.
Cbsn.
Hns. 1,2
Hns. 3,4
Tuba
Timp.
Perc.1
Perc.2
Perc.3
Hp.
Cfl.
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vla.
Vc.
Cb.

p
mp
solo
muted
b.dr.
mp

66
Two World Concerto: mvt. II

54

Fls. 1,2

Fl.3

Obs. 1,2

E.H.

Cl. 1,2

Bcl.

Cbsn.

Hns. 1,2

Hns. 3,4

Tuba

Timp.

Perc.1

Perc.2

Perc.3

Hp.

Cfl.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla.

Vc.

Cb.

pp

solo

mp

div.

58

Fls. 1,2
Fl.3
Obs. 1,2
E.H.
Cl. 1,2
Bcl.
Cbsn.
Hns. 1,2
Hns. 3,4
Tuba
Timp.
Perc.1
Perc.2
Perc.3
Hp.
Cfl.
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vla.
Vc.
Cb.

solo
mp
p

solo

62

Fls. 1,2

Fl.3

Obs. 1,2

E.H.

Cl. 1,2

Bcl.

Cbsn.

Hns. 1,2

Hns. 3,4

Tuba

Timp.

Perc.1

Perc.2

Perc.3

Hp.

Cfl.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla.

Vc.

Cb.

p

pp

pp

solo

Fls. 1,2
Fl.3
Obs. 1,2
E.H.
Cl. 1,2
Bcl.
Cbsn.
Hns. 1,2
Hns. 3,4
Tuba
Timp.
Perc.1
Perc.2
Perc.3
Hp.
Cf.
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vla.
Vc.
Cb.

The musical score for page 65 includes the following instruments and parts:

- Flutes:** Fls. 1,2 and Fl.3
- Oboes:** Obs. 1,2
- English Horn:** E.H.
- Clarinets:** Cl. 1,2
- Bassoon:** Bcl.
- Contrabassoon:** Cbsn.
- Horns:** Hns. 1,2 and Hns. 3,4
- Tuba:** Tuba
- Timpani:** Timp.
- Percussion:** Perc.1, Perc.2, Perc.3
- Harp:** Hp.
- Contra Bassoon:** Cf.
- Violins:** Vln. 1, Vln. 2, Vln. 3, Vln. 4
- Viola:** Vla.
- Violoncello:** Vc.
- Double Bass:** Cb.

Dynamic markings include *pp* (pianissimo) for the Timpani and Percussion parts, and *soli* (solo) for the Violin parts. *unis.* (unison) is also present for the Violin 3 part.

accelerando

Fls. 1,2

Fl.3

Obs. 1,2

E.H.

Cl. 1,2

Bcl.

Cbsn.

Hns. 1,2

Hns. 3,4

Tuba

Timp.

Perc.1

Perc.2

Perc.3

Hp.

Cf.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla.

Vc.

Cb.

p

mp

pp

molto legato

div.

p

pp

pp

73 *molto ritard.* *a tempo*

Fls. 1,2 *mf* *a2*

Fl.3

Obs. 1,2 *solo* *mf*

E.H.

Cl. 1,2 *solo* *p* *pp* *mp*

Bcl.

Cbsn.

Hns. 1,2 *pp*

Hns. 3,4

Tuba *pp*

Timp.

Perc.1

Perc.2 *PPP* wind gong

Perc.3 *pp* *mp*

Hp.

Cfl.

Vln. 1 *p*

Vln. 2 *p*

Vln. 3

Vln. 4

Vla. *mp* *p* *div.*

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

Cb. *pp*

77 77

Fis. 1,2 *pp*

Fl. 3 *fp* *p* *pp*

Obs. 1,2

E.H.

Cl. 1,2

Bcl. *p*

Cbsn.

Hns. 1,2 *solo* *(muted)* *mf* *p*

Hns. 3,4

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp.

Cfl.

Vln. 1 *mf* *p* *mf* *p* *mf*

Vln. 2 *mf* *div.* *p* *mf* *fp*

Vln. 3 *mf* *unis.* *mf*

Vln. 4 *mf* *mf*

Vla. 1 *mf*

Vla. 2 *mf* *mf*

Vc. *mf* *sol.*

Cb.

81

Fls. 1,2
Fl. 3
Obs. 1,2
E.H.
Cl. 1,2
Bcl.
Cbsn.
Hns. 1,2
Hns. 3,4
Tuba
Timp.
Perc. 1
Perc. 2
Perc. 3
Hp.
Cfl.
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vla. 1
Vla. 2
Vc.
Cb.

ritard.

86

Fls. 1,2

Fl.3

Obs. 1,2

E.H.

Cl. 1,2

Bcl.

Cbsn.

Hns. 1,2

Hns. 3,4

Tuba

Timp.

Perc.1

Perc.2

Perc.3

Hp.

Cfl.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vc.

Cb.

rain tree

tam-tam

p

f

p

a tempo

91

Fls. 1,2

Fl. 3

Obs. 1,2

E.H.

Cl. 1,2

Bcl.

Cbsn.

Hns. 1,2

Hns. 3,4

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp.

Cf.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

Vibr. soft mallets

p ped. down sempre

stones mp

l.v. wind chimes mp

b.dr. pp mp pp

col vibraphone p

95

Fls. 1,2
Fl. 3
Obs. 1,2
E.H.
Cl. 1,2
Bcl.
Cbsn.

Hns. 1,2
Hns. 3,4
Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp.

Cfl.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

III. Crow Smoke : "shaping worlds as fire burns..."

allegro $\text{♩} = 112$

Fls. 1,2
Fl. 3
Obs. 1,2
E.H.
Cl. 1,2
Bcl.
Bsns. 1,2
Cbsn.
Hns. 1,2
Hns. 3,4
Tpts. 1,2
Tpt. 3
Tbns. 1,2
Btbn.
Tuba
Timp.
Perc. 1
Perc. 2
Perc. 3
Hp.
Cfl.
Vln. I
Vln. II
Vla.
Vc.
Cb.

Picc.
sfz *p*
sfz *f*
sfz *p*
sfz *f*
sfz *p*
sfz *f*
sfz *p*
sfz *f*
sfz *p*
sfz *f*
sfz *p*
sfz *f*
pp *b.dr.*
pp
tam-tam *pp*
mf *bell tree*
sfz *timp. mallets* *l.v.*
f *sfz*
f *4 tons*
sfz
mp *f* *sfz* *mf* *f* *sfz*
p *f* *sfz* *mf* *f* *sfz*
sfz
sfz

4

Fls. 1,2
fp *f*
(pizz.)

Fl. 3
sfz p *f*

Obs. 1,2
fp *f*

E.H.
fp *f*

Cl. 1,2
fp *f*
p

Bcl.
fp *f*
p

Bsns. 1,2
sfz p *f*

Cbsn.
sfz p *f*

Hns. 1,2
sfz p *f* *pp*

Hns. 3,4
sfz p *f* *pp*

Tpts. 1,2
sfz p *f* *pp*

Tpt. 3
sfz p *f* *pp*

Tbns. 1,2
sfz p *f* *sfz*

Btbn.
sfz p *f* *sfz*

Tuba
sfz p *f* *sfz*

Timp.
pp *pp*

Perc. 1
tambourine
f

Perc. 2
sfz *sfz* *p*

Perc. 3
wind gong
pp

Hp.
lv.
sfz *ff*

Cf.
sfz *sfz* *sfz* *sfz*

Vln. I
sfz

Vln. II
sfz

Vla.
sfz

Vc.
sfz

Cb.
sfz

10

Fls. 1,2

Fl.3

Obs. 1,2

E.H.

Cl. 1,2

Bcl.

Bsns. 1,2

Cbsn.

Hns. 1,2

Hns. 3,4

Tpts. 1,2

Tpt. 3

Tbns. 1,2

Btbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp.

Cfl.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ppp 3 sus. cymb. *lv.*

soft mallets

maracas *p*

col legno batt. *mp* *jeté*

mf *non div.*

p *lo*

Fls. 1,2
Fl.3
Obs. 1,2
E.H.
Cl. 1,2
Bcl.
Bsns. 1,2
Cbsn.
Hns. 1,2
Hns. 3,4
Tpts. 1,2
Tpt. 3
Tbns. 1,2
Btbn.
Tuba
Timp.
Perc.1
Perc.2
Perc.3
Hp.
Cfl.
Vln.I
Vln.II
Vla.
Vc.
Cb.

cym.
p
mf
l.v.
slide
p
mf

Fls. 1,2

Fl.3

Obs. 1,2

E.H.

Cl. 1,2

Bcl.

Bsns. 1,2

Cbsn.

Hns. 1,2

Hns. 3,4

Tpts. 1,2

Tpt. 3

Tbns. 1,2

Btbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp.

Cfl.

Vln. I

Vln. II

Vla.

Vc.

Cb.

flute 3

mp

p

pp

log dr.

mf

f

sfz

pp

mf

p

pp

mf

p

pp

pp

cresc.

f

f

Fls. 1,2 *f* *pp*

Fl.3 *pp*

Obs. 1,2 *pp*

E.H.

Cl. 1,2 *f* *pp*

Bcl.

Bsns. 1,2 *mf* *a2* *pp*

Cbsn. *mf* *pp*

Hns. 1,2

Hns. 3,4

Tpts. 1,2

Tpt. 3

Tbns. 1,2

Btbn. *mf*

Tuba *mf*

Timp. *mf* *sfz* *ppp*

Perc.1 *fz* *cymx.* *p* *maracas*

Perc.2 *pp* *sand blx.*

Perc.3 *pp*

Hp.

Cfl.

Vln.I *mf* *sfz*

Vln.II *mf*

Vla.

Vc. *mp*

Cb. *mp*

26

Fls. 1,2

Fl.3

Obs. 1,2

E.H.

Cl. 1,2

Bcl.

Bsns. 1,2

Cbsn.

Hns. 1,2

Hns. 3,4

Tpts. 1,2

Tpt. 3

Tbns. 1,2

Btbn.

Tuba

Timp.

Perc.1

Perc.2

Perc.3

Hp.

Cfl.

Vln.I

Vln.II

Vla.

Vc.

Cb.

mf

solo

p

30

Fls. 1,2
 Fl. 3
 Obs. 1,2
 E.H.
 Cl. 1,2
 Bcl.
 Bsns. 1,2
 Cbsn.

Hns. 1,2
 Hns. 3,4
 Tpts. 1,2
 Tpt. 3
 Tbn. 1,2
 Btbn.
 Tuba

Timp.
 Perc. 1
 Perc. 2
 Perc. 3

Hp.

Cf.

Vln.I
 Vln.II

Vla.

Vc.
 Cb.

solo

Fls. 1,2 *mp*

Fl.3

Obs. 1,2

E.H.

Cl. 1,2 *lo mp*

Bcl. *pp*

Bsns. 1,2

Cbsn.

Hns. 1,2

Hns. 3,4

Tpts. 1,2

Tpt. 3

Tbns. 1,2

Btbn.

Tuba

Timp. *reverse six.* *(on head between rim & shell)* *p* *(muted w/other hand)* *l.v.* *sim.*

Perc. 1

Perc. 2 *chocolo-muted* *p*

Perc. 3 *wd. blk.* *mf* *l.v.*

Hp. *p* *l.v.*

Cfl.

Vln. I *mf*

Vln. II

Vla.

Vc. *col legno batt.* *mp* *jete*

Cb. *pizz.* *col legno battuto* *p*

38

Fls. 1,2
Fl.3
Obs. 1,2
E.H.
Cl. 1,2
Bcl.
Bsns. 1,2
Cbsn.
Hns. 1,2
Hns. 3,4
Tpts. 1,2
Tpt. 3
Tbns. 1,2
Btbn.
Tuba
Timp.
Perc.1
Perc.2
Perc.3
Hp.
Cfl.
Vln.I
Vln.II
Vla.
Vc.
Cb.

43

Fls. 1,2 *mp* *p* *cresc.*

Fl.3

Obs. 1,2

E.H.

Cl. 1,2 *mp*

Bcl. *p* *cresc.*

Bsns. 1,2 *p* *cresc.*

Cbsn. *p* *cresc.*

Hns. 1,2 *p* *cresc.*

Hns. 3,4

Tpts. 1,2

Tpt. 3

Tbns. 1,2

Btbn.

Tuba

Timp.

Perc.1 *b.dr.* *p*

Perc.2

Perc.3

Hp. *p*

Cfl. *senza sord.*

Vln.I *mp* *mf* *div.* *cresc.*

Vln.II *sfz p* *cresc.*

Vla. *mp*

Vc.

Cb.

This page of the musical score (page 52) includes the following parts and markings:

- Fls. 1,2:** Flute parts 1 and 2, starting at measure 51.
- Fl.3:** Flute 3 part.
- Obs. 1,2:** Oboe parts 1 and 2, with *mf cresc* and *fp sfz* markings.
- E.H.:** English Horn part, with *mf cresc* and *fp sfz* markings.
- Cl. 1,2:** Clarinet parts 1 and 2.
- Bcl.:** Bass Clarinet part.
- Bsns. 1,2:** Bassoon parts 1 and 2.
- Cbsn.:** Contrabassoon part.
- Hns. 1,2:** Horns 1 and 2.
- Hns. 3,4:** Horns 3 and 4.
- Tpts. 1,2:** Trumpets 1 and 2, with *mf cresc* and *fp sfz* markings.
- Tpt. 3:** Trumpet 3 part.
- Tbns. 1,2:** Trombones 1 and 2.
- Btbn.:** Baritone part.
- Tuba:** Tuba part.
- Timp.:** Timpani part.
- Perc. 1:** Percussion 1, with *pp*, *mp*, and *ppp* markings.
- Perc. 2:** Percussion 2 part.
- Perc. 3:** Percussion 3, with *wind gong* and *pp* markings.
- Hp.:** Harp part, with *mp* markings.
- Cfl.:** Cello part.
- Vln. I:** Violin I part, with *legato* and *mp* markings.
- Vln. II:** Violin II part, with *legato* and *mp* markings.
- Vla.:** Viola part, with *div.* and *p* markings.
- Vc.:** Violoncello part, with *div.* and *p* markings.
- Cb.:** Double Bass part, with *pizz. slide*, *div.*, *arco*, and *cresc* markings.

54

Fls. 1,2

Fl.3 (pic.)

Obs. 1,2

E.H.

Cl. 1,2

Bcl.

Bsns. 1,2

Cbsn.

Hns. 1,2

Hns. 3,4

Tpts. 1,2

Tpt. 3

Tbns. 1,2

Btbn.

Tuba

Timp.

Perc.1

Perc.2

Perc.3

Hp.

Cfl.

Vln.I

Vln.II

Vla.

Vc.

Cb.

f

mf

p

sul pont.

This page of the musical score (page 58) includes the following parts and markings:

- Fls. 1,2:** Flute parts with dynamic markings *f* and *mf*.
- Fl.3:** Third flute part with dynamic marking *f*.
- Obs. 1,2:** Oboe parts with dynamic marking *f*.
- E.H.:** English Horn part with dynamic marking *mf* and a *cresc.* marking.
- Cl. 1,2:** Clarinet parts with dynamic marking *f* and a *cresc.* marking.
- Bcl.:** Bassoon part with dynamic marking *mf* and a *cresc.* marking.
- Bsns. 1,2:** Bassoon parts with dynamic marking *f*.
- Cbsn.:** Contrabassoon part with dynamic marking *f*.
- Hns. 1,2:** Horns 1 and 2 parts.
- Hns. 3,4:** Horns 3 and 4 parts.
- Tpts. 1,2:** Trumpet parts with dynamic marking *mf* and a *cresc.* marking.
- Tpt. 3:** Third trumpet part with dynamic marking *mf* and a *cresc.* marking.
- Tbns. 1,2:** Trombone parts.
- Btbn.:** Baritone part.
- Tuba:** Tuba part.
- Timp.:** Timpani part.
- Perc.1:** Percussion 1 part with *b.dr.* and *sfz* markings.
- Perc.2:** Percussion 2 part.
- Perc.3:** Percussion 3 part.
- Hp.:** Harp part.
- Cf.:** Cello part.
- Vln.I:** Violin I part with dynamic marking *sfz p*.
- Vln.II:** Violin II part with dynamic marking *mf* and *div.* marking.
- Vla.:** Viola part with dynamic marking *sfz p* and instruction *(put down bow)*.
- Vc.:** Violoncello part with dynamic marking *sfz p* and instruction *(put down bow)*.
- Cb.:** Double Bass part with dynamic marking *f* and instruction *(put down bow)*.

Fls. 1,2

Fl.3

Obs. 1,2

E.H.

Cl. 1,2

Bcl.

Bsns. 1,2

Cbsn.

Hns. 1,2

Hns. 3,4

Tpts. 1,2

Tpt. 3

Tbns. 1,2

Btbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp.

Cfl.

Vln. I

Vln. II

Vla.

Vc.

Cb.

sus. cym.

dfimbe (or low conga)
1 drum only- use hands

gun k k k go do gun k k k go do

(put down bow)

Fls. 1,2
Fl.3
Obs. 1,2
E.H.
Cl. 1,2
Bcl.
Bsns. 1,2
Cbsn.
Hns. 1,2
Hns. 3,4
Tpts. 1,2
Tpt. 3
Tbns. 1,2
Btbn.
Tuba
Timp.
Perc.1
Perc.2
Perc.3
Hp.
Cfl.
Vln.I
Vln.II
Vla.
Vc.
Cb.

p
pp
mf
col archi
sotto voce
mf
mf
mf

(time)

Fls. 1,2
Fl.3
Obs. 1,2
E.H.
Cl. 1,2
Bcl.
Bsns. 1,2
Cbsn.

Hns. 1,2
Hns. 3,4
Tpts. 1,2
Tpt. 3
Tbns. 1,2
Btbn.
Tuba

Timp.
Perc.1
Perc.2
Perc.3

Hp.
Cfl.

Vln.I
Vln.II
Vla.
Vc.
Cb.

71

Fls. 1,2
Fl.3
Obs. 1,2
E.H.
Cl. 1,2
Bcl.
Bsns. 1,2
Cbsn.

Hns. 1,2
Hns. 3,4
Tpts. 1,2
Tpt. 3
Tbns. 1,2
Btbn.
Tuba

Timp.
Perc.1
Perc.2
Perc.3

Hp.
Cfl.
Vln.I
Vln.II
Vla.
Vc.
Cb.

75

Fls. 1,2
 Fl.3
 Obs. 1,2
 E.H.
 Cl. 1,2
 Bcl.
 Bsns. 1,2
 Cbsn.

Hns. 1,2
 Hns. 3,4
 Tpts. 1,2
 Tpt. 3
 Tbns. 1,2
 Btbn.
 Tuba

Timp.
 Perc. 1
 Perc. 2
 Perc. 3

Hp.
 Cfl.
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

78

Fls. 1,2

Fl.3

Obs. 1,2

E.H.

Cl. 1,2

Bcl.

Bsns. 1,2

Cbsn.

Hns. 1,2

Hns. 3,4

Tpts. 1,2

Tpt. 3

Tbns. 1,2

Btbn.

Tuba

Timp.

Perc.1
mp
bell tree

Perc.2
pp
slow gliss.

Perc.3

Hp.

Cfl.

Vln.I
f
pp
slow gliss.

Vln.II

Vla.

Vc.
pizz.
(bow down) *p*

Cb.

Fls. 1,2
Fl.3
Obs. 1,2
E.H.
Cl. 1,2
Bcl.
Bsns. 1,2
Cbsn.
Hns. 1,2
Hns. 3,4
Tpts. 1,2
Tpt. 3
Tbns. 1,2
Btbn.
Tuba
Timp.
Perc.1
Perc.2
Perc.3
Hp.
Cfl.
Vln.I
Vln.II
Vla.
Vc.
Cb.

86

Fls. 1,2
Fl. 3
Obs. 1,2
E.H.
Cl. 1,2
Bcl.
Bsns. 1,2
Cbsn.
Hns. 1,2
Hns. 3,4
Tpts. 1,2
Tpt. 3
Tbns. 1,2
Btbn.
Tuba
Timp.
Perc. 1
Perc. 2
Perc. 3
Hp.
Cfl.
Vln. I
Vln. II
Vla.
Vc.
Cb.

pp *cresc.*
(timp. enters)
f

94

Fls. 1,2
Fl.3
Obs. 1,2
E.H.
Cl. 1,2
Bcl.
Bsns. 1,2
Cbsn.
Hns. 1,2
Hns. 3,4
Tpts. 1,2
Tpt. 3
Tbns. 1,2
Btbn.
Tuba
Timp.
Perc. 1
Perc. 2
Perc. 3
Hp.
Cfi.
Vln. I
Vln. II
Vla.
Vc.
Cb.

sfz *mf* *f*
a2 *sfz* *mf*
b. dr. - "dead stroke"
f *arco* *sfz*
f *arco* *sfz*

98

Fls. 1,2

Fl.3

Obs. 1,2

E.H.

Cl. 1,2

Bcl.

Bsns. 1,2

Cbsn.

Hns. 1,2

Hns. 3,4

Tpts. 1,2

Tpt. 3

Tbns. 1,2

Btbn.

Tuba

Timp.

Perc.1

Perc.2

Perc.3

Hp.

Cfl.

Vln.I

Vln.II

Vla.

Vc.

Cb.

p

mf

f

pp

sf

3rd only

div.

102

Fls. 1,2

Fl. 3

Obs. 1,2

E.H.

Cl. 1,2

Bcl.

Bsns. 1,2

Cbsn.

Hns. 1,2

Hns. 3,4

Tpts. 1,2

Tpt. 3

Tbns. 1,2

Btbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp.

Cfl.

Vln. I

Vln. II

Vla.

Vc.

Cb.

a2

mf

p

f

sfz

ptz.

This image displays page 105 of an orchestral score. It contains 28 staves for various instruments: Flutes (Fls. 1,2 and Fl. 3), Oboes (Obs. 1,2), English Horn (E.H.), Clarinets (Cl. 1,2), Bassoon (Bcl.), Bassoons (Bsns. 1,2), Contrabassoon (Cbsn.), Horns (Hns. 1,2 and Hns. 3,4), Trumpets (Tpts. 1,2 and Tpt. 3), Trombones (Tbns. 1,2), Baritone (Btbn.), Tuba, Timpans (Timp.), three Percussion parts (Perc. 1, 2, 3), Harp (Hp.), Cello (Cf.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Cb.). The page features musical notation including notes, rests, and dynamics such as *mf* and *sfz*. A specific performance instruction "pizz. - gliss." is written above the double bass staff near the end of the page.

108

Fls. 1,2
Fl. 3
Obs. 1,2
E.H.
Cl. 1,2
Bcl.
Bsns. 1,2
Cbsn.
Hns. 1,2
Hns. 3,4
Tpts. 1,2
Tpt. 3
Tbns. 1,2
Btbn.
Tuba
Timp.
Perc. 1
Perc. 2
Perc. 3
Hp.
Cfl.
Vln. I
Vln. II
Vla.
Vc.
Cb.

10

f
pp
mf
p

flute
mf
mf
p

10
mf 30
pp
mf
p

mf
mf
mf
p

mf
f
fp
f

div.-sul pont.
arco *div.-sul pont.*
pitiz. - gliss.
p
put down bow
put down bow
mf

accel. a tempo I

114 un poco pesante

Fls. 1,2

Fl.3

Obs. 1,2

E.H.

Cl. 1,2

Bcl.

Bsns. 1,2

Cbsn.

Hns. 1,2

Hns. 3,4

Tpts. 1,2

Tpt. 3

Tbns. 1,2

Btbn.

Tuba

Timp.

Perc.1

Perc.2

Perc.3

Hp.

Cfl.

Vln.I

Vln.II

Vla.

Vc.

Cb.

f

p

pp

mf

piz.

ppp

b.dr.

djimbe

dim.

gun gun k go do k gun gun k pak pak k gun

Fls. 1,2
Fl.3
Obs. 1,2
E.H.
Cl. 1,2
Bcl.
Bsns. 1,2
Cbsn.

Hns. 1,2
Hns. 3,4
Tpts. 1,2
Tpt. 3
Tbns. 1,2
Btbn.
Tuba

Timp.
Perc.1
Perc.2
Perc.3

(time)

Hp.

Cfl.

mp

Vln.I

Vln.II

Vla.

mp

Vc.

mp

Cb.

mp

120

Fls. 1,2
Fl.3
Obs. 1,2
E.H.
Cl. 1,2
Bcl.
Bsns. 1,2
Cbsn.

Hns. 1,2
Hns. 3,4
Tpts. 1,2
Tpt. 3
Tbns. 1,2
Btbn.
Tuba

Timp.
Perc.1
Perc.2
Perc.3

Hp.
Cfl.

Vln.I
Vln.II
Vla.
Vc.
Cb.

Fls. 1,2
Fl.3
Obs. 1,2
E.H.
Cl. 1,2
Bcl.
Bsns. 1,2
Cbsn.
Hns. 1,2
Hns. 3,4
Tpts. 1,2
Tpt. 3
Tbns. 1,2
Btbn.
Tuba
Timp.
Perc.1
Perc.2
Perc.3
Hp.
Cfi.
Vln.I
Vln.II
Vla.
Vc.
Cb.

128

Fls. 1,2

Fl.3

Obs. 1,2

E.H.

Cl. 1,2

Bcl.

Bsns. 1,2

Cbsn.

Hns. 1,2

Hns. 3,4

Tpts. 1,2

Tpt. 3

Tbns. 1,2

Btbn.

Tuba

Timp.

Perc.1

Perc.2

Perc.3

Hp.

Cfl.

Vln.I

Vln.II

Vla.

Vc.

Cb.

p

flutter tongue

pp

toms - yn. mall.

mf pp cresc

gurk k k go do gurk k k go do *cresc*

mf

mp

mp

mp

This page of the musical score covers measures 132, 133, and 134. The instrumentation includes Flutes 1, 2, and 3; Oboes 1, 2; English Horn; Clarinets 1, 2; Bassoon; Contrabassoon; Horns 1, 2, 3, 4; Trumpets 1, 2 and 3; Trombones 1, 2; Tuba; Timpani; Percussion 1, 2, and 3; Harp; Cello; Violin I and II; Viola; Violoncello; and Contrabass. The score is written in 4/4 time with a key signature of two flats. Measure 132 begins with a dynamic of *mf*. In measure 133, dynamics range from *mf* to *sfz*. Measure 134 features a *pp* dynamic for the contrabassoon and a *p* dynamic for the timpani. The harp part includes a *l.v.* (left hand) section in measure 133. The strings play *arco* with *martelé* articulation in measure 133, followed by *gliss.* in measure 134. The percussion parts include complex rhythmic patterns, with Percussion 3 playing triplets. The page number 113 is centered at the bottom, and the title 'Two World Concerto: mvt. III' is at the bottom center.

Fls. 1,2
Fl.3
Obs. 1,2
E.H.
Cl. 1,2
Bcl.
Bsns. 1,2
Cbsn.
Hns. 1,2
Hns. 3,4
Tpts. 1,2
Tpt. 3
Tbns. 1,2
Btbn.
Tuba
Timp.
Perc.1
Perc.2
Perc.3
Hp.
Cfl.
Vln.I
Vln.II
Vla.
Vc.
Cb.

140

Fls. 1,2
Fl. 3
Obs. 1,2
E.H.
Cl. 1,2
Bcl.
Bsns. 1,2
Cbsn.
Hns. 1,2
Hns. 3,4
Tpts. 1,2
Tpt. 3
Tbns. 1,2
Btbn.
Tuba
Timp.
Perc. 1
Perc. 2
Perc. 3
Hp.
Cfl.
Vln. I
Vln. II
Vla.
Vc.
Cb.

144

Fls. 1,2 *pp*

Fl.3 *pp*

Obs. 1,2

E.H.

Cl. 1,2

Bcl.

Bsns. 1,2

Cbsn.

Hns. 1,2

Hns. 3,4

Tpts. 1,2

Tpt. 3

Tbns. 1,2

Btbn.

Tuba

Timp. *mf* *pp*

Perc.1

Perc.2 *f* *p* *mf* *p*
log dr. - yarn mallets

Perc.3 *mf* *p subito*

Hp.

Cf.

Vln.I *f*

Vln.II *f*

Vla. *f* *sfz* *mp*

Vc. *f* *sfz* *mp*

Cb. *f* *mp*

148

Fls. 1,2 *p* *pp*

Fl.3 *p* *pp*

Obs. 1,2

E.H.

Cl. 1,2 *p* *sim.*

Bcl.

Bsns. 1,2

Cbsn.

Hns. 1,2 *pp* *mf* *pp*

Hns. 3,4 *pp* *mf* *pp*

Tpts. 1,2 *pp* *mf* *pp*

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

Tbns. 1,2 *pp* *mf*

Btbn. *pp* *mf*

Tuba *pp* *mf*

Timp. *p* *cresc* *f* *p*

Perc.1

Perc.2 *mf* *log dr.* *f* *p*

Perc.3 *cresc* *mf* *p*

Hp. *mf*

Cfl. *p*

Vln.I *f*

Vln.II *f* *mp*

Vla. *f* *sfz* *mp*

Vc. *f* *sfz* *mp*

Cb. *f* *sfz* *mp*

152

Fls. 1,2
Fl.3
Obs. 1,2
E.H.
Cl. 1,2
Bcl.
Bsns. 1,2
Cbsn.
Hns. 1,2
Hns. 3,4
Tpts. 1,2
Tpt. 3
Tbns. 1,2
Btbn.
Tuba
Timp.
Perc. 1
Perc. 2
Perc. 3
Hp.
Cfl.
Vln. I
Vln. II
Vla.
Vc.
Cb.

156

Fls. 1,2
Fl. 3
Obs. 1,2
E.H.
Cl. 1,2
Bcl.
Bsns. 1,2
Cbsn.

Hns. 1,2
Hns. 3,4
Tpts. 1,2
Tpt. 3
Tbns. 1,2
Btbn.
Tuba

Timp.
Perc. 1
Perc. 2
Perc. 3
Hp.
Cfl.
Vln. I
Vln. II
Vla.
Vc.
Cb.

mf, *f*, *mf*, *pp*, *cresc.*, *f*, *mf*, *pp*, *f*, *mf*, *pp*, *mf*, *pp*, *mf*, *f*, *mf*, *pp*, *mf*, *cresc.*, *f*, *mf*, *pp*, *cresc.*, *f*, *mf*, *pp*, *cresc.*, *f*, *mf*, *pp*, *cresc.*, *f*, *mf*, *pp*, *cresc.*, *f*

sim. tr, *tr*, *tr*, *tr*, *tr*, *tr*

160

Fls. 1,2 *pp* *f*

Fl.3 *pp*

Obs. 1,2

E.H.

Cl. 1,2 *pp*

Bcl.

Bsns. 1,2

Cbsn.

Hns. 1,2 *mf* *senza sord.*

Hns. 3,4 *a2* *mf* *senza sord.*

Tpts. 1,2 *mf* *senza sord.*

Tpt. 3 *mf* *senza sord.*

Tbns. 1,2

Btbn.

Tuba

Timp. *p* *mf*

Perc.1 *wind gong*

Perc.2 *p* *mf* *p* *f*

Perc.3 *p*

Hp.

Cfi.

Vln.I

Vln.II

Vla.

Vc.

Cb.

164

Fls. 1,2 *mf*

Fl. 3 *flute 3* *mf*

Obs. 1,2

E.H.

Cl. 1,2

Bcl.

Bsns. 1,2

Cbsn.

Hns. 1,2

Hns. 3,4

Tpts. 1,2

Tpt. 3

Tbns. 1,2 *mf*

Btbn.

Tuba

Timp.

Perc. 1 *lv.* *mf*

Perc. 2

Perc. 3 *mf* *slide*

Hp.

Cfl.

Vln. I *f* *arco* *mf*

Vln. II *f* *arco* *mf*

Vla. *f* *arco* *mf*

Vc. *f* *arco* *mf*

Cb. *f*

168

Fls. 1,2

Fl. 3

Obs. 1,2

E.H.

Cl. 1,2

Bcl.

Bsns. 1,2

Cbsn.

Hns. 1,2

Hns. 3,4

Tpts. 1,2

Tpt. 3

Tbns. 1,2

Btbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp.

Cfl.

Vln. I

Vln. II

Vla.

Vc.

Cb.

dead stroke +

mf

f

p

mf

mp

f

p

f

pizz.

sfz

173

Fls. 1,2

Fl.3 *picc.*

Obs. 1,2

E.H.

Cl. 1,2

Bcl.

Bsns. 1,2

Cbsn.

Hns. 1,2

Hns. 3,4

Tpts. 1,2

Tpt. 3

Tbns. 1,2

Btbn.

Tuba

Timp.

Perc.1

Perc.2

Perc.3 *large tom-tom*

Hp.

Cfl.

Vln.I

Vln.II

Vla.

Vc.

Cb.

p

f

sfz

fp

ppp

a2

div. a2

sim

arco, div.

snap pizz.

cresc.

leigh bells (low)

ppp

ppp

ppp

ppp

ppp

a tempo primo

176

Fls. 1,2

Fl.3

Obs. 1,2

E.H.

Cl. 1,2

Bcl.

Bsns. 1,2

Cbsn.

Hns. 1,2

Hns. 3,4

Tpts. 1,2

Tpt. 3

Tbns. 1,2

Btbn.

Tuba

Timp.

Perc. 1

Perc. 2 *simile*

Perc. 3

Hp.

Cf.

Vln.I *div.*

Vln.II *mp*

Vla. *(introverted gliss.)* *mf*

Vc. *(introverted gliss.)* *mf*

Cb.

180

Fls. 1,2

Fl.3

Obs. 1,2

E.H.

Cl. 1,2

Bcl.

Bsns. 1,2

Cbsn.

Hns. 1,2

Hns. 3,4

Tpts. 1,2

Tpt. 3

Tbns. 1,2

Btbn.

Tuba

Timp.

Perc.1

Perc.2

Perc.3

Hp.

Cfl.

Vln.I

Vln.II

Vla.

Vc.

Cb.

f

mp

a2

flute

6

y

z

This page of a musical score, numbered 186, contains the following instrument parts:

- Fls. 1,2:** Flute 1 and 2 parts. Both start with a measure of rest, followed by a sixteenth-note run with *f* dynamics. Flute 1 has a *5* fingering indicated.
- Fl. 3:** Flute 3 part, similar to Fls. 1,2 with a *5* fingering.
- Obs. 1,2:** Oboe 1 and 2 parts, both with a measure of rest.
- E.H.:** English Horn part, starting with a measure of rest, then a solo line marked *f*.
- Cl. 1,2:** Clarinet 1 and 2 parts. Clarinet 1 has a sixteenth-note run marked *p* with a *6* fingering.
- Bcl.:** Bass Clarinet part, with a measure of rest.
- Bsns. 1,2:** Bassoon 1 and 2 parts. Bassoon 1 has a solo line marked *f*, transitioning to *mp* in the next measure.
- Cbsn.:** Contrabassoon part, with a measure of rest.
- Hns. 1,2:** Horn 1 and 2 parts, with a measure of rest.
- Hns. 3,4:** Horn 3 and 4 parts, with a measure of rest.
- Tpts. 1,2:** Trumpet 1 and 2 parts, with a measure of rest.
- Tpt. 3:** Trumpet 3 part, with a measure of rest.
- Tbns. 1,2:** Trombone 1 and 2 parts, with a measure of rest.
- Btbn.:** Baritone Trombone part, with a measure of rest.
- Tuba:** Tuba part, with a measure of rest.
- Timp.:** Timpani part, with a measure of rest.
- Perc. 1:** Percussion 1 part. Includes "sizzle cym." marked *pp* and "l.v." (live) marked *mp* with "bell tree".
- Perc. 2:** Percussion 2 part. Includes "slow gliss." marked *p*.
- Perc. 3:** Percussion 3 part. Includes "log dr." (log drum) marked *mp*.
- Hp.:** Harp part, with a measure of rest.
- Cfi.:** Cello part. Starts with a melodic line, then has a *div. a3* section. Ends with *sfz* dynamics.
- Vln. I:** Violin I part. Starts with a melodic line, then has a *p* section, followed by a *fp* section.
- Vln. II:** Violin II part. Starts with a sixteenth-note pattern, then has a *p* section, followed by a *fp* section.
- Vla.:** Viola part. Starts with a melodic line, then has a *div.* section, followed by a *sul pont.* section marked *pp*.
- Vc.:** Violoncello part. Starts with a melodic line, then has a *div.* section, followed by a *sul pont.* section marked *pp*.
- Cb.:** Contrabass part. Starts with a melodic line, then has a *div.* section, followed by a *sul pont.* section marked *pp*.

Fls. 1,2
 Fl.3
 Obs. 1,2
 E.H.
 Cl. 1,2
 Bcl.
 Bsns. 1,2
 Cbsn.

Dynamic markings: *f*, *mp*, *mf*, *p*, *pp*.
 Technical markings: *a2*, *6*, *6*.

Hns. 1,2
 Hns. 3,4
 Tpts. 1,2
 Tpt. 3
 Tbns. 1,2
 Btbn.
 Tuba

Timp.
 Perc. 1
 Perc. 2
 Perc. 3
 Hp

Cfl.
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

Dynamic markings: *sfz*, *ppp*, *sempre*, *p*, *pp*.

192

This page of a musical score includes parts for the following instruments: Flutes (1, 2; 3), Oboes (1, 2), English Horn, Clarinets (1, 2), Bassoon, Contrabassoon, Horns (1, 2; 3, 4), Trumpets (1, 2; 3), Trombones (1, 2), Baritone, Tuba, Timpani, Percussion 1, 2, and 3, Harp, Cello, Violin I, Violin II, Viola, Violoncello, and Double Bass. The score features complex rhythmic patterns with various dynamics such as *p*, *mp*, *cresc.*, *f*, *pp*, and *sfz*. There are also markings for *ord.* and *div.* (divisi). The piece is in 3/4 time and marked *meno mosso*. The page number 195 is in the top right corner, and the rehearsal mark 192 is at the beginning of the first staff.

Cedar flute cadenza

200

Fls. 1,2

Fl.3

Obs. 1,2

E.H.

Cl. 1,2

Bcl.

Bsns. 1,2

Cbsn.

Hns. 1,2

Hns. 3,4

Tpts. 1,2

Tpt. 3

Tbns. 1,2

Btbn.

Tuba

Timp.

Perc.1

Perc.2

Perc.3

Hp.

Cfl.

Vln.I

Vln.II

Vla.

Vc.

Cb.

mf

f

sfz

pp

ord.

sus. cym.

lv.

cadenza-freely

Fls. 1,2
Fl. 3
Obs. 1,2
E.H.
Cl. 1,2
Bcl.
Bsns. 1,2
Cbsn.
Hns. 1,2
Hns. 3,4
Tpts. 1,2
Tpt. 3
Tbns. 1,2
Btbn.
Tuba
Timp.
Perc. 1
Perc. 2
Perc. 3
Hp.
Cfl.
Vln. I
Vln. II
Vla.
Vc.
Cb.

mp
picc.
p
mp
p
triangle
p
sleighbells
p
f
f
p
div.
pizz.
p
fp
cresc.
port.
mf

206

Fls. 1,2

Fl.3

Obs. 1,2

E.H.

Cl. 1,2

Bcl.

Bsns. 1,2

Cbsn.

Hns. 1,2

Hns. 3,4

Tpts. 1,2

Tpt. 3

Tbns. 1,2

Btbn.

Tuba

Timp.

Perc.1

Perc.2

Perc.3
crotales
brass mallets

Hp.

Cfl.

Vln.I

Vln.II

Vla.

Vc.

Cb.

Fls. 1,2
Fl. 3
Obs. 1,2
E.H.
Cl. 1,2
Bcl.
Bsns. 1,2
Cbsn.
Hns. 1,2
Hns. 3,4
Tpts. 1,2
Tpt. 3
Tbns. 1,2
Btbn.
Tuba
Timp.
Perc. 1
Perc. 2
Perc. 3
Hp.
Cfl.

Vln. I
Vln. II
Vla.
Vc.
Cb.