

THE CHAIRMAN DANCES

Foxtrot for Orchestra

JOHN ADAMS
(1985)

♩ = 84-88

Piccolo

1 *mf*

2 *mf*

B♭ Clarinet

1 *p*

2 *mf*

Bassoon

1 *mf staccato*

2 *sim.*

Horn

1 *p*

2 *mf*

Viola

div. *mf*

sim.

Cello

Bass

9

Piccolo

1 *sempre mf*

2 *sempre mf*

Ob.

1 *poco f*

2 *p*

Cl.

1 *p*

2 *sim.*

Bn.

1 *mf*

2 *p*

Fl.

1 *p*

2 *mf*

3 *p*

4 *p*

Trp.

lv. sempre

poco f

sim.

9

La.

poco f

p

poco f

p

T.

f

p

Bass

f

p

*very short and equally pulsed on each quarter

17

Picc. 1 *sempre mf*

Picc. 2 *sempre mf*

Ob. 1 2 *poco f* *p* *poco f* *p* *poco f* *p* *poco f* *p*

Cl. 1 2 *mf* *p* *mf (sub.)* *sim.*

Bn. 1 *mf*

Bn. 2 *mf*

Hn. 1 2 *mf* *p* *mf (subito)* *p*

Hn. 3 4 *mp* *sim.* *p*

Pno. *f Ped. sempre* *f (Ped.)* *sim.* *sim.*

Hp. *sim.*

Glock.* *mf* *sim.* *sim.* *sim.*

Vib. *p* *f* *p* *f* *p* *f* *p*

Vn. 1 *mf* *p* *mf* *mf* *p* *mf* *p* *mf*

Vla. *arco* *pizz.* *sim.* *arco* *(arco)* *sim.*

Vc. *poco f* *p* *poco f* *p* *poco* *p poco f* *ff*

Bass *mf* *p* *mf (subito)* *p*

*Glockenspiel always sounds 15th above written pitch.

34

Picc. 1 *f*

Picc. 2 *f*

Ob. 1 *mf*

Ob. 2 *mf*

Cl. 1 *p*

Cl. 2 *p*

Bn. 1 *p*

Bn. 2 *p*

Hn. 1 *p*

Hn. 2 *p*

Hn. 3 *p*

Hn. 4 *f*

Tpt. 1 *mf* *staccato!*

Tpt. 2 *mf* *staccato!*

Pno. *f (Ped. sempre)*

Hp. *f*

Glock. *mf*

Vib. *p* *f* *f*

Take medium mallets

34

Vn. 1 *f* *f* *f* *P* *f* *P* *f*

Vn. 2 *f* *mf* *f* *P* *f* *P* *f*

Vla. *f* *f* *f* *f* *f* *f* *f*

Vc. *f* *f* *f* *f* *f* *f* *f*

Bass *p* *f* *p*

on the string

on the string

pizz.

42

1
2
1
2

mf *f* *f* *f*

sempre p

1
2
3
4
1
2

p *sim.* *f* *p* *f*

sim. *f* *p* *f*

p senza Ped. secco *f* *p* *f*

To Crotales

1
2

f *mp* *f* *f* *mf*

f (Ped. sempre) *f* *f* *f (Ped.)* *f*

42

1
2

Always on the string *f* *ff* *sim.* *ff* *f* *ff* *f* *ff* *f* *ff* *f*

f *ff* *sim.* *ff* *f* *ff* *f* *ff* *f* *ff* *f*

f *f* *f* *f* *f* *f* *f* *f* *f* *f*

f *f* *f* *f* *f* *f* *f* *f* *f* *f*

f *f* *f* *f* *f* *f* *f* *f* *f* *f*

sim. *f* *div.* *p* *f*

sim. *f* *p* *f*

50

Picc. 1 *sempre f*

Picc. 2 *sempre f*

Ob. 1/2 *f*

Cl. 1 *p*

Cl. 2 *p*

Hrn. 1/2 *p* *f*

Hrn. 3/4 *p* *f*

Tpt. 1/2 *p* *f*

Pno. *p* *f*

Hp. *ff* *sim.*

Crot. *f*

Vib. *f* *sim.*

(long bow strokes, always on the string)

50

Vn. 1 *f* *sempre f* (off the string) *f* *p* *f*

Vn. 2 *p* (off the string) *f* *p* *f*

Vla. *p* *f* *p* *f*

Vc. *f* *sempre f*

Bass *p* *f* *p* *f*

59

1 *f* ———— *f* ———— *f* ———— *f* ———— *f* ———— *f f* *f f* *f*

2 *f* ———— / / / / / / / / / / / / /

1 *mf* ———— / / / / / / / / / / / / /

2 *f* ———— *f* ———— *f* ———— *f f* ———— *f* ———— *f* ———— *f* ———— *f* ———— *f* ————

1 *f* ———— / / / / / / / / / / / / /

2 *f* ———— / / / / / / / / / / / / /

1 *f* ———— / / / / / / / / / / / / / *sim.* / / / / / / / / / / / / /

2 *f* ———— *very short* / / / / / / / / / / / / / *f* ———— *very short* / / / / / / / / / / / / /

1 *f senza Ped.* ———— / / / / / / / / / / / / / *f* ———— / / / / / / / / / / / / /

2 /

1 *f* ———— / / / / / / / / / / / / /

1 *mf* ———— / / / / / / / / / / / / /

2 /

1 /

2 /

59 (div.) *pizz.* *f* ———— *f* ———— *sim.* /

1 /

2 /

(Tutti) *f* ———— /

1 /

2 /

68

Picc. 1 2

Ob. 1 2

Cl. 1 2

Bn. 1 2

Hn. 1 2 3 4

Tpt. 1 2

Trb. 1 2

Pno.

Hp.

Xyl.

Vib.

68

Vn. 1 2

Vla.

Vc.

Bass

76

icc. 1 2

ob. 1 2

Cl. 1 2

no. 1 2

in. 1 2

pt. 1 2

rb. 1 2

no. 1 2

p. 1 2

yl. 1 2

ib. 1 2

Cl. 2 to B. Cl.

sf sf sim.

sempre staccato!

mf

3. 4. 3. 4. mf

sim.

ff

f Ped.

76

no. 1 2

kl. 1 2

ass. 1 2

(pizz.)

f f

f f

pizz. f

(div.)

84

1 To Fl. 1 91 *sim.*
f very short

2 To Fl. 2 *sim.*
f very short

1 Ob.

2

1 Cl. *sim.*
f

2

1 Bn. *sim.*
f

2

1 Hn. *f*

2

3 4

1 Tpt. *f*

2

1 Trb. *f*

2

8 Pno.

Hp. *ff*

Xyl.

Vib. *ff*

W.B. (High) High Wood Block *f*

84

1 91

2 *(pizz.)* *ff*

Vla. *ff*

Vc. *ff*

Bass *mp*
arco
ff pizz. mp

92 *sim.*

1 2

p *f* *p*

sf *sf* *sf* *sf* *sf* *sf*

sim. *p* *f* *p*

p *f* *p*

1. *sf* *sf* *sf* *sf* *sim.*

1. 2. *p* *mf* *p*

8-7 *sf* *sf* *sf* *sf* *sim.*

8-7 *sf* *sf* *sf* *sf* *sim.*

8-7 *sf* *sf* *sf* *sf* *sim.*

8-7 *sf* *sf* *sf* *sf* *sim.*

92 *pizz.*

f *f* *f* *f* *f* *f*

sim. *p* *mf* *p*

arco *sim.* *mf* *p*

pizz. *p* *mf* *p*

101

Fl. 1 2 *p* *sim.* *f* *p* *f*

Ob. 1 2 *sf* *sf sf sf* 2. 1. 2. 1. 2. 1. 2. 1. 2. 1. 2.

Cl. 1 *p* *sim.* *f* *p* *f*

B. Cl. *p* *f*

Bn. 1 2 1. 2. 1. 2. 1. 2. 1. 2. 1. 2. 1. 2. *p* *mf* *p* *mf* *p* *mf*

Hn. 1 *sf* *sim.* *sim.* *sf* *sim.* *sf*

Trb. 1 2 1. 2. 1. 2. 1. 2. 1. 2. 1. 2. 1. 2. *mf* *mf* *p* *mf*

Pno. *sf* *sf sf sf* *sim.* *sf* *sim.* *sf*

Hp. *sf* *sf sf sf* *sim.* *sf* *sim.* *sf*

Xyl. *f* *f f f* *f* *sim.* *f*

W.B. *f* *p* *mf* *pizz.* *p* *mf*

101

Vla. *f* *f f f* *f* *sim.* *f*

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

Bass *(arco)* *p* *mf* *(pizz.)* *p* *mf*

109

To Picc. (Picc.) very short

Musical score for measures 109-118. The score includes staves for Piccolo (Picc.), Flute 1 (1), Flute 2 (2), Clarinet 1 (1), Clarinet 2 (2), Bassoon 1 (1), Bassoon 2 (2), Trumpet 1 (1), Trumpet 2 (2), Trombone 1 (1), Trombone 2 (2), Trombone 3 (3), Trombone 4 (4), and Double Bass (B.).

Key features and dynamics include:

- Picc.:** Starts with *sim.* and *f*, then *p*, *sf*, and *very short* markings.
- Flutes:** Flute 1 has *sf* and *sim.* markings. Flute 2 has *sf* and *sim.* markings.
- Clarinets:** Clarinet 1 has *sf* and *sim.* markings. Clarinet 2 has *sf* and *sim.* markings.
- Bassoons:** Bassoon 1 has *f* and *sim.* markings. Bassoon 2 has *f* and *sim.* markings.
- Trumpets:** Trumpet 1 has *f* and *sim.* markings. Trumpet 2 has *f* and *sim.* markings.
- Trombones:** Trombone 1 has *f* and *sim.* markings. Trombone 2 has *f* and *sim.* markings. Trombone 3 has *f* and *sim.* markings. Trombone 4 has *f* and *sim.* markings.
- Double Bass:** Has *mf* and *p* markings.

Other markings include *8-7* (octave drops), *sim.* (sustained), *sf* (sforzando), *p* (piano), *f* (forte), and *mf* (mezzo-forte).

109

Musical score for measures 109-118. The score includes staves for Piccolo (Picc.), Flute 1 (1), Flute 2 (2), Clarinet 1 (1), Clarinet 2 (2), Bassoon 1 (1), Bassoon 2 (2), Trumpet 1 (1), Trumpet 2 (2), Trombone 1 (1), Trombone 2 (2), Trombone 3 (3), Trombone 4 (4), and Double Bass (B.).

Key features and dynamics include:

- Picc.:** Starts with *pizz.* and *f*, then *p*, *f*, *p*, *f*, and *p* markings.
- Flutes:** Flute 1 has *f* and *pizz.* markings. Flute 2 has *f* and *pizz.* markings.
- Clarinets:** Clarinet 1 has *f* and *sim.* markings. Clarinet 2 has *f* and *sim.* markings.
- Bassoons:** Bassoon 1 has *f* and *sim.* markings. Bassoon 2 has *f* and *sim.* markings.
- Trumpets:** Trumpet 1 has *f* and *sim.* markings. Trumpet 2 has *f* and *sim.* markings.
- Trombones:** Trombone 1 has *f* and *sim.* markings. Trombone 2 has *f* and *sim.* markings. Trombone 3 has *f* and *sim.* markings. Trombone 4 has *f* and *sim.* markings.
- Double Bass:** Has *mf* and *p* markings.

Other markings include *8-7* (octave drops), *sim.* (sustained), *sf* (sforzando), *p* (piano), *f* (forte), and *mf* (mezzo-forte).

117

Musical score for various instruments including Piccolo, Flute, Oboe, Clarinet, Bass Clarinet, Bassoon, Horn, Trumpet, Harp and Piano, Glockenspiel, Xylophone, Wood Block, and Tambourine. The score includes dynamic markings such as *f*, *mp*, *mf*, *sf*, *sim.*, and *ff*, along with performance instructions like "always very short" and "div.". The wood block and tambourine parts include rhythmic patterns and dynamic markings.

117

Musical score for Violin, Viola, Violoncello, and Bass. The Violin part includes the instruction "div." and dynamic markings *f*, *mp*, and *ff*. The Viola part includes the instruction "(pizz.)" and dynamic markings *sf* and *ff*. The Violoncello and Bass parts include dynamic markings *mp*, *f*, and *ff*.

125

Martellato (extremely short)

Fl. 1 & 2, Ob. 1 & 2, Cl. 1, B. Cl., Bn. 1 & 2

sf sf sf sim.

f

f

Martellato (extremely short)

Piano

ff

(Left hand loco)

V.B. & Sn. D.

f

f

125

Vn. 1 & 2, Vla., Vc., Bass

non div. arco sf sim. sf sf sf

arco f

arco Bottom 1/2 f

* Snare Drum should be dampened (cf. with newspaper) and struck with a brush in equally pulsed, flat "slapping" strokes.

134

Fl. 1 2

Ob. 1 2

Cl. 1

B. Cl.

Bn. 1 2

Hr. 2 4

Ipt. 1 2

Trb. 1 2

Pno.

W.B.

Sn. D.

134

Vn. 1 2

Vla.

Vc.

Bass (Bottom 1/2)

div. (arco)

tutti (div.)

f

143

To Picc.

1 2 1 2 1 2

To Picc. Picc. *f* *f*

1 2 1 2

1. 3. *f*

2. 4. (mute in) *f* (mute in) *f*

8

(hard mallet) *f* *f* *f* *sim.*

Sn.D. Tamb. *f* *f* *sim.*

143

1 2

(div.) *sim.*

(div.) *sim.*

sim. *sim.*

151

Picc. 1 2

Ob. 1 2

Cl. 1 *f* *sim.*

B. Cl. *sim.*

Bn. 1 2

Hn. 1 3 2 4 *sim.* *sim.*

Tpt. 1 2 *sim.*

Trb. 1 2 *sim.*

Pno. *g*

Glock. *f* *sim.*

W.B. Ped. B.D. *mf* Ped. B.D.

Sn. D. Tamb.

151

Vn. 1 2

Vla. *poco f*

Vc. *sim.* *sim.* *unis.*

Bass *sim.* *unis.*

Relax tempo slightly (♩ = 152) (in four)

158

1. *p* *secco* *p* *sim.* *p* *p*

2. *p* *secco* *p* *sim.* *p* *p*

1. *p secco* *p* *p*

2. *p secco* *p* *p*

f *Bn. 1* *f* *a2*

f *Bn. 2* *f* *sim.*

f *Bass Cl: change to Cl. 2* *sim.*

1. *f* *staccato*

2. *p staccato*

3. *p staccato*

4. *p staccato*

f legato *Ped.* *sf* *Ped.* *sf* *Ped.* *sim.*

f

Xyl. *p* *p* *p* *sim.*

S.D. High hat *mf*

158

Relax tempo slightly (♩ = 152) (in four)

div. *ff* *f* *sim.* *f* *sf secco* *sf secco* *sf secco* *sf sim.*

div. *ff* *f* *sim.* *f* *sf secco* *sf secco* *sf secco* *sf sim.*

ff *f* *sim.* *f* *sf secco* *sf secco* *sf secco* *sf sim.*

ff *f* *sim.* *f* *sf secco* *sf secco* *sf secco* *sf sim.*

ff *f* *sim.* *f* *sf secco* *sf secco* *sf secco* *sf sim.*

166

166

Picc. 1 2

Ob. 1 2

Cl. 1 2

Bn. 1 2

Hn. 1 2 3 4

Tpt. 1 2

Trb. 1 2

Pno.

Hp.

Sandp. Bl. Xyl.

Hi-hat

Vn. 1 2

Vla.

Vc.

Bass

p

1. p

sim.

a2

1.

2.

sim.

4.

3.

4.

(mutes in)

mf

mf

sim.

mf

mf

sim.

mf

mf

sim.

sim.

Sandpaper Blocks*

f

166

sim.

(arco)

sim.

f

sim.

sim.

sf

sf

sf

sf

sf

* Sandpaper Blocks should be struck briskly together ("off the string") rather than rubbed together in the usual manner.

174

Musical score for measures 174-180, measures 1-2 of a section. The score includes staves for strings (Violins 1 & 2, Violas 1 & 2, Cellos 1 & 2, and Double Basses 1 & 2). Dynamics include *sf* (sforzando) and *f* (forte). The key signature changes from one sharp to two sharps.

Musical score for measures 181-186, measures 3-4 of a section. The score includes staves for strings (Violins 1 & 2, Violas 1 & 2, Cellos 1 & 2, and Double Basses 1 & 2). Dynamics include *f* (forte) and *mf* (mezzo-forte). A "(mute in)" instruction is present for the Violin 1 staff.

Musical score for measures 187-190, measures 1-2 of a section. The score includes staves for strings (Violins 1 & 2, Violas 1 & 2, Cellos 1 & 2, and Double Basses 1 & 2). Dynamics include *mf* (mezzo-forte) and *sim.* (sustained).

Musical score for measures 191-196, measures 3-4 of a section. The score includes staves for strings (Violins 1 & 2, Violas 1 & 2, Cellos 1 & 2, and Double Basses 1 & 2). The instruction *sempre legato* is present. Dynamics include *f* (forte).

Musical score for measures 197-200, measures 1-2 of a section. The score includes staves for strings (Violins 1 & 2, Violas 1 & 2, Cellos 1 & 2, and Double Basses 1 & 2). Percussion parts for "lp. Bl." (low tom), "Cym. B.D." (cymbal and bass drum), and "at" (snare drum) are shown. Dynamics include *f* (forte). The instruction "Crash Cym. Ped. B.D." is present.

174

Musical score for measures 174-180, measures 1-2 of a section. The score includes staves for strings (Violins 1 & 2, Violas 1 & 2, Cellos 1 & 2, and Double Basses 1 & 2). Dynamics include *f* (forte).

Picc. 1 2

Ob. 1 2

Cl. 1 2

Bn. 1 2

Hn. 1 2 3 4

Tpt. 1 2

Trb. 1 2

Timp.

Pno.

Hp.

Xyl.

Sandp. Bl.

Hi-hat

Susp. Cym.

ff *mf* *f*

ff *mf* *f*

ff *mf* *f*

ff *mf* *f*

f *secco* *sim.*

(mute in) *f*

(mute in) *f*

ff *Ped.*

ff

Xyl. *mf*

(To Xyl.) Medium Wood Block

Ped. B.D. *f* *mf* *sf* *mf*

ff *lv. sempre*

Vn. 1 2

Vla.

Vc. 1 2

Bass

ff *mf* *f*

ff *mf* *f*

f *secco* *sim.*

f *secco* *sim.*

f *secco* *sim.*

f *secco* *sim.*

191

To Fl.

To Fl.

Musical score for the first system, measures 191-200. It features multiple staves for woodwinds and strings. Dynamics include *f*, *mf*, and *ff*. Performance markings include *sim.* and *a2 Soli*. The key signature changes from one flat to two flats.

Musical score for the second system, measures 201-210. It includes piano accompaniment with dense chordal textures and woodwind parts. Dynamics range from *mf* to *ff*. Performance markings include *lv.*, *sim.*, and *(mute in) Soli*.

191

Musical score for the third system, measures 211-220. It features woodwind parts with *unis.* markings and piano accompaniment. Dynamics include *f*, *mf*, and *ff*.

202

Fl. 1 *f* *mp* To Picc.

Fl. 2 *ff* *mf* *f* *p* *mp*

Ob. 1 2 *mf* *f* *p*

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

Bn. *mf* *f* *p* 1. 2. *a2* *f*

Hn. 1 2 *mf* *p*

Hn. 3 4 *mf* *mf*

Tpt. 1 2 *mf*

Trb. 1 2 *mf* *f* *p*

Tba. *p*

Timp. *p*

Pno. *(loco)* *mf* *

202

Vn. 1 *mf* *p* *div.* *unis.*

Vn. 2 *mf* *p* *div.* *p* *unis.*

Vla. *f* *p* *div.* *f* *unis.*

Vc. *f* *p* *div.* *f* *unis.*

Bass *pizz.* *mp*

Soli: to the fore

212 214

1 (Picc.) to Fl. 2

mp mf p f *sim.*

3 4 2 1

1. 3. p (a2) (2., 4)

p legato *sim.*

Glock. (metal mallet) i.v. *mf* *p* *sim.*

Susp. sizzle Cym. Castanets *pp*

212 214

1 2

molto cresc. VI. I *sub. p* *sim.*

molto cresc. VI. II *sub. p* *sim.*

p sub. *arco* *f* *mp* *f*

219 *sempre staccato* 221 (a2) *ff* *ff* *fp* *ff* *ff* *f* *f* *sim.* *f* (*sempre forte*)

Fl. 1 2 *f* *ff* *fp* *ff* *ff* *f* *f* *sim.* *f* (*sempre forte*)

Ob. 1 2 *f* *ff* *fp* *ff* *ff* *f* *f* *sim.* *f* (*sempre forte*)

Cl. 1 Cl. 2 to B. Cl. B. Cl. *f* *ff* *fp* *ff* *ff* *f* *f* *sim.* *f* (*sempre forte*)

Bn. 1 2 *sempre staccato* *f* *ff* *fp* *ff* *fp* *ff* *ff* *f* *f* (*sempre forte*)

Hn. 3 4 *sempre staccato* *f* *ff* *f* *ff* *fp* *ff* *ff* *f* *f* (*sempre forte*)

Tba. *f* *ff* *fp* *ff* *fp* *ff* *ff* *f* *f* (*sempre forte*)

Timp. *mf*

Pno. *ff*

Trgl. Xyl. *f*

Claves Hi-hat *f*

Cast. Vib. *f* (*motor off*) *lv.* *lv.*

219 221 *f* *sim.* *f* *Very short and heavily accented* *sim.* *f* *Very short and heavily accented* *f* *Very short and heavily accented*

Vn. 1 *f* *sim.* *f* *Very short and heavily accented*

Vn. 2 *f* *sim.* *f* *Very short and heavily accented*

Vla. *f* *sim.* *f* *Very short and heavily accented*

Vc. 1 2 *f* *sim.* *f* *Very short and heavily accented*

Bass *pizz.* *f*

226 229

1. *f* *sim.*

2. *f* *sim.*

1. *p* *f* *poco f* *f* *f*

1. *f* *ff*

2. *f* *ff*

To Picc. Picc.

1. *p* *f* *poco f* *f* *f*

2. *p* *f* *poco f* *f* *f*

1. *f* *ff*

2. *f* *ff*

mutes in *f* *staccato* *f* *f* *f*

ff

sim. *ff* *ff*

Ch D \flat E \flat F \flat G \flat A \flat B \flat

ff *gliss.* *ff* *gliss.* *ff* *gliss.*

Vib. *f* *lv.*

Glock. *f* *f*

226 229

1. *f* *sim.*

2. *f* *sim.*

1. *f* *ff*

2. *f* *ff*

unis. *pizz.*

arco *f* *ff* *p* *ff* *p* *ff*

Fl. 1
Piccolo
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bn. 1
Bn. 2

sempre staccato

ff

Trp. 1
Trp. 2
Tbn. 1
Tbn. 2
Timp.
Pno.
Hp.

sempre staccato

ff

sim.

(mutes out)

Glock.
Xyl.
Sn. Dr.
Claves
Hi-hat
(H.H.)

ff

p

Ped. Bass Dr. and High Hat

ff

Vn. 1
Vn. 2
Vla.
Vc.
Bass

pizz.

arco

div.

ff

Fl. 1 *ff* (shrill)

Picc. 2 *ff* (shrill)

Ob. 2

Cl. 1

B. Cl.

Bn. 1 2

Hr. 1 3 4

Tpt. 1 2

Trb. 1 2

Tba.

Timp.

Pno. *ff* loco Ped.

Hp. *gliss* *lv.*

Glock. Susp. S. Cym. *Susp. Sizz. Cym.* *cut off on downbeat*

Xyl. *cut off on downbeat*

Sn. D. Hi-hat Ped. B.D.

Vn. 1 2 *ff*

Vla. *ff*

Vc. *ff*

Bass

Suddenly slower $\text{♩} = 76$ (in 4)

1 *p* *delicately* *sim.*

2 Picc. 2 to Fl. 2 *p* *delicately* *sim.*

1 *p* *delicately* *sim.*

B. Cl. *p* *delicately*

1 *p* *delicately* *sim.*

2 *p* *delicately* *sim.*

Hn. 1 2 3 4 *p*

Hp. *p*

Trgl. *delicately* *pp*

Crot. *pp* *pp* *pp* *pp* *pp*

Suddenly slower $\text{♩} = 76$ (in 4)

1 *p* *gliss.** *mf* *p* *mf*

2 *p* *gliss.** *mf* *p* *gliss.** *mf* *p*

Vn. *pizz. (div.)*

2 *pizz. (div.)*

Vla. *pizz. (div.)* *mf*

Vc. *pizz.*

Bass (div.) *p* *lv.* *pizz.* *p*

* Violins: Make glisses towards the end of the beat.

258

1
2
1
2
1
2

Solo
Solo
p

1
2
3
4
1
2

p
sotto voce
p

1
2

1
2

pp
pp
pp

258

1
2
1
2

gliss.
p
mf
p
gliss.
mf
p
gliss.
mf
p
gliss.
mf
p
arco
p
arco sul pont.
p
div. a3
(ord.) p
div. a3

1 2 1 2 1 2

pp p

2. 1. 1. 2.

p (mutes in)

motor on, slow vibrato

Bell Tree *lv.*

Sizzle Cym. (brushes)

pp p

(mutes on)

(mutes on)

(mutes on)

(mutes on)

(mutes on)

(non div.) (div.)

P (lv. sempre)

264

267 Slightly faster (♩ = 88)

1 *poco f* To Picc. Picc. *poco f*

2 *poco f*

1 *poco f*

2 *poco f*

1 *poco f*

2 *poco f*

1 *poco f*

2 *poco f*

1 (mutes in) *mf* very short

2 (mutes in) *mf* very short

8 *mf* very short

very short

(Ped.)

(with Trgl. beater) *lv.*

p

264

267 Slightly faster (♩ = 88)

1 *p* *p* *p* *p* *p* *p* *p* *p*

2 *p* *p* *p* *p* *p* *p* *p* *p*

1 *p* *p* *p* *p* *p* *p* *p* *p*

2 *p* *p* *p* *p* *p* *p* *p* *p*

1 *p* *p* *p* *p* *p* *p* *p* *p*

2 *p* *p* *p* *p* *p* *p* *p* *p*

(div.) *p* secco *pizz.*

mf (*pizz.*)

mf

p col legno battuto

p col legno battuto

Musical score for measures 271-272, staves 1-6. The score is in 4/4 time and features a key signature of two flats. Staves 1-4 are treble clefs, and staves 5-6 are bass clefs. The music consists of eighth and quarter notes with various articulations and dynamics.

Musical score for measures 271-272, staves 7-10. Staves 7-8 are treble clefs with long notes and a dynamic marking of *p*. Staves 9-10 are treble clefs with eighth-note patterns. A dynamic marking of *mf* is present at the start of staff 9.

Musical score for measures 271-272, staves 11-14. Staves 11-12 are grand staves with dense chordal textures. Staves 13-14 are grand staves with long notes and a dynamic marking of *mf*. A dynamic marking of *lv.* is present at the end of staff 14.

Musical score for measures 271-272, staves 15-16. Staff 15 is a grand staff with a dynamic marking of *mf*. Staff 16 is a cymbal line with a dynamic marking of *p sim.* and a *lv.* marking.

Musical score for measures 271-272, staves 17-20. Staves 17-19 are treble clefs with rapid sixteenth-note passages and a dynamic marking of *pp*. Staff 20 is a grand staff with long notes and a dynamic marking of *mp*. A *(div.)* marking is present at the start of staff 20.

273

Fl. 1

Picc. 2

Ob. 2

Cl. 1

Cl. 2

Bn. 1

Bn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Trb. 1

Trb. 2

Pno.

Hp.

Glock.

to Fl.

mf

mp

mf

p

p

(étouf.)

p

Detailed description: This block contains the musical score for measures 273 to 275. The instruments listed on the left are Flute 1, Piccolo, Oboe, Clarinet 1, Clarinet 2, Bassoon 1, Bassoon 2, Horn 1, Horn 2, Horn 3, Horn 4, Trumpet 1, Trumpet 2, Trombone 1, Trombone 2, Piano, Harp, and Glockenspiel. The score shows various musical notations including notes, rests, and dynamic markings. Key markings include 'to Fl.' above the Piccolo staff, 'mf' (mezzo-forte) in the Bassoon and Horn staves, 'mp' (mezzo-piano) in the Horn 1 staff, and 'p' (piano) in the Trombone and Piano staves. The Harp part includes the instruction '(étouf.)' (étouffé) in two places. The Glockenspiel part has a 'p' marking. The music is written in 4/4 time and features a variety of rhythmic patterns and articulations.

273

Vn. 1

Vn. 2

Vla.

Vc.

Bass

(pizz.)

p

Detailed description: This block contains the musical score for measures 273 to 275 for the string section. The instruments listed are Violin 1, Violin 2, Viola, Violoncello (Vc.), and Bass. The Violin and Viola parts feature complex rhythmic patterns with many sixteenth and thirty-second notes, often beamed together. The Violoncello and Bass parts have fewer notes, with the Cello part starting with a 'pizz.' (pizzicato) marking and a 'p' (piano) dynamic. The music is written in 4/4 time.

Musical score for measures 276-285. The score is in 4/4 time and features a variety of instruments including strings, woodwinds, brass, and percussion. The woodwind section includes Flute 2 (Fl. 2), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Bassoon 1 (B. 1), and Bassoon 2 (B. 2). The brass section includes Trumpet 1 (T. 1), Trumpet 2 (T. 2), Trombone 1 (T. 3), Trombone 2 (T. 4), and Trombone 3 (T. 5). The percussion section includes Snare Drum (Sn.), Cymbal (Cym.), and Soft Mallets (soft mallets). The string section includes Violin 1 (V. 1), Violin 2 (V. 2), Viola (V. 3), and Cello (V. 4). The score includes dynamic markings such as *pp*, *p*, and *sim.* (simile). The woodwinds and strings play melodic lines, while the brass and percussion provide harmonic support.

Musical score for measures 286-295. This section continues the orchestral texture from the previous page. The woodwinds and strings play melodic lines, while the brass and percussion provide harmonic support. The score includes dynamic markings such as *pp*, *p*, and *unis.* (unison). The woodwinds play melodic lines, while the strings play a rhythmic accompaniment. The brass and percussion provide harmonic support. The score includes dynamic markings such as *pp*, *p*, and *unis.* (unison).

279

281 Rallentando

Musical score for measures 279-281, measures 1-4 of a section. The score includes staves for strings (Violins 1 & 2, Violas, Cellos, Double Basses), woodwinds (Flutes, Clarinets, Bassoons, Saxophones), brass (Trumpets, Trombones, Euphonium, Tuba), and piano. Dynamics include *p*, *pp*, *mp*, and *p*. Performance instructions include "mutes in Soli", "mutes in", and "mute in".

279

281 Rallentando

Musical score for measures 279-281, measures 5-8 of a section. The score includes staves for strings, woodwinds, brass, and piano. Dynamics include *p*, *pp*, and *mp*. Performance instructions include "arco", "pizz.", and "(very light accents)".

(Rallentando)

Molto rit.

New tempo ♩=92

Gradually accelerate

1 *p* very short

2 *p* very short

1 *p* very short

2 *p* very short

1 *pp*

2 *ppp*

p very short

1 mutes out

2 mutes out

1 mutes out

2 mutes out

pp

p secco

(Rallentando)

Molto rit.

New tempo ♩=92

Gradually accelerate

pp

pp

pp

pp

8

(div.)

arco

arco

arco

p secco

p secco

(mutes off)

(mutes off)

(mutes off)

(mutes off)

289 Gradually accelerate

Fl. 2 change to Picc.

♩ = 132

Fl. 1

1 2
1 2
1 2
1 2
1 2

f
f
f
f
sim.

1 2
3 4
1 2
1 2

(mutes out)
(mutes out)
mf staccato!
mf
f
f

f
sempre Ped.
f

f Ped. sempre
f lv.
(lv.)
(lv.)

289 Gradually accelerate

♩ = 132 (mutes off)

pizz.

1 2
1 2
1 2
1 2

(mutes off)
f pizz.
f
mf (top 1/2)
mf (Bottom 1/2)
Tutti f
f

297 Accel. - - - ♩ = 152 - - - - - ♩ = 160 (steady)

1 *sim.*

2 *f*

1 *sim.*

2 *sim.*

1 *sim.*

2 *sim.*

1 *sim.*

2 *f*

f

1 *sempre*

2 *sempre*

3 *sempre*

4 *sempre*

1 *sim.*

2 *sim.*

staccato

(lv.)

sim.

(no trem.)

To S. Cym.

297 Accel. - - - ♩ = 152 - - - - - ♩ = 160 (steady)

1 *arco*

2 *arco*

3 *arco*

f

f

f

sim.

sim.

sim.

305 306 To Picc.

Musical score for Piccolo and Percussion. The Piccolo part (top staff) features a melodic line with dynamics *ff* and *sim.*. The Percussion part (bottom staff) includes a complex rhythmic pattern with dynamics *ff* and *sim.*. The score is divided into measures 305 and 306.

Musical score for Flute and Bassoon. The Flute part (top staff) has dynamics *ff* and *sim.*. The Bassoon part (bottom staff) has dynamics *f* very short and *mf* very short. The score is divided into measures 305 and 306.

soft sticks
mf

Musical score for Soft Sticks. The part features a rhythmic pattern with dynamics *mf*. The score is divided into measures 305 and 306.

secco *ff*

Musical score for Secco. The part features a rhythmic pattern with dynamics *ff*. The score is divided into measures 305 and 306.

(Left hand is loco)
ff

Musical score for Left hand loco. The part features a rhythmic pattern with dynamics *ff*. The score is divided into measures 305 and 306.

To crotales (metal mallets) Crot. *lv.*
with Vibe Mallets *lv.* To soft sponge mallets *lv.*

Musical score for Crotales and Vibe Mallets. The part features a rhythmic pattern with dynamics *ff* and *lv.*. The score is divided into measures 305 and 306.

305 306

Musical score for Flute and Bassoon. The Flute part (top staff) has dynamics *f* and *div.*. The Bassoon part (bottom staff) has dynamics *f* and *sim.*. The score is divided into measures 305 and 306.

1
2
1
2
1
2
1
2

ff
ff
ff
ff
ff
ff
ff
ff

To Bass Cl.

1
2
3
4
1
2
1
2

f
f
f
f
f
f
f
f

8

(Ped.)

C D E F G A B

gliss.
ff
l.v.

To Xyl.

To Wood Block

To High Hat

1
2
1
2
1
2

ff
ff
ff
ff
ff
ff
ff
ff

unis.

1 *sempre staccato*

2 *sempre staccato*

1 *p* *ff* *p*

2 *p* *ff* *p*

1 *p* *ff* *p*

1. *mf* *f* *mf* *f*

3. *mf* *f* *mf* *f*

1. *mf* *f* *mf* *f*

2. *mf* *f* *mf* *f*

3. *mf* *f* *mf* *f*

4. *mf* *f* *mf* *f*

8

mf *p* *f* *p*

1

2

f *mf* *f*

342

To Fl.

Fl. 1

1. Flute 1 part starting with *f*. Flute 2 part also starting with *f*. Includes *sim.* (sostenuto) markings and dynamic changes to *f* and *p*.

Continuation of the flute parts. Flute 1 has first and second endings marked with 1. *f* and 2. *p*. Flute 2 has first and second endings marked with 3. and 4. *p*.

Continuation of the flute parts. Flute 1 part starts with *p*. Flute 2 part starts with *p*.

Continuation of the flute parts. Flute 1 part starts with *p*. Flute 2 part starts with *pp*. Includes dynamic changes to *f* and *p*.

342

f *espressivo*

Continuation of the flute parts. Flute 1 part starts with *f* *espressivo*. Flute 2 part starts with *mp*. Includes dynamic changes to *mf*.

* (Vn. 2 Divisi) Bottom: Top:

1 2 2 1 2 1 2

f *mf* *f* *p*

a2 *mf*

f *p* *f* *p* *mf*

f *p* *f* *p* *mf*

f *p* *f* *p* *mf*

1 2 3 4 1 2 1

mf very short

mf very short

mf
(mutes out)

8

High-hat

Ped. B. D.

f *p* *f* *p*

sim.

1 2 1 2 1 2

ff *f* *ff* *f*

f

(div.) *pizz.*

off the string *mf*

off the string *mf*

f *mf*

f *mf*

* Vn. 2 Divisi Top: [Musical Notation] Bottom: [Musical Notation]

Musical score for measures 360-369. The score includes parts for Flute 1, Flute 2, Clarinet 1, Clarinet 2, Bassoon 1, Bassoon 2, Trumpet 1, Trumpet 2, Trombone 1, Trombone 2, Trombone 3, Bass, Cymbal, Snare Drum, and Bass Drum. Dynamics include *f*, *mf*, *f*, *pp*, *p*, and *f secco*. Performance instructions include *p*, *very short*, *mutes out*, *To Xyl.*, and *(Hard mallet)*.

Musical score for measures 360-369. The score includes parts for Flute 1, Flute 2, Clarinet 1, Clarinet 2, Bassoon 1, Bassoon 2, Trumpet 1, Trumpet 2, Trombone 1, Trombone 2, Trombone 3, Bass, and Cymbal. Dynamics include *ff*, *mf*, *f*, *mf*, and *f*. Performance instructions include *(arco)*, *pizz.*, *(non div.)*, *sim.*, and *div.*.

To Picc.

1
2
1
2
1
2

To Cl. 2

mf *p* *mf* *pp*

1. *mp* *f* *mp*

1
2
3
4
1
2
1
2

(mute in)

mp *very short* *f* *mp* *sim.*

mf *p* *mf* *pp*

mf *p* *mf* *pp*

8-

pp

f *p* *f* *pp*

mf *pp*

mf *pp*

Sizzle Cym. *f* *lv.*

1
2
1
2
1
2

mf *f*

mf *f*

sim. *pp*

sim.

Musical score for measures 380-415. The score consists of multiple staves. The top two staves (1 and 2) feature melodic lines with *mp* dynamics. The middle staves (1, 2, 1, 2) show accompaniment with *p* dynamics. The bottom staves (1, 2, 3, 4, 1, 2) include rhythmic patterns and chords, with dynamics ranging from *mp* to *p*. A *p2* marking is present in the lower right of the middle section.

Musical score for measures 415-450. This section begins with a *Ped.* (pedal) marking. The top staff has a *f* dynamic. The middle staves feature a *Sizzle Cym.* (sizzle cymbal) marking with a *p* dynamic. The bottom staves continue with rhythmic accompaniment.

Musical score for measures 450-485. The top staves (1 and 2) feature melodic lines with *ff* dynamics. The middle staves (1 and 2) include *arco* markings and *f* dynamics. The bottom staves (1 and 2) show rhythmic accompaniment with *pizz.* (pizzicato) and *div.* (divisi) markings.

394

mf

mf

p

1.

2. mf

1.

p

398

pp

Solo

f

Ped.

Ped.

To Sandpaper Blocks

Sandpaper Blocks

mf

To Snare Dr.

Wood Bl.

p

398

div.

p Top 1/2 only

p Top 1/2 only

mf

mf

p

To Fl. Fl.

mf

Ped.

* Snare with Brushes *P*

pizz.
(non div.)
f

pizz.
(non div.)
f

(*pizz.*)
f

(*pizz.*)
f

pizz.
f

* Snare is played with two wire brushes; left hand does a slow stir, right hand does short staccato strokes.

424

1. *sim.* *pp*

pp

ppp

8- *mf* *Ped.*

D. at B.D. sp. Bl.

424

{ 4 Solo Vns. *ppp* *pizz.* *lv.* *ppp* *ppp*

(Bottom 1/2)

435

8- *mp*

D. hat B.D. (longer strokes) *f f f*

445

Piano: remain at *mp* while percussion gradually gets louder:

D. *gradual cresc.*

hat *gradual cresc.*

B.D. *gradual cresc.*

Bl. *gradual cresc.*

455

D. *(grad. cresc.)*

hat *(grad. cresc.)*

B.D. *f*

Bl. *(grad. cresc.)*

466

D. *ff*

hat *sub. p*

B.D. *ff*

Bl. *ff*

Molto rit.

p

pp

p