

CONDUCTOR SCORE

Lawrence Killian

Celebration

for Orchestra (2018)

No.1 Birthday Treat

No.2 Anniversary

No.3 Jubilee

SCORING

2+1,2,2,2 : 4,3,3,1 : Timps (x3), 2 Percussion*
STRINGS, and Harp**

*Side Drum, Clashed Cymbals, Suspended Cymbal
Bass Drum, Wood Blocks (x3), Triangle

**Optional Harp

N.B. Extra 'bells & whistles' required in No.1 - see (performance notes)

DURATION: Approx. 11 minutes

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Celebration

for Orchestra (2018)

Dedicated to: Jane, Sarah, and Tom

Performance Notes

Commissioned by the Todmorden Symphony Orchestra to celebrate their 100th Anniversary in 2015, Celebration for Orchestra is a suite of music in three movements.

The overall aim of this piece is to provide both the players and the audience with a positively uplifting, and fun musical showcase. The listener is taken on a journey through the various moods and feelings associated with three types of celebration: birthday, anniversary, and jubilee. The music is generally light in character with a subtle blend of the familiar and not so familiar with a few 'cheesy bits' to make you smile in between.

The first piece is '**Birthd**ay** Treat**', a light-hearted look at the fun and games surrounding a birthday party for any age. Opportunity is given within the music to introduce some fun elements. (*See instructions below.)

The second piece in the suite is '**Ann**ivers**ary**', a touching musical tableaux recalling memories of days gone by.

The final piece, '**Jub**ilee****', is exactly that. Full of jubilation, energy, and movement the music is sure to engage the listener from the start. Listen out for musical snippets recalling the musical moods heard in the first two movements.

In this edition (2017) I have made some slight alterations to the balance of themes in the final movement to improve the flow of musical material.

Lawrence Killian, October 2017

Optional Party Poppers in No.1

In the score at bar 28 (figure B) there is the option to involve ad-libitum effects from players in the orchestra. This could include individuals calling out to one another, and exclaiming: "Happy Birthday", "Congratulations", "Well-done" etc. At the same time use of sound effects such as: party poppers, whizz-whistles, and champagne corks popping can all be used to enhance the party effect of the performance.

This is entirely at the discretion of the musical director/ organisers and could suit a wide range of situations. It may be possible, under certain circumstances for example, to include audience participation in the celebrations.

for Jane, Sarah, and Tom

Celebration

No.1 Birthday Treat

Lawrence Killian
Revised 2017

Allegro ♩ = 120

Piccolo *mf* 1st.

Flutes *mf* 1st.

Oboes *mf* 1st.

Clarinets in Bb *mf*

Bassoons 1st.

Horn 1&2 in F *p* (play 2nd time only.)

Horns 3&4 in F *p*

Trumpets 1&2 in Bb

Trumpet 3 in Bb 1st (play 2nd time only.)

Trombones 1&2 *p*

Bass Trombone + Tuba *p*

Timpani *p*

Percussion 1 Wood Blocks (x2) *mf* Triangle *p*

Percussion 2 *mf* *p*

Harp *mp* +,+,+,+ *p*

Allegro ♩ = 120

Violin I *pizz.* *p* (pizz.)

Violin II *mp* *p* (pizz.)

Viola *mp* *p* (pizz.)

Violoncello *mp* *p* (pizz.)

Contrabass *mp* *p* (pizz.)

7

This is a conductor score for a symphony orchestra, starting at measure 7. The score is written in G major (one sharp) and 2/4 time. The instruments are arranged vertically as follows:

- Woodwinds:** Piccolo (Picc.), Flutes (Flts.), Oboes (Obs.), Clarinets (Cls.), Bassoons (Bsns.).
- Brass:** Horns 1 & 3 (Hn. 1&3), Horns 2 & 4 (Hn. 2&4), Trumpets 1 & 2 (Tpt. 1&2), Trumpet 3 (Tpt. 3), Trombones 1 & 2 (Tbn. 1&2), Bass Trombone + Tuba (B. Tbn. + Tba.).
- Percussion:** Timpani (Timp.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2).
- Keyboard:** Harp (Hp.).
- Strings:** Violins I (Vln. I), Violins II (Vln. II), Viola (Vla.), Violoncello (Vc.), Contrabass (Cb.).

Key musical details and dynamics include:

- Woodwinds:** Piccolo and Flutes have melodic lines with accents. Flutes and Oboes have a second ending (*a.2.*) starting in measure 4. Bassoons play a rhythmic accompaniment.
- Brass:** Horns play sustained chords. Trumpets and Trombones have melodic lines with accents. Dynamics range from *mf* to *ff*.
- Percussion:** Timpani plays a rhythmic pattern. Percussion 1 and 2 provide steady accompaniment.
- Keyboard:** Harp plays a rhythmic accompaniment.
- Strings:** Violins and Viola play rhythmic accompaniment. Violoncello and Contrabass provide a bass line.

13 **A**

Picc. *ff*

Flts. *ff*

Obs. *ff*

Cls. *ff*

Bsns. *ff*

Hn. 1&3 (play both times.) *f*

Hn. 2&4 2nd & 4th *f*

Tpt. 1&2 *f*

Tpt. 3 *f*

Tbn. 1&2 *f*

B. Tbn. + Tba. *f*

Timp. *f* Snare Drum *p*

Perc. 1 *f* Bass Drum *fp cresc.*

Perc. 2 *f*

A

Hp. *ff*

Vln. I *ff* arco.

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

This page of a conductor score covers measures 17 through 20. The score is arranged in a standard orchestral layout with the following parts:

- Woodwinds:** Piccolo (Picc.), Flutes (Flts.), Oboes (Obs.), Clarinets (Cls.), Bassoons (Bsns.), Horns 1&3 (Hn. 1&3), Horns 2&4 (Hn. 2&4), Trumpets 1&2 (Tpt. 1&2), Trumpet 3 (Tpt. 3), Trombones 1&2 (Tbn. 1&2), Bass Trombone and Tuba (B. Tbn. + Tba.), and Timpani (Timp.).
- Percussion:** Percussion 1 (Perc. 1) and Percussion 2 (Perc. 2).
- Keyboard:** Harpsichord (Hp.).
- Strings:** Violins I (Vln. I), Violins II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Key musical details include:

- Measure 17:** Starts with a forte (*f*) dynamic. The woodwinds and strings play rhythmic patterns, while the brass provides harmonic support.
- Measure 18:** Continues the rhythmic and harmonic development.
- Measure 19:** Similar to the previous measures, maintaining the *f* dynamic.
- Measure 20:** The score concludes with a first ending (1st.) marked with a forte (*f*) dynamic. The woodwinds and strings play more complex rhythmic figures, and the brass has a more active role.

Dynamic markings such as *f* (forte) and *ff* (fortissimo) are used throughout. Performance instructions like *arco.* (arco) and *pizz.* (pizzicato) are also present, particularly for the string sections.

22

Picc. *ff*

Flts. *ff* a.2.

Obs. *ff* a.2.

Cls. *ff* a.2.

Bsns. *ff* a.2.

Hn.1&3 *f* *ffp*

Hn.2&4 *f* *ffp*

Tpt.1&2 *f* open. *fp*

Tpt.3 *f* open. *fp*

Tbn.1&2 *f* *fp*

B. Tbn. + Tba. *f* a2. *fp* a.2.

Timp. *f* *ff* *f*

Perc.1 *ff* Suspended Cymbals (soft stick)

Perc.2 *f* Bass Drum

Hp. *ff*

Vln. I *ff* div.

Vln. II *ff*

Vla. *ff* arco.

Vc. *ff* arco.

Cb. *ff* arco.

Under the direction of the conductor, use this repeated sequence to introduce 'fun effects' to create a party mood. (See performance notes.)

28 **B**

Picc. *f* a.2.

Flts. *f* a.2.

Obs. *f* a.2.

Cls. *f* a.2.

Bsns. *f* a.2.

B

Hn. 1&3

Hn. 2&4

Tpt. 1&2 *p* *mf* *mp*

Tpt. 3 *p* *mf* *mp*

Tbn. 1&2 *p* *mf* *mp*

B. Tbn. + Tba. *mp*

Timp. *p*

Wood Blocks

Perc. 1 *p* *p* Triangle *mf*

Perc. 2 *p* *mf*

B

Hp. *mp* *f* *mf*

B

Vln. I *p* *mf* div.

Vln. II *p* *mf* div.

Vla. *p* *mf* (pizz.)

Vc. *p* *mp*

Cb.

33

Picc. *f*

Flts. *f*

Obs. *f*

Cls. *f*

Bsns. *f* a.2.

Hn.1&3 *mf* a.2. *f*

Hn.2&4 *f* a.2.

Tpt.1&2 *f*

Tpt.3 *f*

Tbn.1&2 *f* a.2.

B. Tbn. + Tba. *f*

Timp. *p*

Perc.1

Perc.2

Hp.

Vln. I *div.*

Vln. II

Vla.

Vc. *(pizz.)*

Cb. *mp* *(pizz.)* *mp*

Detailed description: This is a conductor score for measures 33 through 37. The score is written for a full orchestra. The woodwind section includes Piccolo, Flutes, Oboes, Clarinets, and Bassoons. The brass section includes Horns (1&3 and 2&4), Trumpets (1&2 and 3), Trombones (1&2), and a combination of Baritone Trombone and Tuba. The percussion section includes Timpani, Percussion 1, and Percussion 2. The keyboard section includes Harp. The string section includes Violins I and II, Viola, Violoncello, and Contrabass. The score features various dynamics such as *f* (forte), *mf* (mezzo-forte), and *p* (piano). There are also performance markings like *div.* (divisi) and *(pizz.)* (pizzicato). The key signature has two sharps (F# and C#), and the time signature is 4/4. The page number 33 is at the top left, and the page number 7 is at the top right.

This page of a conductor score covers measures 38 through 41. The score is written for a full orchestra and includes the following parts:

- Picc.** (Piccolo): Measures 38-41, starting with a dynamic of *f*.
- Flts.** (Flutes): Measures 38-41, including a *div.* (divisi) instruction in measure 39 and a dynamic of *f*.
- Obs.** (Oboes): Measures 38-41, with a dynamic of *f*.
- Cls.** (Clarinets): Measures 38-41, with a dynamic of *f*.
- Bsns.** (Bassoons): Measures 38-41, with a dynamic of *f*.
- Hn. 1&3** (Horn 1 and 3): Measures 38-41, with a dynamic of *f* and a *a.2.* (second ending) instruction in measure 41.
- Hn. 2&4** (Horn 2 and 4): Measures 38-41, with a dynamic of *f* and a *a.2.* instruction in measure 41.
- Tpt. 1&2** (Trumpet 1 and 2): Measures 38-41, with a dynamic of *f*.
- Tpt. 3** (Trumpet 3): Measures 38-41, with a dynamic of *f*.
- Tbn. 1&2** (Tuba 1 and 2): Measures 38-41, with a dynamic of *f*.
- B. Tbn. + Tba.** (Baritone and Tuba): Measures 38-41, with a dynamic of *f*.
- Timp.** (Timpani): Measures 38-41, with dynamics *p*, *fp*, *f*, and *sf*.
- Perc. 1** (Percussion 1): Measures 38-41, with a dynamic of *f*.
- Perc. 2** (Percussion 2): Measures 38-41, with a dynamic of *f*.
- Hp.** (Harp): Measures 38-41, with dynamics *f cresc.*, *gliss.*, *ff*, and *f*.
- Vln. I** (Violin I): Measures 38-41, with dynamics *ff* and *f pizz.* (pizzicato).
- Vln. II** (Violin II): Measures 38-41, with dynamics *ff* and *f pizz.*.
- Vla.** (Viola): Measures 38-41, with a dynamic of *ff*.
- Vc.** (Violoncello): Measures 38-41, with a dynamic of *f*.
- Cb.** (Cello): Measures 38-41, with a dynamic of *f*.

No.2 Anniversary

Lawrence Killian
Revised 2017

Sostenuto ♩ = 60

Flutes *p dolce* *mp*

Oboes 1st solo. *mp*

Clarinets in Bb *p dolce* *mp*

Bassoons *p dolce* *mp*

Horn 1&2 in F 1st solo. *mp*

Horns 3&4 in F

Trumpets 1&2 in Bb

Trumpet 3 in Bb

Trombones 1&2

Bass Trombone + Tuba

Harp *p* *mp*

Violin I **Sostenuto** ♩ = 60
div. *pp (arco)* *p*

Violin II *pp (arco)* *p*

Viola *pp (arco)* *p*

Violoncello *(arco.)* *p*

Contrabass

5 **Andantino** ♩ = 82

Flts. *mf* 1st solo.

Obs. *pp* 1st. *mp*

Cls. *mp*

Bsns. *p*

Andantino ♩ = 82

Hn.1&3 *pp*

Hn.2&4

Tpt.1&2

Tpt.3

Tbn.1&2

B. Tbn. + Tba.

Andantino ♩ = 82

Hp. *pp*

Andantino ♩ = 82

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

Cb. *pp* (*arco*)

The conductor score is organized into several systems, each marked with a rehearsal cue 'C' in a box. The instruments and their parts are as follows:

- Flts. (Flutes):** Part 16, starting with a sixteenth-note run. Dynamics: *f dim.*, *mp*, *mf*, *mp*.
- Obs. (Oboes):** Dynamics: *mf dim.*, *p*, *mf*, *mp*. Includes '1st.' marking.
- Cls. (Clarinets):** Part 16, starting with a sixteenth-note run. Dynamics: *f dim.*, *mp*, *mf*, *mp*. Includes '+ 2nd' and 'a.2.' markings.
- Bsns. (Bassoons):** Dynamics: *mp*.
- Hn. 1&3 (Horn 1 & 3):** Dynamics: *p*, *mf dim.*, *mp*, *mf*. Includes '1st.' marking.
- Hn. 2&4 (Horn 2 & 4):** Dynamics: *p*, *mf dim.*, *mp*. Includes '4th.', '2nd & 3rd. muted.', and '1st.' markings.
- Tpt. 1&2 (Trumpet 1 & 2):** Dynamics: *mp*. Includes 'Cup mute.' marking.
- Tpt. 3 (Trumpet 3):** Dynamics: *mp*. Includes 'Hn.' and 'Cup mute.' markings.
- Tbn. 1&2 (Trombone 1 & 2):** Dynamics: *mp*.
- B. Tbn. + Tba. (Baritone Trombone & Tuba):** Dynamics: *mp*. Includes 'B. Trom.' marking.
- Hp. (Harp):** Dynamics: *mf*, *p*.
- Vln. I (Violin I):** Dynamics: *mf*, *p*.
- Vln. II (Violin II):** Dynamics: *mf*, *p*.
- Vla. (Viola):** Dynamics: *mf*, *p*.
- Vc. (Violoncello):** Dynamics: *mf*, *p*.
- Cb. (Contrabass):** Dynamics: *mf*, *p*.

26

Flts. *p*

Obs. *p*

Cls. *mp* *p*

Bsns. *mp* *p*

Hn. 1&3 *p* open.

Hn. 2&4 *p* open.

Tpt. 1&2 *p* *mp*

Tpt. 3 *p* open. (soli.) *mp*

Tbn. 1&2 *p* a.2.

B. Tbn. + Tba. *p*

Hp. *p*

Vln. I *p* pizz.

Vln. II *p* pizz.

Vla. *p*

Vc.

Cb.

36 **Andante** ♩ = 50 **D** (In 2)

Flts.

Obs.

Cls.

Bsns.

mf

Andante ♩ = 50 **D** (In 2)

Hn. 1&3

Hn. 2&4

Tpt. 1&2

Tpt. 3

Tbn. 1&2

B. Tbn. + Tba.

mf

mp

+B. Trom

Tuba

mp

Andante ♩ = 50 **D** (In 2)

Hp.

Andante ♩ = 50 **D** (In 2)

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

mp

44

E

Flts. *mf*

Obs. a.2. *mf*

Cls. *mf*

Bsns. a.2. *mf*

Hn.1&3 *mf* 1st. +3rd. *mf*

Hn.2&4 *mf*

Tpt.1&2 *mp*

Tpt.3 *mp*

Tbn.1&2 *mp*

B. Tbn. + Tba. *mp* Tba. B.Trb. *f*

Hrp. *mf* ++++

Vln. I *mf* arco.

Vln. II *mf* arco.

Vla. *mf* arco.

Vc. *mf* pizz.

Cb. *mf* pizz.

51

Flts. *f* **F**

Obs. *f* **F** *mp*

Cls. *f* **F**

Bsns. *più f* *f*

Hn. 1&3 1st *più* **F** +3rd. *f* div.

Hn. 2&4 *f*

Tpt. 1&2 *f* **F** *mp*

Tpt. 3 *f*

Tbn. 1&2 + B. Trom. *f* *mp*

B. Tbn. + Tuba. *più f* *f* *mp*

Hp. *più f* **F** *mp* soli.

Vln. I *f* **F** *mp*

Vln. II *f* **F** *mp*

Vla. *più f* *f* *mp* div.

Vc. arco. *più f* *f*

Cb. arco. *più f* *f*

57

G *mp* *rall.* *rit.*

Flts.

Obs.

Cls.

Bsns.

G *rall.* *rit.*

Hn.1&3

Hn.2&4

Tpt.1&2

Tpt.3

Tbn.1&2

B. Tbn. + Tba.

G *rall.* *rit.*

Harp

G *rall.* *rit.*

Vln. I *(Harp cue.) pizz. pp*

Vln. II

Vla. *(Harp cue.) pizz. pp*

Vc. *(Harp cue.) pizz. pp*

Cb. *(Harp cue.) pizz. pp*

Ab
Bb

64 **Sostenuto** ♩ = 60

Flts. *pp dolce* *p*

Obs. *mp* a.2.

Cls. *pp dolce* *p*

Bsns. *pp dolce* *p*

Sostenuto ♩ = 60

Hn.1&3 *p*

Hn.2&4

Tpt.1&2

Tpt.3

Tbn.1&2

B. Tbn. + Tba.

Sostenuto ♩ = 60

Hp. *p* *mp* *E_b*

Sostenuto ♩ = 60 (arco.)

Vln. I *pp* *p*

Vln. II *pp* *p*

Vla. *pp* *p*

Vc. (arco.) *p*

Cb.

69 **H** **Andantino** ♩ = 82

Flts. *mp* 1st.

Obs. *pp* 1st. *mp*

Cls. *mp* 1st.

Bsns. *pp*

H **Andantino** ♩ = 82

Hn.1&3 *pp*

Hn.2&4

Tpt.1&2

Tpt.3

Tbn.1&2

B. Tbn. + Tba.

H **Andantino** ♩ = 82

sol. *p* +++++

Hp.

H **Andantino** ♩ = 82 (arco)

Vln. I *p*

Vln. II *p* pizz.

Vla. *p*

Vc. *p*

Cb. *p* pizz.

80

Flts. *f dim.* *mp* *mf* 1st. *mf*

Obs. *mf dim.* *p* *mf* 1st. *mf*

Cls. *mp* *f dim.* *mp* *mf* 1st. *mf*

Bsns. *mp* *mp*

Hn. 1&3 *p* *mf dim.* *mp*

Hn. 2&4 *p* *mf dim.* *mf* a.2.

Tpt. 1&2 *mp* cup mute.

Tpt. 3 *mp* cup mute.

Tbn. 1&2 *mp* 2nd. *mf* 1st.

B. Tbn. + Tba. *mp* Tbn.

Hp. *mf* *p* *mf*

Vln. I *mf* arco. *p*

Vln. II *mf* arco. *p*

Vla. *mf* *p*

Vc. *mf* arco. *p*

Cb. *mf* *p*

88

Flts.

Obs.

Cls.

Bsns.

f +2nd. *trm* *mp* 1st.

f *trm* *f* *trm*

f

Hn. 1&3

Hn. 2&4

Tpt. 1&2

Tpt. 3

Tbn. 1&2

B. Tbn. + Tba.

B. Trom.

p

Harp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

mp

mp

mp

96 *rall.*

Woodwinds: Picc., Flts., Obs.,Cls.,Bsns. (Dynamics: *p*)

Brass: Hn.1&3, Hn.2&4, Tpt.1&2, Tpt.3, Tbn.1&2, B.Tbn.+Tba. (Dynamics: *p*)

Other: Timp., Perc.1, Perc.2, Hp. (Dynamics: *p*)

Strings: Vln. I, Vln. II, Vla., Vc., Cb. (Dynamics: *p*, *pizz.*, *arco.*, *div.*, *perdendosi*)

Conductor Score
No.3 Jubilee

Lawrence Killian
(Revised 2017)

Allegretto $\text{♩} = 72$

Instrumentation and Dynamics:

- Piccolo:** *ff*, *sfz*
- Flutes:** *ff*, *sfz*
- Oboes:** *ff*, *sfz*
- Clarinets in A:** *ff*, *sfz*
- Bassoons:** *ff*, *sfz*
- Horn 1&2 in F:** *f cresc.*, *ff*, *sfz*, *f*
- Horns 3&4 in F:** *f cresc.*, *ff*, *sfz*, *f*
- Trumpets 1&2 in Bb:** *f*, *ff*, *sfz*, *f*
- Trumpet 3 in Bb:** *f*, *ff*, *sfz*, *f*
- Trombones 1&2:** *f*, *ff*, *sfz*, *f*
- Bass Trombone + Tuba:** *f*, *ff*, *sfz*, *f*
- Timpani:** *f*, *ff*, *sfz*, *f*
- Percussion 1:** Clashed Cymbals
- Percussion 2:** *ff* Bass Drum
- Harp:** *ff*, *gliss.*
- Violin I:** *ff*, *sfz*
- Violin II:** *ff*, *sfz*
- Viola:** *ff*, *sfz*
- Violoncello:** *ff*, *sfz*
- Contrabass:** *f*, *ff*, *sfz*, *f*

6

Picc. *ff* *tr*

Flts. *ff* *tr*

Obs. *ff* *tr*

Cl. *ff* *tr*

Bsns. *ff* *sffp* *sfz*

Hn. 1&3 *sfz*

Hn. 2&4 *sfz*

Tpt. 1&2 *ff* *sffp* *sfz*

Tpt. 3 *ff* *sffp* *sfz*

Tbn. 1&2 *ff* *sffp* *sfz*

B. Tbn. + Tba. *ff* *sffp* *sfz*

Timp. *ff* *sfp cresc.* *sfz*

Perc. 1

Perc. 2 *ff* to Wood Blocks to S.Cymb.

Hp. *gliss.* *gliss.*

Vln. I *tr*

Vln. II *tr*

Vla. *tr*

Vc. *tr*

Cb. *ff* *sffp* *sfz*

11 **J**

Picc. -

Flts. -

Obs. *mf*

Cl. *mf*

Bsns. *mf*

Hn. 1&3 *mf* **J** 1&2

Hn. 2&4 -

Tpt. 1&2 -

Tpt. 3 -

Tbn. 1&2 -

B. Tbn. + Tba. -

Timp. -

Perc. 1 -

Perc. 2 -

Hp. *mp* **J**

Vln. I *mp* **J**

Vln. II *mf*

Vla. *f* *mf*

Vc. *f* *mp*

Cb. *f* *mf*

18 **K**

Picc.

Flts.

Obs.

Cl.

Bsns.

p

K

Hn. 1&3

Hn. 2&4

Tpt. 1&2

Tpt. 3

Tbn. 1&2

B. Tbn. + Tba.

B. Trom.

mf

mf

mf

3&4

mf

f

mf

mf

K

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

f

mf

f

mf

p

25

Picc. Flts. Obs. Cl. Bsns. Hn. 1&3 Hn. 2&4 Tpt. 1&2 Tpt. 3 Tbn. 1&2 B. Tbn. + Tbn. Timp. Perc. 1 Perc. 2 Hp. Vln. I Vln. II Vla. Vc. Cb.

1st. *mf* *f* *espress.*

1st. *mf* *f* *espress.*

3rd. *mf* *f* *espress.*

Tpt. 1 *mf* *f* *espress.*

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

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

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

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

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

31

Picc.

Flts.

Obs.

Cl.

Bsns.

Hn. 1&3

Hn. 2&4

Tpt. 1&2

Tpt. 3

Tbn. 1&2

B. Tbn. + Tba.

Timp.

Perc. 1

Perc. 2

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

più

f

Sus. Cymb. (hard stick)

f

Wood Blocks

f

mf

f

mf

f

mf

f

mp

38 **L**

Picc. *f* 3

Flts. *f* 3

Obs. *f* 3

Cl. *f* 3

Bsns. *f* 3

Hn. 1&3 *f*

Hn. 2&4 *f*

Tpt. 1&2 *f* muted

Tpt. 3 *f*

Tbn. 1&2

B. Tbn. + Tba.

Timp. *f* gliss.

Perc. 1 *mf* (Wood Blocks) *mf* Sus. Cymb. (hard stick)

W.B. 2 *mp*

Hp. *mf*

Vln. I **L** pizz. *mf*

Vln. II *mf* pizz.

Vla. pizz. *mf*

Vc. *mf* pizz.

Cb. *mf*

43

Picc.

Flts.

Obs.

Cl.

Bsns.

Hn. 1&3

Hn. 2&4

Tpt. 1&2

Tpt. 3

Tbn. 1&2

B. Tbn. + Tba.

Timp.

Perc. 1

W.B. 2

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

mf

f

ff

f 3

48

Picc.

Flts.

Obs.

Cl.

Bsns.

Hn. 1&3

Hn. 2&4

Tpt. 1&2

Tpt. 3

Tbn. 1&2

B. Tbn. + Tba.

Timp.

Perc. 1

W.B. 2

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f *3*

ff

f

open

f

gliss.

f

to Clashed Cymbals

mf

to Bass Drum (v.s.)

mp *mp* *f*

sfz

sfz

sfz

sfz

sfz

sfz

54 **M**

Picc. *ff* *tr*[#]

Flts. *ff* *tr*[#]

Obs. *ff* *tr*[#] *mf*

Cl. *ff* *tr*^b *mf*

Bsns. *f cresc.* *ff* *sfp* *sfz* *mf*

Hn. 1&3 **M** 1&3 *f cresc.* *ff* *sfz* *mf*

Hn. 2&4 *f cresc.* *ff* *sfz* *mf*

Tpt. 1&2 *f cresc.* 1. *ff* *sfp* *sfz*

Tpt. 3 *ff* *sfp* *sfz*

Tbn. 1&2 *ff* *sfp* *sfz*

B. Tbn. + Tba. *ff* *sfp* *sfz*

Timp. *ff* *sfp cresc.* *sfz* Tune to: B

Perc. 1 to Snare Drum

W.B. 2 to Wood Blocks

Hp. **M** *ff* *gliss.*

Vln. I **M** *arco.* *ff* *tr*[#]

Vln. II *arco.* *ff* *tr*[#]

Vla. *arco.* *ff* *tr*[#] *mp*

Vc. *arco.* *ff* *tr*[#]

Cb. *ff* *ff* *sfp* *sfz*

59 **N**

Picc. Flts. Obs. Cl. Bsns.

Hn. 1&3 Hn. 2&4 Tpt. 1&2 Tpt. 3 Tbn. 1&2 B. Tbn. + Tba. Timp. Perc. 1 W.B. 2

Hp.

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

mp *mf* *mf*

66

Picc.

Flts.

Obs.
p

Cl.
p

Bsns.
p

Hn. 1&3
p

Hn. 2&4
mf

Tpt. 1&2

Tpt. 3

Tbn. 1&2
mf

B. Tbn.
+ Tba.
mf

Timp.

Perc. 1

W.B. 2

Hp.

Vln. I
p

Vln. II
p

Vla.
p

Vc.
p

Cb.
p

72

Picc.

Flts.

Obs.

Cl.

Bsns.

Hn. 1&3

Hn. 2&4

Tpt. 1&2

Tpt. 3

Tbn. 1&2

B. Tbn. + Tba.

Timp.

Perc. 1

W.B. 2

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

1st.

mf

1st.

mf

1st.

mf

3rd.

mf

a2

mf

1&2

f

3&4

f

f

mf

f

f

f

77 **O**

Picc. *f* *ff* *f*

Flts. *f* *ff* *f*

Obs. *f* *ff* *f*

Cl. *f* *ff* *f*

Bsns. *f*

Hn. 1&3 **O**

Hn. 2&4

Tpt. 1&2

Tpt. 3

Tbn. 1&2

B. Tbn. + Tba. *f*

Timp.

Perc. 1

Perc. 2 Wood Blocks *mf* *ff subito* *mf*

Hp. *f*

Vln. I **O**

Vln. II

Vla.

Vc.

Cb. *f*

This page of the conductor score, numbered 36, covers measures 82 through 85. The score is for a full symphony orchestra and includes the following parts:

- Woodwinds:** Piccolo (Picc.), Flutes (Flts.), Oboes (Obs.), Clarinets (Cl.), Bassoons (Bsns.), Horns 1&3 (Hn. 1&3), Horns 2&4 (Hn. 2&4), Trumpets 1&2 (Tpt. 1&2), Trumpet 3 (Tpt. 3), Trombones 1&2 (Tbn. 1&2), Bass Trombone and Tuba (B. Tbn. + Tba.), and Timpani (Timp.).
- Percussion:** Percussion 1 (Perc. 1) and Percussion 2 (Perc. 2).
- Keyboard:** Harp (Hp.).
- Strings:** Violins I (Vln. I), Violins II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

The score begins at measure 82 with a key signature of two sharps (D major). The woodwinds and strings play a rhythmic pattern of eighth notes, often in triplets. The brass section features a melodic line that moves from a whole note in measure 82 to a more active eighth-note pattern in measures 83-85. The percussion parts provide a steady accompaniment, with Percussion 1 playing a pattern of eighth notes and Percussion 2 playing a pattern of eighth notes with rests. The harp part is mostly silent, with some activity in measure 85. Dynamics include *mf cresc.*, *f*, and *f* with accents. The score concludes in measure 85 with a final chord.

87 **P**

Picc.

Flts.

Obs. *f*

Cl. *f*

Bsns.

p *p* *p*

P

Hn. 1&3

Hn. 2&4

Tpt. 1&2

Tpt. 3

Tbn. 1&2

B. Tbn. + Tba.

Timp.

Perc. 1 4 8

Perc. 2 4 8

P

Hp.

P

Vln. I *fp cresc.* *f*

Vln. II *fp cresc.* *f*

Vla. *fp cresc.* *f*

Vc. *fp cresc.* *f*

Cb. *fp cresc.* *f*

93

Picc. *ff* *f*

Flts. *ff* *f*

Obs. *ff* *f*

Cl. *ff* *f*

Bsns. *ff* *f*

Hn. 1&3 *mf*

Hn. 2&4 *mf*

Tpt. 1&2 *mf*

Tpt. 3 *mf*

Tbn. 1&2 *mf*

B. Tbn. + Tba. *mf*

Timp. *mf*

Perc. 1 *mf*

Perc. 2 *ff subito* *mf*

Harp

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

99

Picc. *sf* *f* 3

Flts. *sf* *f* 3

Obs. *sf* *f* 3

Cl. *sf* *f* 3

Bsns. *sf* *f* 3

Hn.1&3 *f* *sf*

Hn.2&4 *f* *sf*

Tpt.1&2 *f* *sf*

Tpt.3 *f* *sf*

Tbn.1&2 *f* *sf*

B. Tbn. + Tba. *f* *sf*

Timp. *f* *sf* Tune to: A

Perc.1 *f* *sf*

Perc.2 *f* *sf mp*

Hp. *mf*

Vln. I *sf* *f* 3

Vln. II *sf* *mf* pizz.

Vla. *sf* *mf* pizz.

Vc. *sf* *mf* pizz.

Cb. *sf* *mf* pizz.

Q

105

Picc.

Flts.

Obs.

Cl.

Bsns.

Hn. 1&3

Hn. 2&4

Tpt. 1&2

Tpt. 3

Tbn. 1&2

B. Tbn. + Tba.

Timp.

Perc. 1

Perc. 2

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f 3

f 3

ff

muted

f

Tpt. 1

mp

mp

mp

110

Picc. *f* 3

Flts. *f* 3

Obs. *f* 3

Cl. *f* 3

Bsns. *f* 3

Hn. 1&3

Hn. 2&4

Tpt. 1&2

Tpt. 3

Tbn. 1&2

B. Tbn. + Tba.

Timp.

Perc. 1

Perc. 2 *f* *mp*

Hp.

Vln. I *f* 3

Vln. II *mf*

Vla.

Vc.

Cb.

114

Picc. *f* 3 *ff* 3

Flts. *f* 3 *ff* 3

Obs. *f* 3 *ff* 3

Cl. *f* 3 *ff* 3

Bsns. *f* *ff*

Hn. 1&3 *ff* 1&3 3

Hn. 2&4

Tpt. 1&2 *f* open

Tpt. 3 *f* *ff* 3

Tbn. 1&2 *f* a2

B. Tbn. + Tba. *f*

Timp. *mf cresc.*

Perc. 1

Perc. 2 *mp* *mp* *f* *mf*

Hp.

Vln. I 3

Vln. II

Vla.

Vc.

Cb.

118 **R**

Picc. *ff*

Flts. *ff*

Obs. *ff*

Cl. *ff*

Bsns. *ff* *f cresc.*

Hn. 1&3 *ff* *f cresc.*

Hn. 2&4 *ff* *f cresc.*

Tpt. 1&2 *ff* *f* 2. 1.

Tpt. 3 *ff* *f* 2. 1.

Tbn. 1&2 *ff* *f* 2. 1.

B. Tbn. + Tba. *ff* *f*

Timp. *ff* *mf* *ff* *f*

Perc. 1 *ff* *mf* to Clashed Cymbals

Perc. 2 *ff* *mf* to Bass Drum (v.s.)

Hp. *ff*

Vln. I *ff* *f* arco. *ff*

Vln. II *ff* *f* arco. *ff*

Vla. *ff* *f* arco. *ff*

Vc. *ff* *f* arco. *ff*

Cb. *ff* *f* arco. *ff*

124

Picc. *tr[#]*

Flts. *tr[#]*

Obs. *tr[#]*

Cl. *tr^b*

Bsns. *ff* *sffp* *sfz*

Hn. 1&3 *ff* *sfz*

Hn. 2&4 *ff* *sfz*

Tpt. 1&2 *ff* *sffp* *sfz*

Tpt. 3 *ff* *sffp* *sfz*

Tbn. 1&2 *ff* *sffp* *sfz*

B. Tbn. + Tba. *ff* *sffp* *sfz*

Timp. *ff* *sfz* *sfz*
Clashed Cymbals *sfp cresc.*

Perc. 1 *ff*

Perc. 2 *ff*

Hp. *sfz*

Vln. I *tr[#]*

Vln. II *tr^(b)*

Vla. *tr[#]*

Vc. *tr^(b)*

Cb. *ff* *sffp* *sfz* *f*

129 **S**

Picc. -

Flts. -

Obs. *mf*

Cl. *mf*

Bsns. *mf*

S
Hn. 1&3 *mf* 1&3

Hn. 2&4 -

Tpt. 1&2 -

Tpt. 3 -

Tbn. 1&2 -

B. Tbn. + Tba. -

Timp. -

Perc. 1 -

Perc. 2 -

S
Hp. -

S
Vln. I *mp*

Vln. II *mf*

Vla. *mp*

Vc. *mp*

Cb. *mf*

This page of a conductor score covers measures 136 through 141. The score is written for a full orchestra and includes the following parts:

- Picc.** (Piccolo): Rests throughout.
- Flts.** (Flutes): Rests throughout.
- Obs.** (Oboes): Play a sustained note in measure 136, marked *p*.
- Cl.** (Clarinets): Play a sustained note in measure 136, marked *p*.
- Bsns.** (Bassoons): Play a sustained note in measure 136, marked *p*.
- Hn. 1&3** (Horn 1&3): Play a sustained note in measure 136, marked *p*. In measure 140, they play a triplet marked *mf*.
- Hn. 2&4** (Horn 2&4): Play a sustained note in measure 136, marked *p*. In measure 140, they play a triplet marked *mf*.
- Tpt. 1&2** (Trumpet 1&2): Rests in measures 136-139. In measure 140, they play a triplet marked *mf*.
- Tpt. 3** (Trumpet 3): Rests in measures 136-139. In measure 140, they play a triplet marked *mf*.
- Tbn. 1&2** (Tuba 1&2): Rests in measures 136-139. In measure 140, they play a triplet marked *mf*.
- B. Tbn. + Tba.** (Bass Trombone + Tuba): Rests in measures 136-139. In measure 140, they play a triplet marked *mf*.
- Timp.** (Timpani): Play a sustained note in measure 136, marked *p*. Play a sustained note in measure 140, marked *p*.
- Perc. 1 & 2** (Percussion 1 & 2): Rests throughout.
- Hp.** (Harp): Rests throughout.
- Vln. I & II** (Violins I & II): Play a rhythmic pattern starting in measure 136, marked *mp*.
- Vla.** (Viola): Play a rhythmic pattern starting in measure 136, marked *mp*.
- Vc.** (Violoncello): Play a rhythmic pattern starting in measure 136, marked *mp*.
- Cb.** (Cello): Play a sustained note in measure 136, marked *p*.

Measures 136 and 141 are marked with a boxed 'T' (Tutti). Measure 140 features various triplet markings and dynamic changes.

142

Picc.
Flts.
Obs.
Cl.
Bsns.
Hn. 1&3
Hn. 2&4
Tpt. 1&2
Tpt. 3
Tbn. 1&2
B. Tbn. + Tba.
Timp.
Perc. 1
Perc. 2
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

mf

Detailed description: This is a page from a conductor score, page 47, starting at measure 142. The score is for a full orchestra. The woodwind section includes Piccolo, Flutes, Oboes, Clarinets, and Bassoons, all playing a melodic line with accents and a mezzo-forte (*mf*) dynamic. The brass section includes Horns (1&3, 2&4), Trumpets (1&2, 3), Trombones (1&2), and Bass Trombone/Euphonium, which are mostly silent or playing sustained notes. The percussion section includes Timpani, two sets of Percussion 1 and 2, and Harp. The string section includes Violins I and II, Viola, Violoncello, and Contrabass, all playing rhythmic patterns and sustained notes. The score is in a key with three sharps (F#, C#, G#) and a common time signature.

149 U

Picc. -
Flts. -
Obs. -
Cl. -
Bsns. -
Hn. 1&3 -
Hn. 2&4 -
Tpt. 1&2 -
Tpt. 3 -
Tbn. 1&2 -
B. Tbn. + Tba. -
Timp. -
Perc. 1 -
Perc. 2 -
Hp. -
Vln. I -
Vln. II -
Vla. -
Vc. -
Cb. -

Measure 149: Picc. rests. Flts. rests. Obs. rests. Cl. *mf* (1st. 3). Bsns. *mf* (1st. 3). Hn. 1&3 rests. Hn. 2&4 rests. Tpt. 1&2 rests. Tpt. 3 rests. Tbn. 1&2 *mf* (1st. 3). B. Tbn. + Tba. *mf* (Tba. 3). Timp. *pp*. Perc. 1, 2 rests. Hp. rests. Vln. I, II *pp*. Vla. *pp*. Vc. *p*. Cb. *p*.

Measure 150: Picc. rests. Flts. rests. Obs. rests. Cl. *mf* (3). Bsns. *mf* (3) *cresc.*. Hn. 1&3 rests. Hn. 2&4 rests. Tpt. 1&2 rests. Tpt. 3 rests. Tbn. 1&2 *mf* (3). B. Tbn. + Tba. *mf* (3). Timp. *cresc. poco a poco*. Perc. 1, 2 rests. Hp. rests. Vln. I, II *p* *cresc. poco a poco*. Vla. *p* *cresc. poco a poco*. Vc. *cresc. poco a poco*. Cb. *cresc. poco a poco*.

Measure 151: Picc. rests. Flts. *f* (3). Obs. rests. Cl. *f* (3). Bsns. *f* (3). Hn. 1&3 *f* (1st. 3). Hn. 2&4 *mf* *cresc.* (3rd. 3). Tpt. 1&2 *f* (1st. 3). Tpt. 3 rests. Tbn. 1&2 *f* (3). B. Tbn. + Tba. *f* (3). Timp. rests. Perc. 1, 2 rests. Hp. rests. Vln. I, II *f* (3) *tr*. Vla. *mf* (3) *tr*. Vc. *f* (3). Cb. *f* (3).

Measure 152: Picc. rests. Flts. *f* (a.2.). Obs. *f* (1st.). Cl. *f* (+2nd). Bsns. *f* (a.2.) *p* *cresc.* *f* *mf* *cresc.* *f*. Hn. 1&3 *p* *cresc.* *f* *mf* *cresc.*. Hn. 2&4 *p* *cresc.* *f*. Tpt. 1&2 *f* (1st. 2nd.). Tpt. 3 rests. Tbn. 1&2 rests. B. Tbn. + Tba. rests. Timp. rests. Perc. 1, 2 rests. Hp. rests. Vln. I, II *f* (3) *tr*. Vla. *f* (3) *tr*. Vc. *f* *p* *cresc.* *f* *mf* *cresc.* *f*. Cb. *f* *p* *cresc.* *f* *mf* *cresc.* *f*.

158

Picc. *f* *cresc.* *ff* 3 3

Flts. *f* *cresc.* *ff* 3 3

Obs. *f* *cresc.* *ff* 3 3

Cl. *f* *mf* *cresc.* *f* *ff* 3 3

Bsns. *mf* *cresc.* *f* *ff* 3

Hn. 1&3 *f* *mf* *cresc.* *f* *ff* 3 3

Hn. 2&4 *mf* *cresc.* *f* *ff* 3 3

Tpt. 1&2 *cresc.* *ff* 3 3

Tpt. 3 *f* *cresc.* *ff* 3 3

Tbn. 1&2 *fff* 3 3

B. Tbn. + Tba. *fff* *B. Trom.* 3 3

Timp. *ff* *sfz* *sfz* *sfz* *ff* *solo.*

Perc. 1

Perc. 2

Hp. *f* *cresc.* *ff*

Vln. I *cresc.* *ff* *trm*

Vln. II *cresc.* *ff* *trm*

Vla. *f* *cresc.* *ff* *trm*

Vc. *mf* *cresc.* *f* *ff* 3 3

Cb. *mf* *cresc.* *f* *ff* 3 3

165 **V**

Picc. *ff*

Flts. *ff*

Obs. *ff*

Cl. *ff*

Bsns. *ff* *sffp* *sfz* *f* *ff* *sffp*

Hn. 1&3 **V**_{1&3} *ff* 2&4

Hn. 2&4 *ff*

Tpt. 1&2 *ff* *sffp* *sfz* *f* *ff* *sffp*

Tpt. 3 *ff* *sffp* *sfz* *f* *ff* *sffp*

Tbn. 1&2 *ff* *sffp* *sfz* *f* *ff* *sffp*

B. Tbn. + Tba. *ff* *sffp* *sfz* *f* *ff* *sffp*

Timp. *ff* *sfp* *ff*

Perc. 1 *ff* Bass Drum

Perc. 2 *ff*

Harp. *ff*

Vln. I *ff* *tr#*

Vln. II *ff* *tr(b)*

Vla. *ff* *tr#*

Vc. *ff* *tr(b)*

Cb. *ff* *sffp* *sfz* *f* *ff* *sffp*

170

Picc. *tr*

Flts. *tr*

Obs. *tr*

Cl. *tr*

Bsns. *tr*

Hn. 1&3 *sfz* *ff*

Hn. 2&4 *sfz* *ff*

Tpt. 1&2 *sfz* *ff*

Tpt. 3 *sfz* *ff*

Tbn. 1&2 *sfz* *ff*

B. Tbn. + Tba. *sfz* *ff*

Timp. *sfz cresc.* *sfz* *f*

Perc. 1

Perc. 2

Hp. *gliss.* *gliss.* *sfz*

Vln. I *tr* *ff* *sfz*

Vln. II *tr* *ff* *sfz*

Vla. *tr* *ff* *sfz*

Vc. *tr* *ff* *sfz*

Cb. *ff* *sfz*

173

Picc. *ffp cresc.* *sfz*

Flts. *ffp cresc.* *sfz*

Obs. *ffp cresc.* *sfz*

Cl. *ffp cresc.* *sfz*

Bsns. *ffp cresc.* *sfz*

Hn. 1&3 *ffp cresc.* *sfz*

Hn. 2&4 *ffp cresc.* *sfz*

Tpt. 1&2 *ffp cresc.* *sfz*

Tpt. 3 *ffp cresc.* *sfz*

Tbn. 1&2 *ffp cresc.* *sfz*

B. Tbn. + Tba. *ffp cresc.* *sfz*

Timp. *sfz sfz sfp cresc. sfz*

Perc. 1

Perc. 2

Hp.

Vln. I *ffp cresc.* *sfz*

Vln. II *ffp cresc.* *sfz*

Vla. *ffp cresc.* *sfz*

Vc. *ffp cresc.* *sfz*

Cb. *ffp cresc.* *sfz*