

# MORRAINE

FOR ORCHESTRA

LANSING D. MCLOSKEY



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# M O R A I N E

## I N S T R U M E N T A T I O N :

2 FLUTES (2ND DBLS PICCOLO)

2 OBOES

2 CLARINETS IN B,

2 BASSOONS

2 HORNS IN F

2 TRUMPETS (WRITTEN IN C)

2 TROMBONES

1 PERC: [SNARE, PICCOLO SNARE, 3 CONGAS,  
B.DRUM, TAM-TAM, TUBULAR BELLS, CHINESE  
CYMBAL, GLOCKENSPIEL]

1 PIANO

STRINGS

## P E R F O R M A N C E N O T E S :

SCORE IS IN C.

APPROX. DURATION: 12'

ACCIDENTALS HOLD THROUGHOUT THE MEASURE.

♩ = ♪ AT ALL METER CHANGES.

## P E R C U S S I O N N O T A T I O N :

Chinese cym.  
Snares  
Congas  
Bass drum

Tam-tam

**THIS IS A PERUSAL SCORE. LARGER CONDUCTOR'S  
SCORE AVAILABLE UPON REQUEST.**

*MENNESKET ER SOM ET ÅNDEPUST, DETS DAGE SOM EN SVINDENDE SKYGBE.*

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Moraine: a pile of debris, often extending for miles, that marks the farthest advance of a glacier. Moraines are composed of rock fragments ranging from sand & clay to immense boulders transported by glacial ice and left behind when the ice melts.

To start with, *Moraine* is not a Lisztian tone-poem about glaciers or moraines, but rather it explores certain aspects of moraines that I found particularly interesting: The idea of slow, steady movement that is impervious to any surrounding superficial motion no matter how violent; the idea of objects transported from one location, broken up, and left behind; the idea of multiple layers moving together but not in unison; the idea of constant forward and backward motion, repeated on the micro and macro levels - an ongoing process that is never completely finished even when it appears to be; objects standing alone, seemingly out of place, like huge boulders left standing alone on a northern landscape. Perhaps most intriguing is the fact that moraines are quiet monuments to the past - the remnants of a time and landscape from long ago.

However, rather than programmatically depict the movement of rock & ice or paint an arctic landscape in sound, these ideas are only underlying foundations and inspirations for the music. This is immediately apparent from the opening of the piece, which is anything but glacial. Themes and gestures gradually appear; some repeated, some developed, and others broken up and left behind. Meanwhile, underneath is the real "theme:" a slow chord progression that is omnipresent in some form or another, impervious to surrounding objects and carving slowly forward and backwards.

*Moraine* was the First Place winner of the Kenneth Davenport National Competition for Orchestral Works, and co-winner of the Charles Ives Center Orchestral Composition Competition.



Fl. 1  
Fl. 2/Picc  
Ob. 1  
Ob. 2  
Cl. 1  
Cl. 2  
Bn. 1  
Bn. 2  
Hn. 1  
Hn. 2  
Tpt. 1  
Tpt. 2  
Tbn. 1  
Tbn. 2  
Perc.  
Pno.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

4  
ff  
f  
ff  
Glock  
ff  
arco  
ff

Fl. 1

Fl. 2/Picc

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bn. 1

Bn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

7

pizz.

Fl. 1  
Fl. 2/Picc  
Ob. 1  
Ob. 2  
Cl. 1  
Cl. 2  
Bn. 1  
Bn. 2  
Hn. 1  
Hn. 2  
Tpt. 1  
Tpt. 2  
Tbn. 1  
Tbn. 2  
Perc.  
Pno.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

10

8va

arco

10

4

Detailed description: This is a page of a musical score for orchestra and strings, page 10. The score is in 4/4 time and features a variety of instruments. The woodwinds (Flutes, Oboes, Clarinets, Bassoons) and strings (Violins, Viola, Violoncello, Contrabass) are active throughout the page. The percussion and piano parts are also present. The score includes various musical notations such as rests, notes, beams, and slurs. There are also dynamic markings like '8va' and 'arco'. The page number '10' is located at the bottom left, and the page number '4' is at the bottom center.

Fl. 1

Fl. 2/Picc

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bn. 1

Bn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

13

*ff*

*mf*

*mf*



Fl. 1  
 Fl. 2/Picc  
 Ob. 1  
 Ob. 2  
 Cl. 1  
 Cl. 2  
 Bn. 1  
 Bn. 2  
 Hn. 1  
 Hn. 2  
 Tpt. 1  
 Tpt. 2  
 Tbn. 1  
 Tbn. 2  
 Perc.  
 Pno.  
 Vln. I  
 Vln. II  
 Vla.  
 Vc.  
 Cb.

18

*f*

*ff*

*mf*

*f*

*pp*

*ppp sub*

*ppp sub*

*ppp sub*

*ppp sub*

*ppp sub*

*ppp sub*

*pizz.*

*arco*

*ff*

*p*

7

**A** *Tranquillo subito* ♩ = 60

Fl. 1  
20 To Flute

Fl. 2/Picc

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bn. 1

Bn. 2

Hn. 1  
20

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Perc.

**A** *Tranquillo subito* ♩ = 60

Pno.

20 *All Strings: sul tasto, non vibrato, no cresc.*

Vln. I

Vln. II

Vla. *ppp unis*

Vc.

Cb.

20 *n.*



**B** ♩ = 72 *sub*

Fl. 1  
Fl. 2/Picc  
Ob. 1  
Ob. 2  
Cl. 1  
Cl. 2  
Bn. 1  
Bn. 2

Hn. 1  
Hn. 2  
Tpt. 1  
Tpt. 2  
Tbn. 1  
Tbn. 2  
Perc.

*Brass: legato, no cresc*

*pp*

*pp*

*pp*

con sord

*pp*

con sord

*pp*

**B** ♩ = 72 *sub*

Pno.

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

32 *unis*

*sul G*

*sul C*

*sul D*

*unis*

*sul D*

*p*

*p*

*p*

*p*

32



C

Fl. 1  
42

Fl. 2/Picc

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bn. 1

Bn. 2

Hn. 1  
42

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Perc.

C

Pno.

Vln. I  
42

Vln. II

Vla.

Vc.

Cb.

46

Fl. 1

Fl. 2/Picc

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bn. 1

Bn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Perc.

Pno.

46 *tutti* *All strings: ord (still non vibrato)*

Vln. I

Vln. II

Vla.

Vc.

Cb.

46

*mf*

*p*

*pp*

*mp*

*p*

*pp*

*mp*

*pp*

*pp*

*mp*

*ppp*

*con sord*

*sfz > pp*

*sfz > pp*

*sfz > pp*

*div*

*sfz > pp*

*sfz > pp*

*tutti*

*tutti*

50

Fl. 1

Fl. 2/Picc

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bn. 1

Bn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Perc.

Pno.

50

Vln. I *sul A*

Vln. II

Vla.

Vc.

Cb.

50

Detailed description: This page of a musical score covers measures 50 to 53. The woodwind section includes Flutes 1 and 2/Piccobello, Oboes 1 and 2, Clarinets 1 and 2, Bassoons 1 and 2, Horns 1 and 2, Trumpets 1 and 2, and Trombones 1 and 2. The string section includes Violins I and II, Viola, Violoncello, and Contrabass. The Percussion and Piano parts are also present. The score features various dynamics such as *pp*, *p*, *mp*, *mf*, and *ppp*. There are also performance markings like *sul A* for the Violin I part. The page number '50' is printed at the top left and bottom left of the score.



Fl. 1 57

Fl. 2/Picc

Ob. 1 *pp* *mp*

Ob. 2

Cl. 1 *p* 3

Cl. 2

Bn. 1

Bn. 2

Hn. 1 57

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Perc. 3 3 5 5 5

Pno. 57

Vln. I

Vln. II *div*

Vla.

Vc.

Cb. 57 *mp*

61

Fl. 1

Fl. 2/Picc

Ob. 1 *mf*

Ob. 2 *pp* *mp*

Cl. 1 *pp* *p* *mp*

Cl. 2 *pp* *mp* *p*

Bn. 1

Bn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Perc. Chinese cymbal *ppp* *mp* *pp*

Pno.

Vln. I *div* *sul E* *sul A* *f* *pp sub*

Vln. II *sul A* *f* *pp sub*

Vla. *sul D* *f* *pp sub* *unis*

Vc. *f*

Cb.

61

65

Fl. 1

Fl. 2/Picc

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bn. 1

Bn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p* *no cresc*

*mf*

*mp*

*p* *no cresc*

*mf*

*p* *no cresc*

*sul D*

*sul D*

*sul D*

*sul G*

69

Fl. 1

Fl. 2/Picc

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bn. 1

Bn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mp*

*mp*

All brass: breath as necessary and re-enter as smoothly as possible

*ppp no cresc*

*ppp no cresc*

*senza sord*

*ppp no cresc*

*senza sord*

*ppp no cresc*

*senza sord*

*ppp no cresc*

*mf*

*sempre*

*f*

69

73

Fl. 1

Fl. 2/Picc

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bn. 1

Bn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Perc.

Pno.

73

Vln. I

Vln. II

Vla.

Vc.

Cb.

73

*mp* #.

Detailed description: This is a page of a musical score, page 20, showing measures 73 through 76. The score is for a full orchestra and piano. The instruments listed on the left are Flute 1, Flute 2/Piccolo, Oboe 1, Oboe 2, Clarinet 1, Clarinet 2, Bassoon 1, Bassoon 2, Horn 1, Horn 2, Trumpet 1, Trumpet 2, Trombone 1, Trombone 2, Percussion, Piano, Violin I, Violin II, Viola, Violoncello, and Contrabass. The key signature has one flat (B-flat), and the time signature is 4/4. The score begins at measure 73. The Flute 1 and Flute 2/Piccolo parts feature melodic lines with triplets. The Clarinet 2 and Bassoon parts also have melodic lines with triplets. The Horn 1 and Horn 2 parts play sustained notes. The Piano part has chords and some melodic fragments. The Violoncello part has a melodic line starting in measure 76. The page number '73' is written at the beginning of the Flute 1 staff and below the Piano staff. The dynamic marking 'mp' is present at the end of the page.

D

Fl. 1  
77

Fl. 2/Picc

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bn. 1

Bn. 2

Hn. 1  
77

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Perc.

Pno.  
mf

Vln. I  
77 unis pp mfp mf

Vln. II  
77 unis pp mfp mf

Vla.  
pp mfp mf

Vc.  
pp mfp mf

Cb.  
77



85

Fl. 1 *mf*

Fl. 2/Picc *mf*

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bn. 1

Bn. 2

Hn. 1 *ppp*

Hn. 2 *ppp*

Tpt. 1 *ppp*

Tpt. 2 *ppp*

Tbn. 1 *ppp*

Tbn. 2 *ppp*

Perc.

Pno. *f* *mf* *8va*

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

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

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

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

Cb. *mf* *p* *mp* *mf p* *mf*

85

89

Fl. 1

Fl. 2/Picc

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bn. 1

Bn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

89

Detailed description of the musical score: The score is for measures 89-92 of a piece in 3/4 time. The key signature has one flat (B-flat). The woodwinds (Cl. 1 & 2) play a melodic line with triplets and slurs. The brass (Hn., Tpt., Tbn.) plays a rhythmic accompaniment with dynamics ranging from *p* to *mp*. The strings (Vln. I & II, Vla., Vc., Cb.) play a similar rhythmic pattern with dynamics from *mp* to *f*. The piano part features a *ff* chord in measure 90. The percussion part is mostly silent.



**E**

Fl. 1  
Fl. 2/Picc  
Ob. 1  
Ob. 2  
Cl. 1  
Cl. 2  
Bn. 1  
Bn. 2  
Hn. 1  
Hn. 2  
Tpt. 1  
Tpt. 2  
Tbn. 1  
Tbn. 2  
Perc.  
Pno.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

97

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*pp* *mf* *p* *pp* *mf*

*p* *pp* *p*

*p* *pp* *mf* *p* *p*

*mf* *p* *p*

*pp* *mf* *p* *p*

**E**

*p* *poco a poco cresc* *poco a poco cresc* *poco a poco cresc*

*div p* *poco a poco cresc* *poco a poco cresc*

*p* *poco a poco cresc* *poco a poco cresc*

97 *p* *poco a poco cresc*

*accelerando*

*al*

Fl. 1  
101

Fl. 2/Picc

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bn. 1

Bn. 2

Hn. 1  
101<sup>p</sup>

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Perc.

Pno.

Vln. I

Vln. II

Vla.  
*tutti*  
*mp*  
*poco a poco cresc*

Vc.  
*mp*  
*(cresc)*

Cb.  
*mp*  
*(cresc)*

101



Fl. 1  
 Fl. 2/Picc  
 Ob. 1  
 Ob. 2  
 Cl. 1  
 Cl. 2  
 Bn. 1  
 Bn. 2  
 Hn. 1  
 Hn. 2  
 Tpt. 1  
 Tpt. 2  
 Tbn. 1  
 Tbn. 2  
 Perc.  
 Pno.  
 Vln. I  
 Vln. II  
 Vla.  
 Vc.  
 Cb.

108  
 109  
 109

To Piccolo (quick change)  
*p*  
*mp*  
*mp*  
*ff* sempre  
*ff* sempre  
*pp* *ff* *pp* *ff*  
*pp* *ff* *pp* *ff*  
*p* poco a poco cresc  
*ff* sempre  
*f*  
*f*  
*f*

**F**  
**F**  
**F**

109 *f*

113

Fl. 1 *ff*

Fl. 2/Picc *ff*

Ob. 1 *p* *ff*

Ob. 2 *p* *ff*

Cl. 1 *p* *ff*

Cl. 2 *p* *ff*

Bn. 1 *ff*

Bn. 2 *p* *ff*

Hn. 1 *113*

Hn. 2

Tpt. 1 *senza sord* *p* *ff*

Tpt. 2 *senza sord* *p* *ff*

Tbn. 1 *p* *ff*

Tbn. 2 *p* *ff*

Perc. *mf* *cresc*

Pno.

Vln. I *113*

Vln. II *p* *ff*

Vla. *p* *ff*

Vc. *tutti, marcato sempre* *p* *ff*

Cb. *p marcato sempre* *poco a poco cresc*

113p

*poco a poco cresc*

Fl. 1  
116 *p* *ff* *p* *ff*

Fl. 2/Picc  
*p* *ff* *p* *ff*

Ob. 1  
*p* *ff* *p* *ff*

Ob. 2  
*p* *ff* *p* *ff*

Cl. 1  
*p* *ff* *p* *ff*

Cl. 2  
*p* *ff* *p* *ff*

Bn. 1  
*p* *ff* *p* *ff*

Bn. 2  
*p* *ff* *p* *ff*

Hn. 1  
116 *ff* *p* *ff*

Hn. 2  
*ff* *p* *ff*

Tpt. 1  
*p* *ff* *p* *ff*

Tpt. 2  
*p* *ff* *p* *ff*

Tbn. 1  
*p* *ff* *p* *ff*

Tbn. 2  
*p* *ff* *p* *ff*

Perc.  
*f*

Pno.

Vln. I  
116 *p* *ff* *p* *ff*

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

Vla.  
*p* *ff* *p* *ff*

Vc.  
*mf*

Cb.  
*mf*

G

Musical score for orchestra and strings, measures 119-121. The score includes parts for Flutes (Fl. 1, Fl. 2/Picc.), Oboes (Ob. 1, Ob. 2), Clarinets (Cl. 1, Cl. 2), Bassoons (Bn. 1, Bn. 2), Horns (Hn. 1, Hn. 2), Trumpets (Tpt. 1, Tpt. 2), Trombones (Tbn. 1, Tbn. 2), Glockenspiel (Glock), Percussion (Perc.), Piano (Pno.), Violins (Vln. I, Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Key features and dynamics:

- Flutes (Fl. 1, Fl. 2/Picc.):** Play a rapid sixteenth-note pattern with sixteenth rests. Dynamics: *ff*.
- Oboes (Ob. 1, Ob. 2):** Ob. 1 plays the sixteenth-note pattern. Ob. 2 plays a sustained note. Dynamics: *mf*, *ff*, *f*, *ff*, *ff* sempre.
- Clarinets (Cl. 1, Cl. 2):** Play a sustained note. Dynamics: *mf*, *ff*, *f*, *ff*, *ff* sempre.
- Bassoons (Bn. 1, Bn. 2):** Play a sustained note. Dynamics: *mf*, *ff*, *ff*.
- Horns (Hn. 1, Hn. 2):** Hn. 1 plays a sustained note. Hn. 2 plays a sustained note. Dynamics: *f*.
- Trumpets (Tpt. 1, Tpt. 2):** Play a triplet eighth-note pattern. Dynamics: *f*, *ff*.
- Trombones (Tbn. 1, Tbn. 2):** Play a sustained note. Dynamics: *f*.
- Glockenspiel (Glock):** Play a sixteenth-note pattern. Dynamics: *ff*.
- Piano (Pno.):** Play a sixteenth-note pattern. Dynamics: *ff*.
- Violins (Vln. I, Vln. II):** Vln. I plays a sustained note. Vln. II plays a sustained note. Dynamics: *ff* sempre. Vln. II has the instruction *unis*.
- Viola (Vla.):** Play a sixteenth-note pattern. Dynamics: *f*.
- Violoncello (Vc.):** Play a sixteenth-note pattern. Dynamics: *f*.
- Contrabass (Cb.):** Play a sixteenth-note pattern. Dynamics: *f*.

Fl. 1  
122

Fl. 2/Picc

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bn. 1

Bn. 2

Hn. 1  
122

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Perc.

Pno.

Vln. I  
122

Vln. II

Vla.

Vc.

Cb.  
122



Fl. 1

Fl. 2/Picc

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bn. 1

Bn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

129

*mp sempre*

*p sempre*

*pp sempre*

*p*

*mf*

*p*

*tutti*

*v*

*p*

Fl. 1  
135

Fl. 2/Picc

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bn. 1

Bn. 2

Hn. 1  
135

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Perc.

Pno.

135

Vln. I  
*solo lontano*  
*p*

Vln. II

Vla.  
v

Vc.

Cb.  
8

135

Fl. 1  
141

Fl. 2/Picc

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bn. 1

Bn. 2

Hn. 1  
141

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Perc.

Pno.  
*lontano*  
*mp*

Vln. I  
141  
*poco cresc*  
*sempre*

Vln. II

Vla.  
*v*

Vc.

Cb.  
141

Detailed description: This is a page of a musical score, page 37, showing measures 141 through 146. The score is for a full orchestra and strings. The woodwind section includes Flutes 1 and 2/Piccobello, Oboes 1 and 2, Clarinets 1 and 2, Bassoons 1 and 2, Horns 1 and 2, Trumpets 1 and 2, and Trombones 1 and 2. The percussion section is marked with a rest. The piano part has a *lontano* marking and a *mp* dynamic. The string section includes Violins I and II, Viola, Violoncello, and Contrabass. The Violin I part has a *poco cresc* marking and a hairpin crescendo. The score is written in a key with one flat (B-flat) and a 4/4 time signature. The page number 141 is written at the beginning of each staff.

Fl. 1  
147

Fl. 2/Picc

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bn. 1

Bn. 2

Hn. 1  
147

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Perc.

w/hands

*pp*

3

3

Pno.  
147

Vln. I

Vln. II

Vla.  
v

Vc.

Cb.  
8

147

Detailed description: This is a page of a musical score, page 38, showing measures 147 through 150. The score is for a full orchestra and piano. The instruments listed on the left are Flute 1, Flute 2/Piccolo, Oboe 1, Oboe 2, Clarinet 1, Clarinet 2, Bassoon 1, Bassoon 2, Horn 1, Horn 2, Trumpet 1, Trumpet 2, Trombone 1, Trombone 2, Percussion, Piano, Violin I, Violin II, Viola, Violoncello, and Contrabass. The score is written in 4/4 time. Measures 147 and 148 are mostly rests for the woodwinds and strings, with some activity in the bassoons and horns. Measure 149 features a piano part with a triplet of eighth notes and a triplet of sixteenth notes, marked *pp*. The percussion part in measure 149 is marked 'w/hands'. Measure 150 continues the piano part with a triplet of sixteenth notes. The page number '147' is written at the beginning of each staff, and the page number '38' is at the bottom center.

Fl. 1  
151

Fl. 2/Picc

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bn. 1

Bn. 2

Hn. 1  
151

Hn. 2

Tpt. 1  
con sord  
pp

Tpt. 2  
con sord  
pp

Tbn. 1

Tbn. 2  
con sord  
pp  
senza sord

Perc.  
pp  
mf  
p  
To Tubular Bells

Pno.  
151  
mp

Vln. I

Vln. II

Vla.  
v

Vc.

Cb.  
151

This page of a musical score contains measures 155 through 160. The instruments are arranged as follows from top to bottom: Fl. 1, Fl. 2/Picc., Ob. 1, Ob. 2, Cl. 1, Cl. 2, Bn. 1, Bn. 2, Hn. 1, Hn. 2, Tpt. 1, Tpt. 2, Tbn. 1, Tbn. 2, Perc., Pno., Vln. I, Vln. II, Vla., Vc., and Cb. The score is written in a key signature of one flat (B-flat) and a common time signature (C). The woodwinds and brasses are mostly silent, with some activity in the Clarinet 2, Bassoon 1, Bassoon 2, Horn 2, and Trombone 2 parts. The Percussion part has a single measure of activity in measure 158, marked *mf*. The Piano part has a chord in measure 158, also marked *mf*. The strings (Violins, Viola, Violoncello, and Contrabass) play a rhythmic pattern of eighth notes with a fermata in measure 158. The number 155 is printed at the beginning of the first staff and at the bottom left of the page.

160

Fl. 1

Fl. 2/Picc

Ob. 1  
*p sempre*

Ob. 2  
*p sempre*

Cl. 1

Cl. 2

Bn. 1

Bn. 2

Hn. 1  
160

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Perc.  
*mf*

Pno.  
*mf*

Vln. I  
160  
(solo)  
*p*

Vln. II

Vla.  
*v*

Vc.

Cb.

160

Fl. 1  
165

Fl. 2/Picc

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bn. 1

Bn. 2

Hn. 1  
165

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Perc.

Pno.  
*mp*  
*mf*

Vln. I  
*mp*  
*espressivo*  
*f*

Vln. II

Vla.  
*v*

Vc.

Cb.  
8

165

Detailed description: This is a page of a musical score, likely for a symphony or concert overture. It contains 18 staves of music. The instruments are: Flute 1 (Fl. 1), Flute 2/Piccolo (Fl. 2/Picc), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Bassoon 1 (Bn. 1), Bassoon 2 (Bn. 2), Horn 1 (Hn. 1), Horn 2 (Hn. 2), Trumpet 1 (Tpt. 1), Trumpet 2 (Tpt. 2), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Percussion (Perc.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is in 4/4 time. The key signature has two flats (B-flat and E-flat). The page number 165 is written at the beginning of the first staff and at the bottom left. The piano part has dynamics markings of *mp* and *mf*. The Violin I part has markings for *mp*, *espressivo*, and *f*. There are also markings for *sc.* (scordatura) and *v* (pizzicato) in the Viola part.

Fl. 1  
170

Fl. 2/Picc  
*p*

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bn. 1

Bn. 2

Hn. 1  
170

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Perc.

Pno.  
*mf*

Vln. I  
170  
*ff*, *mf*, *sfz*, *p*

Vla.  
*p*

Vc.

Cb.

170

Detailed description: This page of a musical score covers measures 170 to 174. The instruments listed on the left are Flute 1, Flute 2/Piccolo, Oboe 1, Oboe 2, Clarinet 1, Clarinet 2, Bassoon 1, Bassoon 2, Horn 1, Horn 2, Trumpet 1, Trumpet 2, Trombone 1, Trombone 2, Percussion, Piano, Violin I, Viola, Violoncello, and Contrabass. The score is written in a key with one flat (B-flat major or D minor) and a 4/4 time signature. Measure 170 is marked with a first ending bracket. Flute 2/Piccolo and Piano enter in measure 171 with a piano (*p*) dynamic. Flute 1 and Horn 1 have first endings in measure 170. Violin I has dynamics of *ff*, *mf*, *sfz*, and *p* across the measures. Viola has a *p* dynamic in measure 174. The Percussion part is mostly silent, with some light effects in measure 174. The Piano part has a *mf* dynamic in measure 171. The strings (Violoncello and Contrabass) provide a steady accompaniment.

I

Fl. 1  
175  
mp

Fl. 2/Picc  
mp

Ob. 1  
mp

Ob. 2

Cl. 1  
mp

Cl. 2  
p

Bn. 1

Bn. 2

Hn. 1  
175

Hn. 2

Tpt. 1  
senza sord  
p

Tpt. 2  
senza sord  
p

Tbn. 1  
mp > p

Tbn. 2

Perc.  
pp mf p

Pno.  
mf

Vln. I  
175  
tutti  
p

Vln. II  
p

Vla.  
sim.

Vc.  
sim.

Cb.  
180  
And. sempre

180

Fl. 1

Fl. 2/Picc

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bn. 1

Bn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Perc.

Pno.

180

Vln. I

Vln. II

Vla.

Vc.

Cb.

180

185

Fl. 1

Fl. 2/Picc

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bn. 1

Bn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Perc.

Pno.

185

Vln. I

Vln. II

Vla.

Vc.

Cb.

185

*fp*

*ffp*

*ffp*

*fp*

*ffp*

*ffp*

*fp*

*mf*

*fp*

*fp*

*fp*

*fp*

*fp*

*mf*

*sim.*

*mf*

8

**J***accelerando**al*

Fl. 1

Fl. 2/Picc

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bn. 1

Bn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Perc.

Pno.

Vln. I

*div*  
*sul pont*

Vln. II

*div*  
*sul pont*

Vla.

Vc.

Cb.

188

188

188

188

188

188

188

188

188

188

188

188

188

188

188

188

188

188

188

188

188

188

188

188

188

188

188

188

*p**f**p**p**p**p**p**f**f**f**fp**fp**f**mp**mp**p**p**p**p**p**f**p**p**f**p**ff**ff**ff**ff**p**sim.**sim.**sim.**sim.**sim.**sim.**sim.**sim.**sim.**mp*

accl *al*  $\text{♩} = 120$

Fl. 1  
191 *p* *ff* *p* *ff* *mf* *f*

Fl. 2/Picc  
*p* *ff* *p* *ff* *mf* *f*

Ob. 1  
*p* *ff* *p* *ff* *mf* *f*

Ob. 2  
*p* *ff* *p* *ff* *mf* *f*

Cl. 1  
*p* *ff* *p* *ff* *mf* *f*

Cl. 2  
*p* *ff* *p* *ff* *mf* *f*

Bn. 1  
*ff* *p* *ff*

Bn. 2  
*ff* *p* *ff*

Hn. 1  
191 *mf*

Hn. 2  
*mf*

Tpt. 1

Tpt. 2

Tbn. 1  
*mf*

Tbn. 2  
*mf*

Perc.

Pno.  
*accl* *al*  $\text{♩} = 120$

Vln. I  
191 *p* *ff* *p* *ff* *mf* *f* *8<sup>va</sup>*

Vln. II  
*p* *ff* *p* *ff* *mf* *f* *8<sup>va</sup>*

Vla.  
*p* *ff* *p* *ff* *mf* *f* *8<sup>va</sup>*

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

Cb.  
191 *ff* *p* *ff* *f*



*accel*

*al*

Fl. 1  
197 *mf* *p* *ff* *p* *ff*

Fl. 2/Picc  
*mf* *p* *ff* *p* *ff*

Ob. 1  
*mf* *p* *ff* *p* *ff*

Ob. 2  
*mf* *p* *ff* *p* *ff*

Cl. 1  
*mf* *p* *ff* *p* *ff*

Cl. 2  
*mf* *p* *ff* *p* *ff*

Bn. 1  
*ff*

Bn. 2  
*ff*

Hn. 1  
197

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Perc.

*accel*

Pno.  
*al*

Vln. I  
197 *pp* *mf* *pp* *ff*

Vln. II  
*pp* *mf* *pp* *ff*

Vla.  
*pp* *mf* *pp* *ff*

Vc.  
*ff*

Cb.  
*ff*

**K** *Presto ma non troppo* ♩ = 144

*accel*

Fl. 1 200 To Piccolo Piccolo *mp* *ff*

Fl. 2/Picc *mp* *ff*

Ob. 1 *mp* *ff*

Ob. 2 *mp* *ff*

Cl. 1 *mp* *ff*

Cl. 2 *mp* *ff*

Bn. 1 *mp* *mp* *ff*

Bn. 2 *mp* *mp* *ff*

Hn. 1 200 *f*

Hn. 2 *f*

Tpt. 1 *f*

Tpt. 2 *f*

Tbn. 1 *f*

Tbn. 2 *f*

Perc.

*accel*

Pno. *ff*

Vln. I 206 *tutti, unis* *ff sempre*

Vln. II *tutti, unis* *p* *mp* *ff* *ff sempre*

Vla. *mf* *ff*

Vc. *mp* *mf* *ff* *ff sempre*

Cb. *mp* *mf* *ff* *ff sempre*

200

Fl. 1  
203

Fl. 2/Picc

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bn. 1

Bn. 2

Hn. 1  
203

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Perc.

Pno.  
*ff*

Vln. I

Vln. II

Vla.

Vc.  
*pizz.*

Cb.  
*pizz.*

203

Fl. 1  
206

Fl. 2/Picc

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bn. 1

Bn. 2

Hn. 1  
206

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Perc.

Pno.

Vln. I  
206

Vln. II

Vla.

Vc.  
arco

Cb.  
arco

206







N

Maestoso

220

Fl. 1 *ff*  $\#P$

Fl. 2/Picc *ff*

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bn. 1

Bn. 2

Hn. 1 *ffp*  $\rightarrow$  *fff*

Hn. 2 *ffp*  $\rightarrow$  *fff*

Tpt. 1 *ffp*  $\rightarrow$  *fff*

Tpt. 2 *ffp*  $\rightarrow$  *fff*

Tbn. 1 *ffp*  $\rightarrow$  *fff*

Tbn. 2 *ffp*  $\rightarrow$  *fff*

Perc. Tam *ff*

Pno. *Maestoso*

Vln. I *fff* *sim.*

Vln. II

Vla. *ff*

Vc. *fff*

Cb. *fff* arco

220

O

Fl. 1  
223 *ff*

Fl. 2/Picc  
*ff*

Ob. 1  
*ff*

Ob. 2  
*ff*

Cl. 1  
*ff*

Cl. 2  
*ff*

Bn. 1  
*ff*

Bn. 2  
*ff*

Hn. 1  
223 *ff*

Hn. 2  
*ff*

Tpt. 1  
*ff*

Tpt. 2  
*ff*

Tbn. 1  
*ff*

Tbn. 2  
*ff*

Perc.  
*ff*

Pno.  
223 *sempre*

Vln. I  
*ff*

Vln. II  
*ff*

Vla.  
*ff*

Vc.  
*div*  
*ff*

Cb.  
*ff*

223 *ff*

Fl. 1  
226

Fl. 2/Picc

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bn. 1

Bn. 2

Hn. 1  
226

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Perc.

Pno.  
226

Vln. I

Vln. II

Vla.

Vc.

Cb.

Fl. 1  
229

Fl. 2/Picc

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bn. 1

Bn. 2

Hn. 1  
229

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Perc.

Pno.

Vln. I  
229

Vln. II

Vla.

Vc.

Cb.

229

Fl. 1  
Fl. 2/Picc  
Ob. 1  
Ob. 2  
Cl. 1  
Cl. 2  
Bn. 1  
Bn. 2  
Hn. 1  
Hn. 2  
Tpt. 1  
Tpt. 2  
Tbn. 1  
Tbn. 2  
Perc.  
Pno.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

232  
6/16  
9/16  
P  
pizz.  
232  
2

Fl. 1  
235

Fl. 2/Picc

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bn. 1

Bn. 2

Hn. 1  
235

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Perc.

Pno.  
235

Vln. I  
*sub sempre arco*

Vln. II

Vla.

Vc.

Cb.  
2

235

This musical score page contains measures 238 through 241 for a large orchestra. The instruments are arranged as follows from top to bottom:

- Fl. 1
- Fl. 2/Picc.
- Ob. 1
- Ob. 2
- Cl. 1
- Cl. 2
- Bn. 1
- Bn. 2
- Hn. 1
- Hn. 2
- Tpt. 1
- Tpt. 2
- Tbn. 1
- Tbn. 2
- Perc.
- Pno.
- Vln. I
- Vln. II
- Vla.
- Vc.
- Cb.

Measure 238 includes a rehearsal mark. The woodwinds and brass play a rhythmic pattern of eighth notes with various accidentals. The strings play a steady eighth-note accompaniment. The percussion part features a consistent eighth-note pattern. The piano accompaniment consists of chords and single notes. The violins and violas play a melodic line with eighth notes, while the cellos and double basses play a similar line with some double stops. The page number 238 is printed at the bottom left.

**Q** *Tranquillo*

$\text{♩} = 66 \text{ sub}$

Fl. 1  
241

Fl. 2/Picc

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bn. 1

Bn. 2

Hn. 1  
241

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Perc.

Pno.

$\text{♩} = 66 \text{ sub}$

Vln. I  
241  
*div*  $\text{V}$   
*(ff)*  
*(no trem)*  
*staggered bowing*

Vln. II  
*div*  
*sul pont*  
*pp non vibrato, no cresc.*

Vla.  
*div*  
*sul pont*  
*pp non vibrato, no cresc.*

Vc.  
*div*  
*sul pont*  
*pp non vibrato, no cresc.*

Cb.  
3  
2  
2

Fl. 1  
245

Fl. 2/Picc

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bn. 1

Bn. 2

Hn. 1  
245

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Perc.

Pno.

Vln. I  
245 *very slow gliss*  $\text{E}^{\flat}$  *faster gliss*  $\text{E}^{\flat}$   $\blacktriangle$  *n.*

Vln. II

Vla.

Vc.

Cb.

245

R

Rit - - - molto - - -

Fl. 1  
249

Fl. 2/Picc

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bn. 1

Bn. 2

Hn. 1  
249

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Perc.

Pno.

Rit - - - molto - - -

Vln. I  
249 *solo sul pont* *ord* *pp* *mf* *mf* *mp* *mf* *sf*  
*gl. altri sul pont* *sub* *passionato* *3* *3* *3* *3* *3*

Vln. II  
*pp* *unis* *n.*

Vla.  
*solo ord* *mf* *sub* *f*

Vc.  
*solo pizz.* *mf* *n.* *3* *3* *3* *3* *3*

gli altri (div) *f*

Cb.  
*sul pont* *pp* *n.*