

IV. with vigor (and eccentricity) ♩ = ca. 112 / ♩ = ca. 168

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Fl. *f* *pp* *f*

Ob. *ff*

Cl. *ff*

Bsn. *f* *pp* *ff*

Hn. *f*

Tpt. *f*

Tbn. *f*

Tub. B. *f*

Pno. *f*

IV. with vigor (and eccentricity) ♩ = ca. 112 / ♩ = ca. 168

Vln. I *f* *ord.* *p* staccato, sul pont. *f* *ord.*

Vln. II *f* *ord.* *pp* staccato, sul pont. *f* *ord.*

Vla. *f* *ord.* *pp* staccato, sul pont. *f* *ord.*

Vc. *f* *ord.* *pp* staccato, sul pont. *pizz.* *f* *arco*

Db. *f* *mp* *f*

146

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tub. B.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

mp

flt.

p

mp stacc., sul pont.

mp stacc., sul pont.

mp stacc., sul pont.

mp stacc., sul pont.

pizz.

mp

p

151 **O**

Fl. *f*

Ob.

Cl.

Bsn. *ff*

Hn.

Tpt.

Tbn.

Tub. B.

Pno.

Vln. I *f* *ord.*

Vln. II *f* *ord.*

Vla. *f* *ord.*

Vc. *f* *ord.*

Db. *f* *arco*

molto rit.

156 **a tempo** ♩ = ca. 112 / ♩ = ca. 168

P rit. Slower ♩ = ca. 80

Fl. *mp*

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

Bsn. *mp* *p* *pp* *mp*

a tempo ♩ = ca. 112 / ♩ = ca. 168

P rit. Slower ♩ = ca. 80

Vln. I *mf stacc.* *sul pont.*

Vln. II *mf stacc.* *sul pont.*

Vla. *mf stacc.* *sul pont.*

Vc. *mf stacc.* *sul pont.* *ord.* *mf* *p*

Db. *mf stacc.* *sul pont.* *ord.* *p*

rit. $\text{♩} = \text{ca. } 168 / \text{♩} = \text{ca. } 112$ **Q**

162

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

Tam-tam

Tubular Bells

p *f* *mp* *mf*

This image shows a page from a musical score, specifically measures 166 through 170. The page number "166" is at the top left. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Percussion (Perc.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The music is written in G major (one sharp) and common time (C). Measures 166 and 167 are in 8/8 time, while measures 168, 169, and 170 are in 4/4 time. The score features various dynamics such as *f*, *ff*, and *p*. A large diagonal watermark reading "PERUSALPHAMUSIC.COM" is overlaid across the entire page.

V. Meditative, with rubato ♩ = ca. 72

171

Fl. *p e sempre legatissimo*

Cl. *p e sempre legatissimo*

Mar. *mp sempre*
V. Meditative, with rubato ♩ = ca. 72
Marimba (soft mallets)

Pno. *mp*

Vln. I *p n.v.*

Vln. II *p n.v.*

Vla. *p n.v.*

Vc. *p n.v.*

174

Fl.

Cl.

Mar.

Pno.

Vln. I

Vln. II

Vla.

Vc.

R

R

R

177

Fl.

Cl.

Mar.

Vln. I

Vln. II

Vla.

Vc.

Db.

p n.v.

PERUSAL SCORE

180

Fl.

Cl.

Hn.

Mar.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

S

S

S

sord.

p

mf

mp

p

p

p

[illegible]

186

Fl. *(sempre p)*

Ob. *mp*

Cl. *(sempre p)*

Bsn. *mp*

Hn. *mp*

Tpt. *mp*

Tbn. *mp*

Mar.

Pno. 3

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Db. *mp*

Detailed description of the musical score: The score is for a full orchestra. Measures 186 and 187 show the Flute and Clarinet playing a continuous sixteenth-note pattern, marked *(sempre p)*. The Oboe, Bassoon, Horn, Trumpet, Trombone, Viola, Violoncello, and Double Bass play sustained notes, each with a crescendo leading into measure 188 and a decrescendo following. The Maracas play a steady rhythm. In measure 188, the Piano plays a triplet of eighth notes. The Violin I and Violin II parts also play sustained notes with dynamic markings.

[illegible]

192

Fl.

Cl.

Bsn.

Hn.

Tpt.

Mar.

Vln. I

Vln. II

Vla.

Vc.

Db.

PERUSAL SCORE

195

Fl.

Cl.

Mar.

Pno.

mp

Vln. I

Vln. II

Vla.

Vc.

PERUSAL SCORE

198 *poco rit.*

Fl.

Cl.

Mar.

Pno. *u.c.* 3 *pp* *poco rit.*

Vln. I

Vln. II

Vla.

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