

Matthew Shlomowitz

Glücklich, Glücklich, Freude, Freude

for keyboardist and orchestra

2019

Duration: 20 minutes

Commissioned by Südwestrundfunk

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First performed at Donaueschinger Musiktage on 18 October 2019 by Mark Knoop (soloist),
Emilio Pomarico (conductor) and the SWR Symphony Orchestra.

The title is taken from the Ren and Stimpy song *Happy Happy Joy Joy*, here translated to expand associations towards classical music history and in particular Beethoven's chorale setting of Schiller's *An die Freude*. The piece alludes to an array of joyful music and positive emotional states, like: enthusiasm, idealised forms of contentment, ecstasy, frenzied excitement and collective euphoria.

Acknowledgements

My thanks to Jennifer Walshe, Øyvind Torvund and Thomas Meadowcroft for looking at drafts of this piece and providing extremely helpful comments. My thanks to Kirsten Shlomowitz for patiently answering my many questions about writing for orchestra, and Matthew Coorey for making a number of excellent suggestions about expression and articulation markings. And most of all, my deepest gratitude to Mark Knoop for his wide-ranging help throughout the process on creative matters, orchestration and guidance on notation and score presentation.

Instrumentation

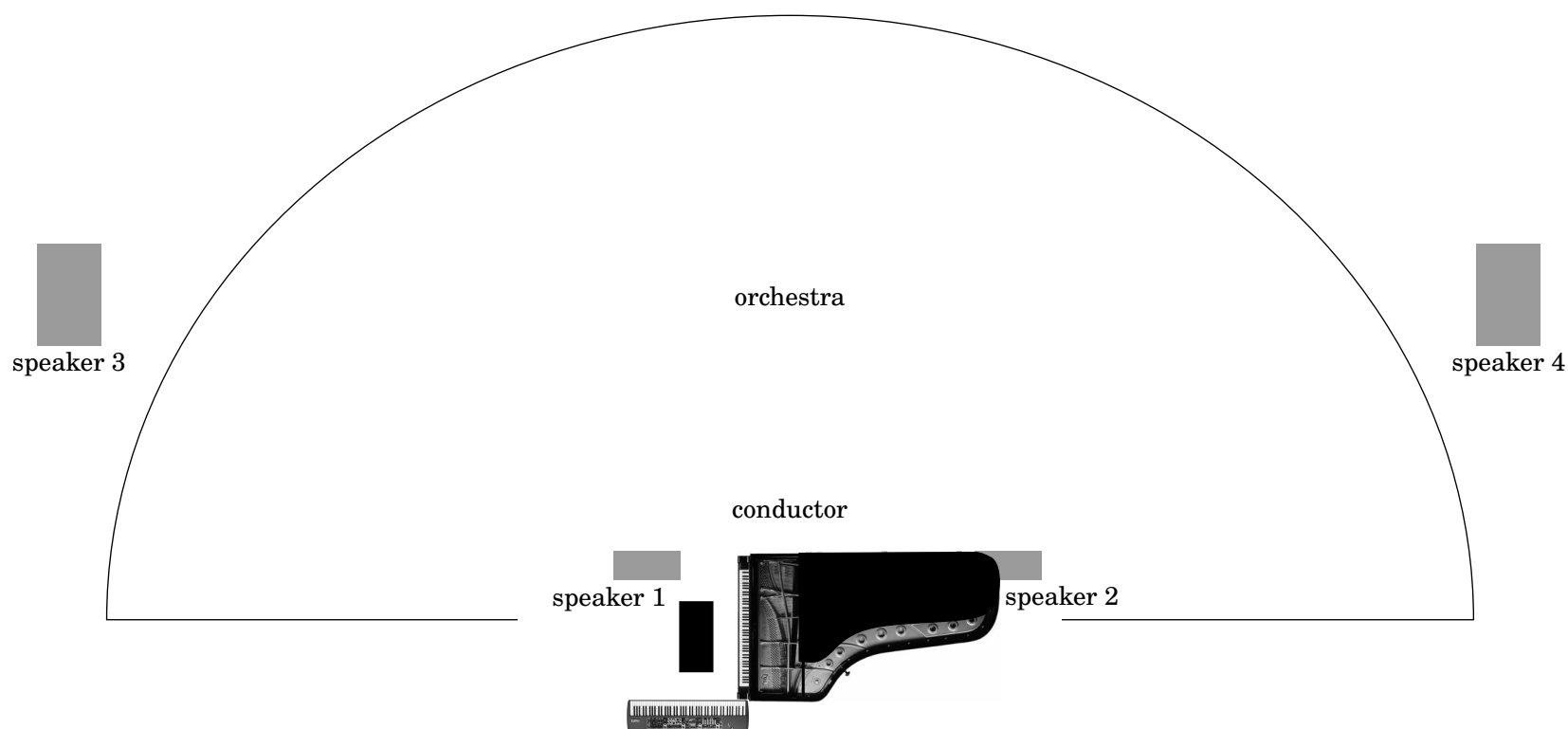
2 flutes (second doubling piccolo)	keyboard soloist: piano and synthesizer
2 oboes	
2 clarinets	
2 bassoons (second doubling contrabassoon)	<i>suggested string strength</i>
	12 first violins
4 French horns	10 second violins
2 trumpets (harmon and straight mutes required)	8 violas
2 trombones (straight mutes required)	6 cellos
1 tuba (straight mute required)	4 basses
3 percussionists	

Stage layout

Keyboardist positioned by the conductor with piano and synthesizer placed as close as possible. The speakers for the keyboard should be localised, whereas the speakers for the recorded sound should be placed on either side of the orchestra about half way back so that the recorded sound is clear, but also blends with the orchestral sound. In principle, the routing is as follows, although for added warmth and depth the synthesizer may also be projected through the outer speakers at a lower level.

Routing

Synthesizer to speakers 1 and 2
Recorded sounds to speakers 3 and 4



Spectral tuning

Notes tuned to the harmonic spectrum are written with accidentals that indicate microtonal adjustment and further information is provided above the staff in this form:

B^{b7} (-31c)

B $\flat$ is the fundamental

This pitch is the 7th partial of that fundamental

The note is 31 cents below the equal tempered pitch

Horns: the 7th and 11th partials appear in passages featuring horn 1 from m68 and all horns from m87. In these passages, all notes are lipped from a given fundamental. The fundamental is noted in a box above the staff.

Synthesizer: the melody from m123 features the 7th, 11th and 21st partials. The pitch-wheel is used to make the microtonal adjustments (the pitch-wheel is always set at ± 1 tone in these passages). *First violins* double this melody from m135.

Keyboardist

The keyboardist performs on:

- Grand piano
- 88-note touch sensitive synthesizer, with pitch-wheel

The piece features 4 recorded tracks, which might be loaded on to the synthesizer or triggered by an additional sampler keyboard or trigger pad.

Pitch-wheel

The pitch-wheel is notated in different ways throughout the piece:

In some passages (e.g. m146) a contour is provided on the pitch-wheel stave to indicate movement of the wheel. The specifics of the pitch are not determined as the intended effect is more generalised. The timing for the movement of the wheel is sometimes supported with rhythmic information (e.g. m62).

Pitch-wheel is used to make microtonal adjustments, as in the melody from m123, as described above under ‘spectral tuning’.

Throughout (firstly at m56), the synthesizer performs a chord progression with the pitch-wheel. That is, a chord is sustained on the keyboard with one hand, whilst the other hand shifts the pitch-wheel to move between chords. A smaller middle stave is added at these moments to show the root of each sounding chord in the progression. The result is intended to lack a degree of precision, with the brass pristinely sounding the progression and the synthesizer (and strings) sliding roughly between the chords.

Synthesizer sound settings

The table below provides the 5 sound settings for the synthesizer. The ‘sound description’ details the sonority and envelope of each sound. An indicative sound setting from the digital audio workstation *Logic Pro X* is provided. Note: the pitchbend range for sounds 1, 2 and 3 should be set at ± 1 -octave, whereas sound 4 is set at ± 1 -tone.

name and description	e.g. <i>Logic Pro X</i> sound	pitchbend range
Bright Pipe Organ Bright and light. The kind of synthetic pipe organ sound found on electric organs. Crisp attack. Sustaining without modulation. Very short and light reverb (for warmth).	Synth Pipe Organ	± 1 octave
Analog Brass Analog synth sound with bright brass sonority. ‘Ch’ attack. Short reverb.	Analog Brass	± 1 octave
Angelic Voices Choir sound. The sound has two components: (1) a neutral vocal sonority that sustains without modulation across the duration; and (2) a clearly vocalised ‘ahh’ onset that lasts approximately one second. Light reverb.	Dream Voice	± 1 octave
Psychedelic Lead Synth Lead synth with strong attack with chorus type slow vibrato. Long reverb, but with only moderate gain. Forte note lasts 5 seconds, with decay of onset disappearing within 2 seconds followed by decay of reverb.	Luminous Tines	± 1 tone
Bright Lead Synth Highly artificial lead synth sound with a mechanical quality. Clear attack. Phaser effect from onset for about one second before sound continues to sustain without modulation. Medium reverb, but with low gain.	Reverse Engineering	n/a

Recordings

The piece features 4 recorded tracks, which can be loaded on to the synthesizer or triggered by an additional sampler keyboard or trigger pad.

description	dynamic	duration
Ocean waves	<i>p</i>	5 minutes
Seagulls	<i>p</i>	4 minutes
People speaking	<i>p</i>	4 minutes
Ice-cream van passing whilst playing song	<i>p</i>	15 seconds

Note: a device (e.g. a pedal) is needed to abruptly stop the ‘waves’, ‘seagulls’ and ‘people speaking’ recordings in m434 (the ‘ice-cream van’ recording plays out to completion).

Percussion

Instruments used:

- 2 × wind chimes
- Guiro
- Ratchet
- Bell Tree
- Triangle
- Sleigh bells
- Maracas
- Tambourine
- Snare drum
- Three toms: high, middle and floor toms (note: exceedingly dry)
- Orchestral bass drum
- Kick drum (with pedal, extremely dry)
- Splash cymbal (e.g. 10 inch)
- Crash cymbal (e.g. 14-inch)
- Chinese crash cymbal
- Pair of hand-held clash cymbals
- Tam-tam

Percussionist 1 performs on:

- guiro, wind chimes 1, triangle, tambourine, maracas
- orchestral bass drum, snare
- hand-held clash cymbals, crash cymbal

Percussionist 2 performs on:

- bell tree, wind chimes 2, tambourine, sleigh bells, referee whistle
- high/middle/floor toms, snare
- hand-held clash cymbals, crash cymbal, splash cymbal, China cymbal

Percussionist 3 performs on:

- ratchet, triangle,
- snare, orchestral bass drum, kick drum
- tam-tam, China cymbal

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Molto ritmico (poco separato) ♩ = 200

Flute 1

Flute 2

Oboe 1

Oboe 2

Clarinet 1

Clarinet 2

Bassoon 1

Bassoon 2

Horn 1

Horn 2

Horn 3

Horn 4

Trumpet 1

Trumpet 2

Trombone 1

Trombone 2

Tuba

Percussion 1

Percussion 2

Percussion 3

Synthesizer

Piano

Violin 1

Violin 2

Viola

Violoncello

Double Bass

guero

All notes *poco staccato* aside from those marked with arrow.

sempre ***f***

ratchet

sempre ***f***

Bright Pipe Organ

sempre ***f***

sempre ***f***

sempre ***f***

sempre ***f***

sempre ***f***

sempre ***f***

sempre ***f***

sempre ***f***

sempre ***f***

8

This image shows a page of a musical score, likely for a symphony. The score is written in a standard musical notation with staves, notes, rests, and dynamic markings like 'ff'.

The instruments listed on the left side of the score are:

- Fl 1
- Fl 2
- Ob 1
- Ob 2
- Cl 1
- Cl 2
- Bsn 1
- Bsn 2
- Hn 1
- Hn 2
- Hn 3
- Hn 4
- Tpt 1
- Tpt 2
- Tbn 1
- Tbn 2
- Tba
- P1 guero
- P2 bell tr
- P2 crash cym
- P3 ratchet
- Synth
- Vln 1
- Vln 2
- Vla
- Vc
- Db

The score is written in a standard musical notation with staves, notes, rests, and dynamic markings like 'ff'.

18

Fl 1

Fl 2

Ob 1

Ob 2

Cl 1

Cl 2

Bsn 1

Bsn 2

Hn 1

Hn 2

Hn 3

Hn 4

Tbn 1

Tbn 2

Tba

P1 guero

P3 ratchet

Synth

Vln 1

Vln 2

Vla

Vc

Db

This musical score page contains measures 18 through 21. The instrumentation includes woodwinds (Flutes 1 & 2, Oboes 1 & 2, Clarinets 1 & 2, Bassoons 1 & 2), brass (Horns 1-4, Trumpets 1 & 2, Trombone, Tuba), percussion (P1 guero, P3 ratchet), and strings (Violins 1 & 2, Viola, Violoncello, Double Bass). Measures 18 and 19 feature woodwinds and strings with a forte (ff) dynamic. Measure 20 shows the brass section entering with a forte (ff) dynamic. Measure 21 continues the orchestration with various instruments playing. The score includes detailed notation for notes, rests, and dynamics.

22

Fl 1

Fl 2

Ob 1

Ob 2

Cl 1

Cl 2

Tpt 1

Tpt 2

Tbn 1

Tbn 2

P1 guero

P2 bell tr
crash cym

P3 ratchet

Synth

Vln 1

Vln 2

Vla

Vc

Db

31

Fl 1

ff

Fl 2

ff

Ob 1

ff

Ob 2

ff

Cl 1

Cl 2

Bsn 1

Bsn 2

Tbn 1

Tbn 2

P3 ratchet

Synth

Vln 1

Vln 2

Vla

Vc

Db

35

Fl 1

Fl 2

Ob 1

Ob 2

Cl 1

Cl 2

Bsn 1

Bsn 2

Hn 1

Hn 2

Hn 3

Hn 4

Tpt 1

Tpt 2

Tbn 1

Tbn 2

P1 guero

P2 bell tr
crash cym

P3 ratchet

Synth

Vln 1

Vln 2

Vla

Vc

Db

40

Fl 1

Fl 2

Ob 1

Ob 2

Cl 1

Cl 2

Bsn 1

Bsn 2

Hn 1

Hn 2

Hn 3

Hn 4

Tpt 1

Tpt 2

Tbn 1

Tbn 2

Tba

P1 guero

P2 bell tr
crash cym

P3 ratchet

Synth

Vln 1

Vln 2

Vla

Vc

Db

rit

[illegible]

71 $\text{B}\flat$ $\text{♩} = 220$

Hn 1 f *grandioso*

Hn 2 f *grandioso*

Hn 3 f *grandioso*

Hn 4 f *grandioso*

Tpt 1 f *grandioso*

Tpt 2 f *grandioso*

Tbn 1 f *grandioso*

Tbn 2 f *grandioso*

Tba f *grandioso*

clash cym ff

clash cym medium mallets

crash cym pp ff

P3 tri mf

Synth ff *alla corda* *wide vib.*

Vln 1 ff *alla corda* *wide vib.*

Vln 2 ff *alla corda* *wide vib.*

Vla ff *alla corda* *wide vib.*

Vc ff *alla corda* *wide vib.*

*Bracketed passages are to be played as natural harmonics over the fundamental indicated.

$\text{♩} = 56$ (faster than before)

solì
[G]

Hn 2

f

solì
[G]

Hn 4

f

wind chimes
back and forth, varying speed and intensity

P1 w chimes
mf

wind chimes
back and forth, varying speed and intensity

P2 w chimes
mf

Synth

8va

8vb

6

solì
[E $\flat$]

Hn 1

f

[E $\flat$]

Hn 2

[G] [E $\flat$]

Hn 4

P1 w chimes

P2 w chimes

Synth

8va

8vb

6

[E $\flat$] [F]

Hn 1

[F]

Hn 2

solì
[F]

Hn 3

f

[E $\flat$] [F]

Hn 4

P1 w chimes

P2 w chimes

P3 tam-tam
f

Synth

8va

8vb

104

Fl 1

Picc

Ob 1

Ob 2

Cl 1

Cl 2

Bsn 1

Bsn 2

Hn 1

Hn 2

Hn 3

Hn 4

Tpt 1

Tpt 2

Tbn 1

Tbn 2

Tba

P1 clash cym

P2 splash cym
crash cym

P3 tri

Synth

Vln 1

Vln 2

Vla

Vc

Db

♩ = 104 (faster again)

fff

ppp

f

to Flute

mf leggiero

triangle

wind chimes

ratchet

f

mp

113

Hn 1

Hn 2

Hn 3

Hn 4

P1 tri

P2 w chimes

P3 ratchet

Synth

Vln 2

Vla

Vc

Db

mf *leggiero*

8

117

Hn 1

Hn 2

Hn 3

Hn 4

P1 tri

P2 w chimes

P3 ratchet

Synth

Vln 2

Vla

Vc

Db

8

†Pitches derived from the series of natural harmonics are indicated with the fundamental pitch, the harmonic number, and the deviation from equal temperament in cents.

This musical score is for the film 'The Day After Tomorrow'. It features a full orchestral arrangement with the following parts:

- Horns (Hn 1-4):** Four horn staves. Hn 1 and Hn 2 are in B-flat major. Hn 3 and Hn 4 are in B-flat major. They play a complex melodic line with many triplets and sixteenth notes.
- Percussion (P1, P2, P3):** Three percussion staves. P1 (triangles) and P3 (ratchet) play a rhythmic pattern of eighth notes. P2 (chimes) plays a sustained note.
- Synth:** A synthesizer part that plays a melodic line with many triplets and sixteenth notes, often in unison with the horns.
- Strings (Vln 2, Vla, Vc, Db):** Four string staves. Vln 2 is in B-flat major. Vla, Vc, and Db are in B-flat major. They play a sustained note.

The score is in 2/4 time and features a key signature of one flat (B-flat major). The tempo is marked 'Moderato'. The score includes a rehearsal mark '124' at the beginning of the first system and a section marker '8' at the beginning of the last system. The score is for a full orchestral arrangement.

127

Hn 1

Hn 2

Hn 3

Hn 4

P1 tri

P2 w chimes

P3 ratchet

Synth

Vln 2

Vla

Vc

Db

G

E $\flat$

G 11 (-49c)

E $\flat$ 7 (-31c)

8



130

Hn 1

Hn 2

Hn 3

Hn 4

P1 tri

P2 w chimes

P3 ratchet

Synth

Vln 2

Vla

Vc

Db

E $\flat$

F

E $\flat$ 11 (-49c)

F 21 (-29c)

F 11 (-49c)

F 11 (-49c)

F 11 (-49c)

F 11 (-49c)

8

133

Hn 1

Hn 2

Hn 3

Hn 4

P1 tri

P2 w chimes

P3 ratchet

Synth

Vln 1

Vln 2

Vla

Vc

Db

F^7 (-31c)

F^{11} (-49c)

Bb^7 (-31c)

Bb^7 (-31c)

f

con vib.

mf

8

136

Hn 1

Hn 2

Hn 3

Hn 4

P1 tri

P2 w chimes

P3 ratchet

Synth

Vln 1

Vln 2

Vla

Vc

Db

Bb^{11} (-49c)

G^7 (-31c)

Bb^{11} (-49c)

G^7 (-31c)

G^7 (-31c)

G^7 (-31c)

G^7 (-31c)

8

139

Hn 1

Hn 2

Hn 3

Hn 4

P1 tri

P2 w chimes

P3 ratchet

Synth

Vln 1

Vln 2

Vla

Vc

Db

8

G

G

G

G¹¹ (-49c)

E^b

E^b

E^b7 (-31c)

E^b7 (-31c)

142

Hn 1

Hn 2

Hn 3

Hn 4

P1 tri

P2 w chimes

P3 ratchet

Synth

Vln 1

Vln 2

Vla

Vc

Db

8

E^b

E^b

E^b

E^b11 (-49c)

F²¹ (-29c)

E^b11 (-49c)

F²¹ (-29c)

F¹¹ (-49c)

F¹¹ (-49c)

F¹¹ (-49c)

F¹¹ (-49c)

145

Fl 1

Ob 1

Cl 1

Cl 2

Bsn 1

Hn 2

Hn 3

Hn 4

P1 tri

P2 w chimes

P3 ratchet

Synth

Vln 1

Vln 2

Vla

Vc

Db

sol
ff

sol
ff

sol
ff

sol
ff

sol
ff

sol
ff

sol
ff

sol
ff

to bass drum

to clash cymbals

kick drum and cross stick snare (slashed notes)
f

ff

Back two desks only,
all other players stop.

148

Fl 1



Fl 2

*sol*
ff

Ob 1



Ob 2

*sol*
ff

Cl 1



Cl 2



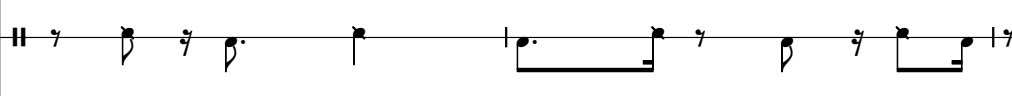
Bsn 1



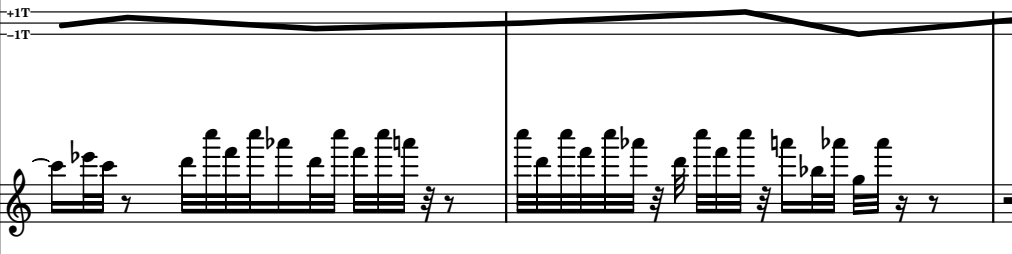
Bsn 2

*sol*
ff

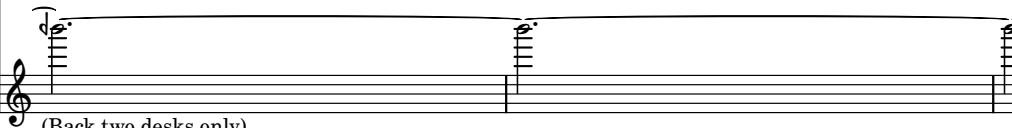
P3 ^{snare}
kick drum



Synth



Vln 1


(Back two desks only)

152

Fl 1

Fl 2

Ob 1

Ob 2

Cl 1

Cl 2

Bsn 1

Bsn 2

Tpt 1

Tpt 2

P3 kick drum

Synth

Piano

Vln 1

(Back two desks only)

ff

mp dolce

mp dolce

(not cross stick)

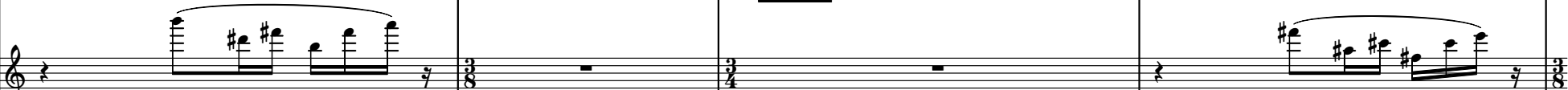
ff possible

156

Fl 1



Fl 2



Ob 1



Ob 2



Cl 1



Cl 2



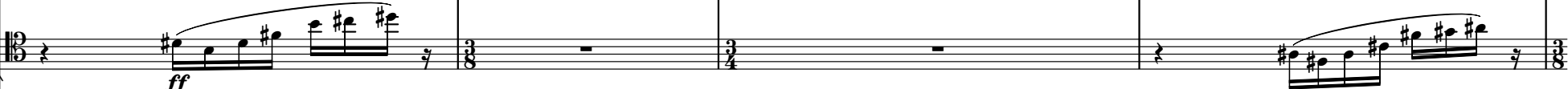
Bsn 1



Bsn 2



Tpt 1



Tpt 2



P1 bass drum



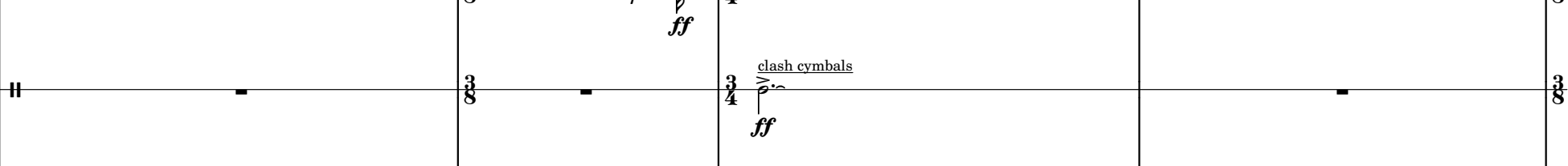
P2 clash cym



P3 snare kick drum



Piano



Vln 1



Vln 2



Vla



Vc



Db



orchestral bass drum

clash cymbals

pp *ff*

tutti *pp* *f* *pp* *f* *pp* *f* *pp*

160

Fl 1

Fl 2

Ob 1

Ob 2

Cl 1

Cl 2

Bsn 1

Bsn 2

Tpt 1

Tpt 2

P1 bass drum

P2 clash cym

P3 kick drum

Piano

Vln 1

Vln 2

Vla

Vc

Db

[illegible]

173

Fl 1

Fl 2

Ob 1

Ob 2

Cl 1

Cl 2

Bsn 1

Bsn 2

Tpt 1

Tpt 2

Tbn 1

Tbn 2

Tba

P2 3 toms

P3 ^{snare}
kick drum

Synth

Vln 1

[illegible]

192

Fl 1

Fl 2

Ob 1

Ob 2

Cl 1

Cl 2

Bsn 1

Bsn 2

Tpt 1

Tpt 2

P1 bass drum

P2 splash cym
china cym
crash cym

P3 snare
kick drum

Piano

Vln 1

Vln 2

Vla

Vc

Db

196

Fl 1

Fl 2

Ob 1

Ob 2

Cl 1

Cl 2

Bsn 1

Bsn 2

Tpt 1

Tpt 2

P1 bass drum

P2 splash cym
china cym
crash cym

P3 snare
kick drum

Piano

Vln 1

Vln 2

Vla

Vc

Db

200

Fl 1

Fl 2

Ob 1

Ob 2

Cl 1

Cl 2

Bsn 1

Bsn 2

Tpt 1

Tpt 2

P1 bass drum

P2 splash cym
china cym
crash cym

P3 snare
kick drum

Piano

Vln 1

Vln 2

Vla

Vc

Db

201

202

203

204

205

206

207

208

209

210

211

212

213

214

215

216

217

218

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220

221

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614

615

616

617

618</

204

Fl 1

Fl 2

Ob 1

Ob 2

Cl 1

Cl 2

Bsn 1

Bsn 2

Tbn 1

Tbn 2

P1 bass drum

P2 splash cym
china cym
crash cym

P3 snare
kick drum

Synth

Vln 1

Vln 2

Vla

Vc

Db

Bright Lead Synth

[illegible]

[illegible]

220

Fl 1

Fl 2

Ob 1

Ob 2

Cl 1

Cl 2

Bsn 1

Bsn 2

Tpt 1

Tpt 2

P2 splash cym
china cym
crash cym

Piano

Vln 1

Vln 2

Vla

Vc

Db

8va-----1

pp

f

223

Fl 1

Fl 2

Ob 1

Ob 2

Cl 1

Cl 2

Bsn 1

Bsn 2

Tpt 1

Tpt 2

Tbn 1

Tbn 2

P1 bass drum

P2 splash cym
china cym
crash cym

P3 snare
kick drum

Synth

Piano

Vln 1

Vln 2

Vla

Vc

Db

pp

ff

mf

Bright Lead Synth

8va

227

Fl 1

Fl 2

Ob 1

Ob 2

Cl 1

Cl 2

Bsn 1

Bsn 2

Tbn 1

Tbn 2

P2
splash cym
china cym
crash cym

Synth

Vln 1

Vln 2

Vla

Vc

Db

Andante

231

Fl 1

ff

Fl 2

ff

Ob 1

ff

Ob 2

ff

Cl 1

ff

Cl 2

ff

Bsn 1

ff

Bsn 2

ff

Tpt 1

mf

Tpt 2

mf

Tbn 1

Tbn 2

P2

splash cym
china cym
crash cym

Synth

Piano

Vln 1

pp

Vln 2

pp

Vla

pp

Vc

pp

Db

pp

235

Fl 1

Fl 2

Ob 1

Ob 2

Cl 1

Cl 2

Bsn 1

Bsn 2

Tpt 1

Tpt 2

P1 bass drum

P2 splash cym
china cym
crash cym

P3 snare
kick drum

Piano

Vln 1

Vln 2

Vla

Vc

Db

[illegible]

243

Tbn 1

Tbn 2

P1 bass drum

P2 splash cym
china cym
crash cym

P3 snare
kick drum

Synth

Musical score for measures 243-246. The score includes staves for Tbn 1, Tbn 2, P1 bass drum, P2 splash cym/china cym/crash cym, P3 snare/kick drum, and Synth. Measures 243-244 are in 3/8 time, 245 is in 3/4, and 246 is in 3/8. Dynamics include *pp* and *ff*.



247

Tbn 1

Tbn 2

P1 bass drum

P2 splash cym
china cym
crash cym

P3 snare
kick drum

Synth

Musical score for measures 247-250. The score includes staves for Tbn 1, Tbn 2, P1 bass drum, P2 splash cym/china cym/crash cym, P3 snare/kick drum, and Synth. Measures 247-248 are in 3/8 time, 249 is in 3/4, and 250 is in 3/4. Dynamics include *pp* and *ff*.

251

Fl 1

ff

Fl 2

ff

Ob 1

ff

Ob 2

ff

Cl 1

ff

Cl 2

ff

Bsn 1

ff

Bsn 2

ff

Tpt 1

f

Tpt 2

f

Tbn 1

f

Tbn 2

f

P2

splash cym
china cym
crash cym

f

Synth

8va

Piano

ff possible

Vln 1

pp

Vln 2

pp

Vla

pp

Vc

pp

Db

8

pp

254

Fl 1

Fl 2

Ob 1

Ob 2

Cl 1

Cl 2

Bsn 1

Bsn 2

Tpt 1

Tpt 2

P1 bass drum

P2 splash cym
china cym
crash cym

P3 snare
kick drum

Piano

Vln 1

Vln 2

Vla

Vc

Db

This musical score page contains measures 254 through 257. The instrumentation includes woodwinds (Flutes 1 & 2, Oboes 1 & 2, Clarinets 1 & 2, Bassoons 1 & 2), brass (Trumpets 1 & 2), percussion (P1 bass drum, P2 splash/china/crash cymbals, P3 snare/kick drum), piano, and strings (Violins 1 & 2, Viola, Violoncello, Double Bass). The score is written in 3/8 and 3/4 time signatures. Measures 254 and 255 are in 3/8 time, while measures 256 and 257 are in 3/4 time. The key signature has one sharp (F#). The woodwinds and brass sections have complex melodic lines with many accidentals. The piano part features a dense texture with many sixteenth and thirty-second notes. The strings play a rhythmic pattern in measures 254 and 255, and a more melodic line in measures 256 and 257. Dynamics include *pp* (pianissimo) and *ff* (fortissimo).

258

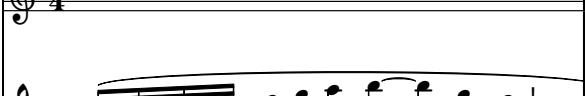
Fl 1



Fl 2



Ob 1



Ob 2



Cl 1



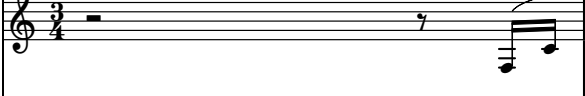
Cl 2



Bsn 1



Bsn 2



Tpt 1



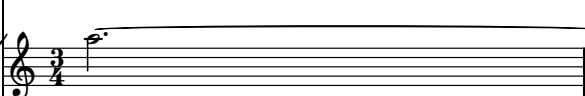
Tpt 2



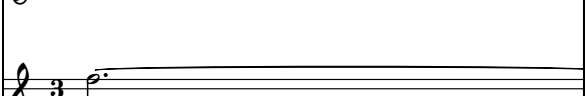
P1 bass drum



P2 splash cym
china cym
crash cym



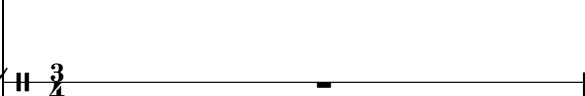
P3 snare
kick drum



Piano



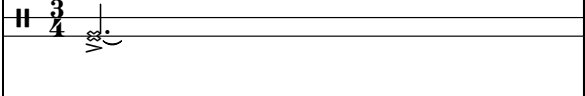
Vln 1



Vln 2



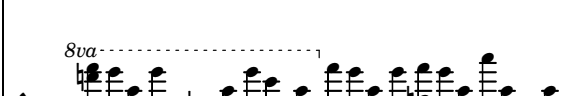
Vla

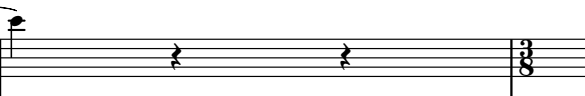


Vc



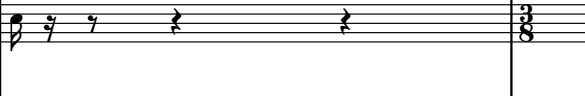
Db









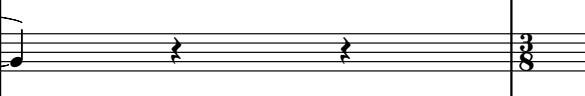










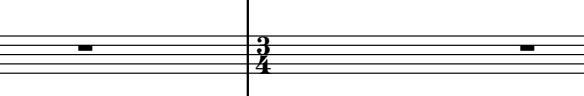




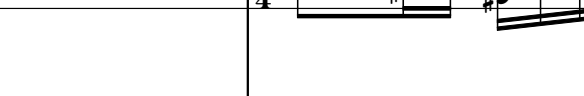




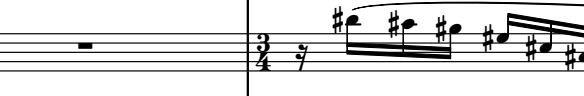














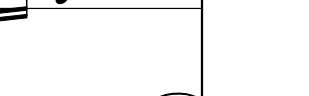
















[illegible]

266

Fl 1

Fl 2

Ob 1

Ob 2

Cl 1

Cl 2

Bsn 1

Bsn 2

Tpt 1

Tpt 2

P1 bass drum

P2 splash cym
china cym
crash cym

P3 kick drum

Piano

Vln 1

Vln 2

Vla

Vc

Db

270

Fl 1

Fl 2

Ob 1

Ob 2

Cl 1

Cl 2

Bsn 1

Bsn 2

Tpt 1

Tpt 2

Tbn 1

Tbn 2

P1 bass drum

P2 splash cym
china cym
crash cym

P3 snare
kick drum

Synth

Piano

Vln 1

Vln 2

Vla

Vc

Db

pp

f

ff

Bright Lead Synth

274

Fl 1

Fl 2

Ob 1

Ob 2

Cl 1

Cl 2

Bsn 1

Bsn 2

Tpt 1

Tpt 2

Tbn 1

Tbn 2

P2
splash cym
china cym
crash cym

Synth

Piano

Vln 1

Vln 2

Vla

Vc

Db

278

Fl 1

Fl 2

Ob 1

Ob 2

Cl 1

Cl 2

Bsn 1

Bsn 2

Hn 1

Hn 2

Hn 3

Hn 4

Tpt 1

Tpt 2

Tbn 1

Tbn 2

P2

synth cym

china cym

crash cym

Synth

Piano

Vln 1

Vln 2

Vla

Vc

Db

[illegible]

283

Fl 1

Fl 2

ff

Ob 1

Ob 2

ff

Cl 1

Cl 2

ff

Bsn 1

Bsn 2

ff

Hn 1

Hn 2

Hn 3

Hn 4

Tpt 1

Tpt 2

P2

splash cym
china cym
crash cym

Piano

Vln 1

Vln 2

Vla

Vc

Db

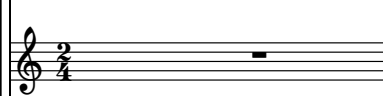
8va.....1

288

Fl 1



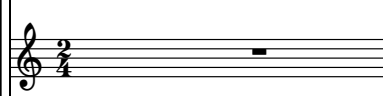
Fl 2



Ob 1



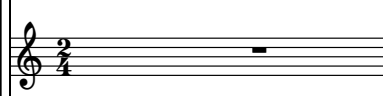
Ob 2



Cl 1



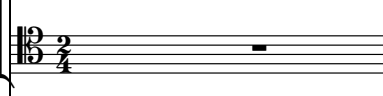
Cl 2



Bsn 1



Bsn 2



Tpt 1



Tpt 2



Tbn 1



Tbn 2

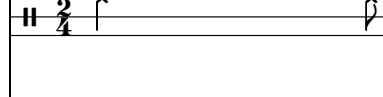


P2

splash cym
china cym
crash cym

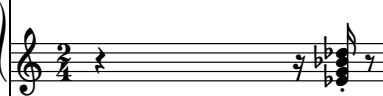


Piano





Vln 1



Vln 2



Vla

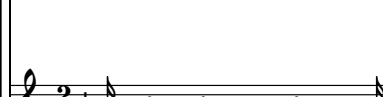


Vc



Db



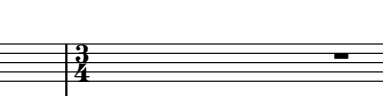




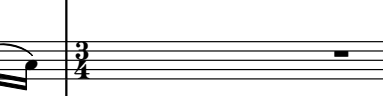




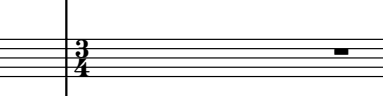




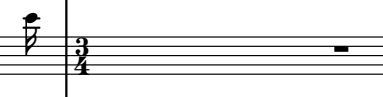














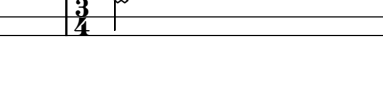




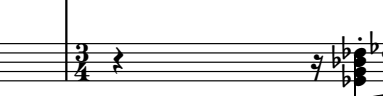










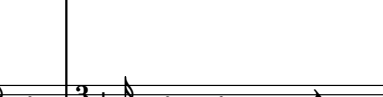




























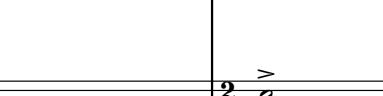


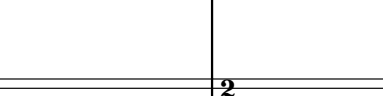


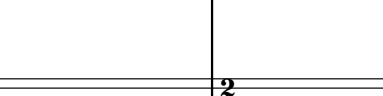




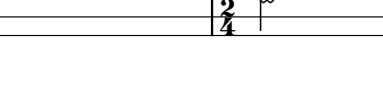






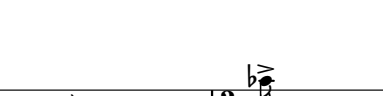


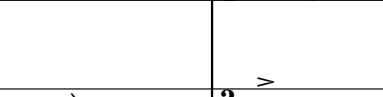


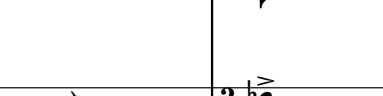


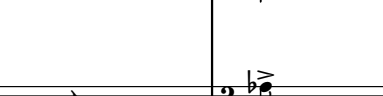


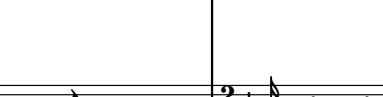




































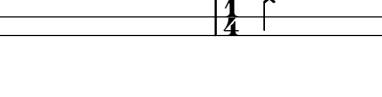












293

Fl 1

Fl 2

Ob 1

Ob 2

Cl 1

Cl 2

Bsn 1

Bsn 2

Tbn 1

Tbn 2

P2
splash cym
china cym
crash cym

Piano

Vln 1

Vln 2

Vla

Vc

Db

296

Fl 1

Fl 2

Ob 1

Ob 2

Cl 1

Cl 2

Bsn 1

Bsn 2

Tpt 1

Tpt 2

Tbn 1

Tbn 2

P1 bass drum

P2 splash cym
china cym
crash cym

P3 snare
kick drum

Piano

Vln 1

Vln 2

Vla

Vc

Db

pp

f

8va

to triangle

to toms

6

8

304

Fl 1

Fl 2

Ob 1

Ob 2

Cl 1

Cl 2

Bsn 1

Bsn 2

Tpt 1

Tpt 2

Tbn 1

Tbn 2

Tba

P2 3 toms

P3

snare

kick drum

+1T

-1T

Synth

Vln 1

[illegible]

This musical score page contains measures 315 through 317. The instrumentation includes four Horns (Hn 1-4), two Trumpets (Tpt 1-2) with straight mutes, two Trombones (Tbn 1-2) with straight mutes, a Tuba (Tba) with a straight mute, three Percussion parts (P1 tri, P2 w chimes, P3 ratchet), a Synth, and a string section consisting of Violin 1 (Vln 1), Violin 2 (Vln 2), Viola (Vla), Violoncello (Vc), and Double Bass (Db). Measures 315 and 316 feature complex horn and percussion patterns with various articulations like accents and slurs. Measure 317 shows a change in dynamics for many instruments, moving from fortissimo or piano to pianissimo or mezzo-piano. Chord symbols such as C, Bb, G, A, G7(-31c), and A11(-49c) are present above certain staves.

This musical score page contains measures 318, 319, and 320. The instrumentation includes four horns (Hn 1-4), two trumpets (Tpt 1-2), two trombones (Tbn 1-2), tuba (Tba), three percussionists (P1 tri, P2 w chimes, P3 ratchet), a synthesizer (Synth), and a string section (Vln 1-2, Vla, Vc, Db). The score is written in 4/4 time with a key signature of one flat (B-flat major or D minor). Measures 318 and 319 feature complex brass and woodwind passages with various articulations and dynamics. Measure 320 shows a transition with sustained brass notes and a more active string section. The percussion parts provide rhythmic texture throughout the measures.

[illegible]

327

Fl 1

Fl 2

Ob 1

Ob 2

Cl 1

Cl 2

Bsn 1

Bsn 2

P3 ^{snare}
kick drum

Synth

to Piccolo

to Contrabassoon

8va

to tam-tam

331

P1 ^{tambourine}
tamb

P2 3 toms

Synth

ff

floor tom

ff

335

P1 ^{tambourine}
tamb

P2 3 toms

Synth

339

Hn 1

Hn 2

Hn 3

Hn 4

P2 3 toms

Synth

F⁷ (-31c)

mf

mf

mf

mf

[illegible]

[illegible]

372

10"

10"

10"

10"

8

Ob 1

Ob 2

Bsn 1

Cbsn

120

Piano

(samples continue)

p sempre

15

377

Ob 1

Ob 2

Bsn 1

Cbsn

8

Hn 1

Hn 2

Hn 3

Hn 4

Piano

(samples continue)

15

mp

mp

mp

mp

mp

‡This passage to bar 485 may be played on piccolo.

383

Fl 1

Picc

Ob 1

Ob 2

Cl 1

Cl 2

Bsn 1

Cbsn

Hn 1

Hn 2

Hn 3

Hn 4

Tpt 1
harmon mute

Tpt 2
harmon mute

Tbn 1

Tbn 2

Tba

Piano

(samples continue)

Vln 1

Vln 2

Vla

Vc

Db

ppp

mp

[illegible]

[illegible]

398

Fl 1

Picc

Ob 1

Ob 2

Cl 1

Cl 2

Bsn 1

Cbsn

Hn 1

Hn 2

Hn 3

Hn 4

Tpt 1

harmon mute

Tpt 2

harmon mute

Tbn 1

Tbn 2

Tba

Piano

(samples continue)

[illegible]

404

Fl 1



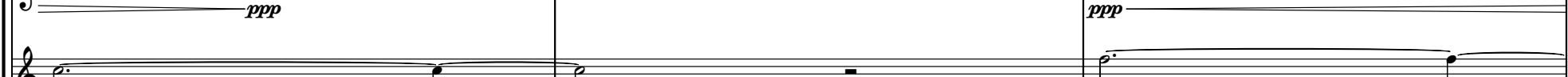
ppp

Picc



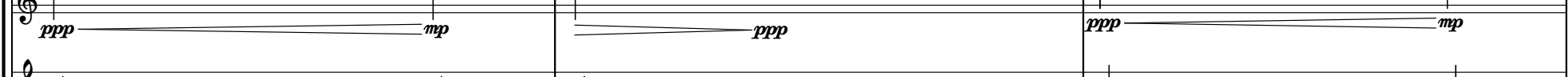
ppp

Ob 1



ppp mp

Ob 2



ppp mp

Cl 1



ppp

Cl 2



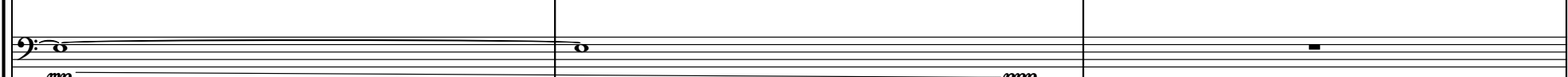
ppp

Bsn 1



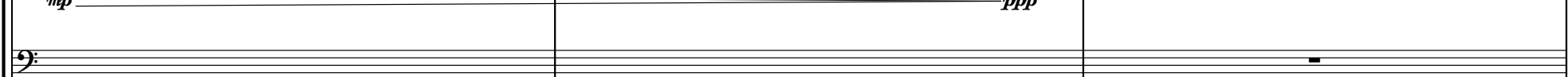
mp ppp

Cbsn



mp ppp

Hn 1



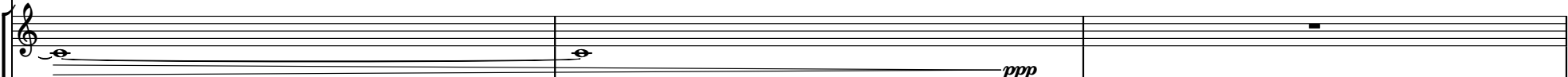
ppp

Hn 2



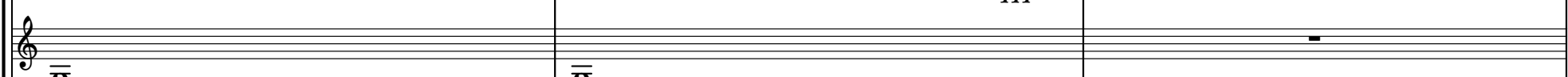
ppp

Hn 3



ppp

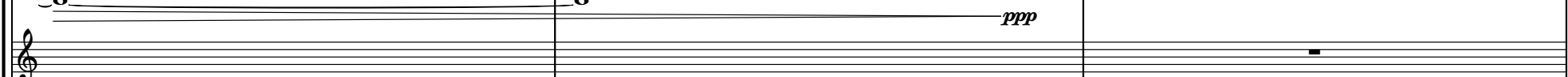
Hn 4



ppp

Tpt 1

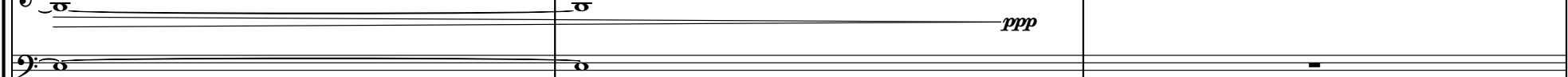
harmon mute



ppp mp

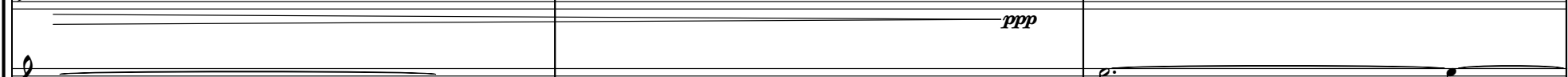
Tpt 2

harmon mute



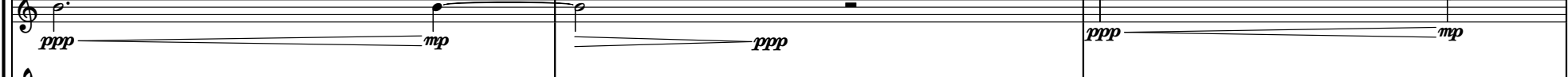
ppp mp

Tbn 1



mp ppp

Tbn 2



mp ppp

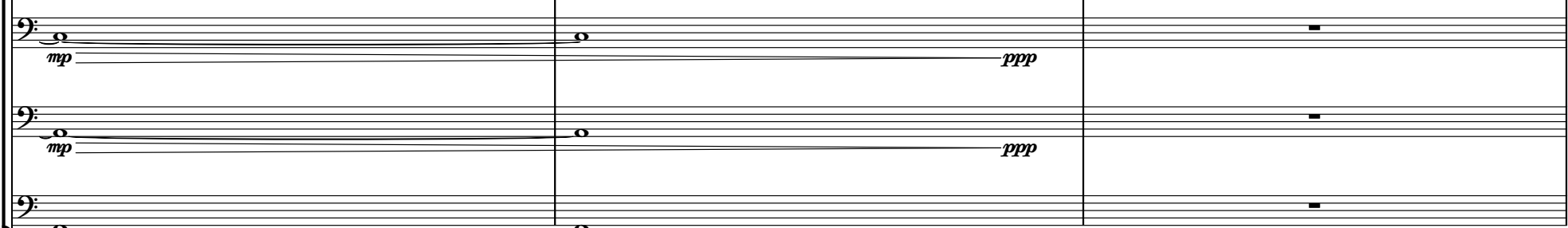
Tba



mp ppp

Piano

(samples continue)



Vln 1



ppp mp

Vln 2



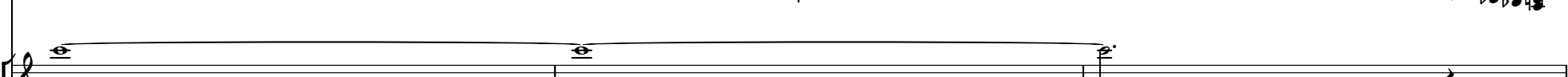
ppp mp

Vla



ppp mp

Vc



ppp mp

Db



ppp mp

407

Fl 1

Picc

Ob 1

Ob 2

Cl 1

Cl 2

Bsn 1

Cbsn

Hn 1

Hn 2

Hn 3

Hn 4

Tpt 1

harmon mute

Tpt 2

harmon mute

Tbn 1

Tbn 2

Tba

Piano

416

Fl 1

Picc

Ob 1

Ob 2

Cl 1

Cl 2

Bsn 1

Cbsn

Hn 1

Hn 2

Hn 3

Hn 4

Tpt 1
(harmon mute)

Tpt 2
(harmon mute)

Tbn 1

Tbn 2

Tba

(samples continue)

Piano

Vln 1

Vln 2

Vla

Vc

Db

419

Fl 1

Picc

Ob 1

Ob 2

Cl 1

Cl 2

Bsn 1

Cbsn

Hn 1

Hn 2

Hn 3

Hn 4

Tpt 1
harmon mute

Tpt 2
harmon mute

Tbn 1

Tbn 2

Tba

(samples continue)

Piano

Vln 1

Vln 2

Vla

Vc

Db

$\equiv$ [illegible]

(samples continue)

428

Piano

(samples continue)

431

Piano

433

Synth

stop all samples

Bright Lead Synth

mf

Piano

(samples continue)

436

Synth

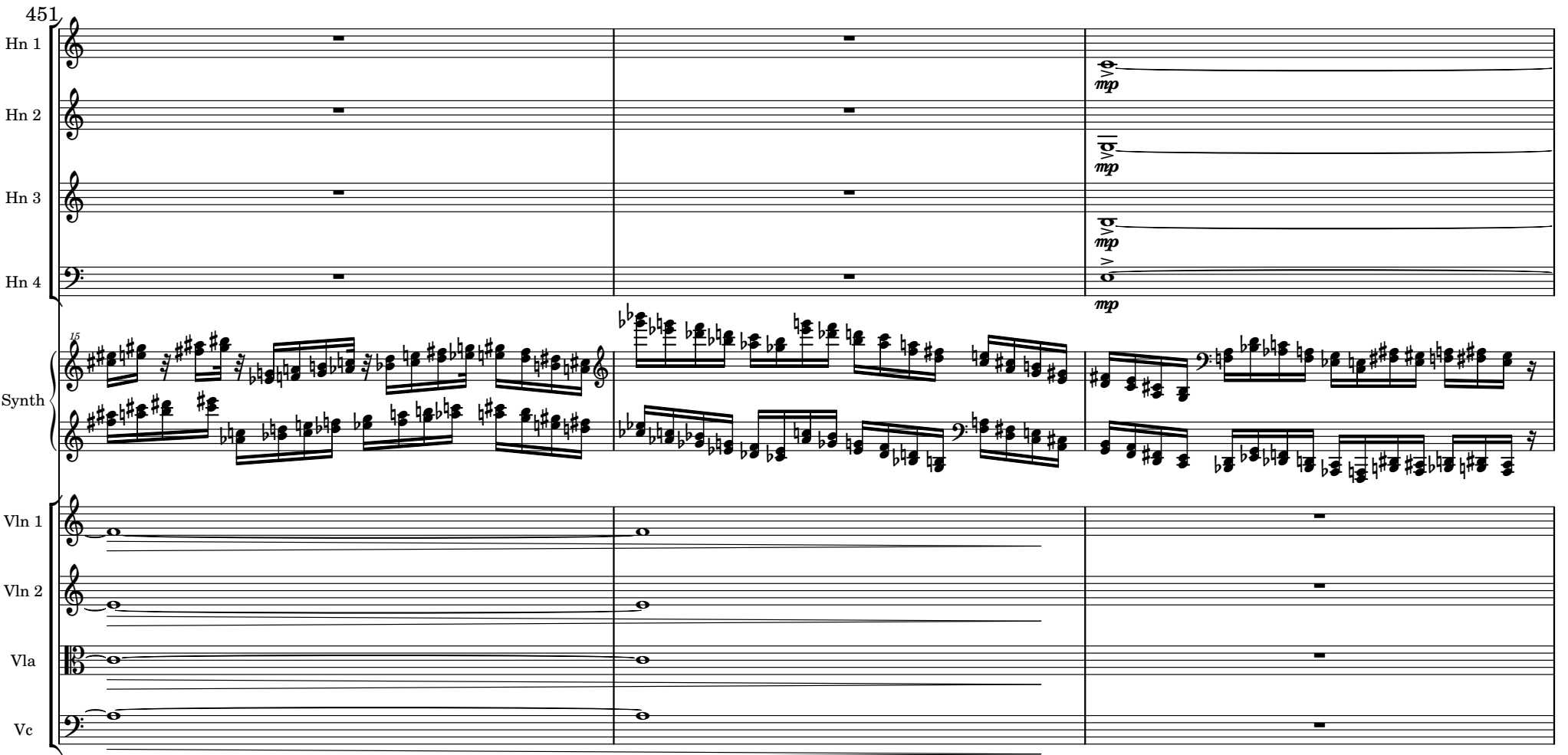
439

Synth

442

Synth

decresc.



[illegible]

[illegible]

[illegible]

475

Fl 1

Picc

Ob 1

Ob 2

Cl 1

Cl 2

Bsn 1

Cbsn

Hn 1

Hn 2

Hn 3

Hn 4

Tpt 1
harmon mute

Tpt 2
harmon mute

Tbn 1

Tbn 2

Tba

P1 crash cym
maracas

Synth

Vln 1

Vln 2

Vla

Vc

Db

[illegible]

[illegible]

484

Fl 1

Picc

Ob 1

Ob 2

Cl 1

Cl 2

Bsn 1

Cbsn

Hn 1

Hn 2

Hn 3

Hn 4

Tpt 1

harmon mute

Tpt 2

harmon mute

Tbn 1

Tbn 2

Tba

P1 crash cym
maracas

Synth

Vln 1

Vln 2

102

487

Bsn 1

Cbsn

Tbn 1

Tbn 2

Tba

P1 crash cym
maracas

Synth

Vln 1

Vln 2

490

Picc

P1 crash cym
maracas

P2 sleigh
whistle
snare
tamb

Synth

Vln 1

Vln 2

493

Fl 1

Picc

Ob 1

Ob 2

Cl 1

Cl 2

Bsn 1

Cbsn

Hn 1

Hn 2

Hn 3

Hn 4

P1 crash cym
maracas

P2 sleigh
whistle
snare
tamb

P3 china cym
snare

Synth

Vln 1

Vln 2

Vc

Db

494

495

496

497

498

499

500

496

Cl 1

Musical staff for Cl 1, 4/4 time, starting with a forte (f) dynamic. The melody features eighth and sixteenth notes with slurs and ties.

Cl 2

Musical staff for Cl 2, 4/4 time, starting with a forte (f) dynamic. The melody features eighth and sixteenth notes with slurs and ties.

Bsn 1

Musical staff for Bsn 1, 4/4 time, starting with a fortissimo (ff) dynamic. The part features a continuous eighth-note pattern.

Cbsn

Musical staff for Cbsn, 4/4 time, starting with a fortissimo (ff) dynamic. The part features a continuous eighth-note pattern.

Hn 1

Musical staff for Hn 1, 4/4 time, mostly silent with a final measure featuring a forte (f) dynamic.

Hn 2

Musical staff for Hn 2, 4/4 time, mostly silent with a final measure featuring a forte (f) dynamic.

Hn 3

Musical staff for Hn 3, 4/4 time, mostly silent with a final measure featuring a forte (f) dynamic.

Hn 4

Musical staff for Hn 4, 4/4 time, mostly silent with a final measure featuring a forte (f) dynamic.

Tpt 1

Musical staff for Tpt 1, 4/4 time, mostly silent with a final measure featuring a forte (f) dynamic.

Tpt 2

Musical staff for Tpt 2, 4/4 time, mostly silent with a final measure featuring a forte (f) dynamic.

Tbn 1

Musical staff for Tbn 1, 4/4 time, mostly silent with a final measure featuring a forte (f) dynamic.

Tbn 2

Musical staff for Tbn 2, 4/4 time, mostly silent with a final measure featuring a forte (f) dynamic.

Tba

Musical staff for Tba, 4/4 time, featuring a solo section with a forte (f) dynamic and a melodic line.

P1 erash cym maracas

Musical staff for P1 erash cym maracas, 4/4 time, featuring a steady eighth-note pattern with a mezzo-piano (mp) dynamic.

Synth

Musical staff for Synth, 4/4 time, featuring a forte (f) dynamic and a melodic line with a 'Sua' annotation.

Vln 1

Musical staff for Vln 1, 4/4 time, featuring a 'poco marcato' tempo marking and a mezzo-piano (mp) dynamic.

Vln 2

Musical staff for Vln 2, 4/4 time, featuring a 'poco marcato' tempo marking and a mezzo-piano (mp) dynamic.

Vc

Musical staff for Vc, 4/4 time, mostly silent with a final measure featuring a forte (f) dynamic.

Db

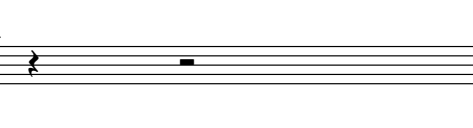
Musical staff for Db, 4/4 time, mostly silent with a final measure featuring a forte (f) dynamic.

499

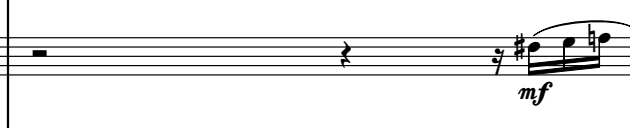
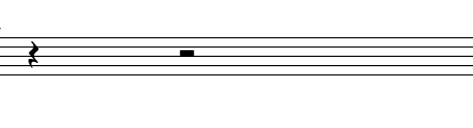
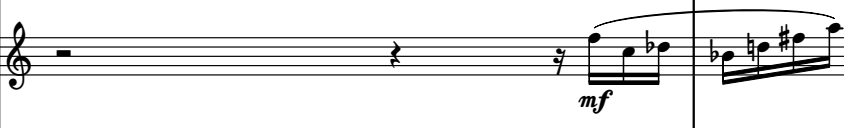
Fl 1



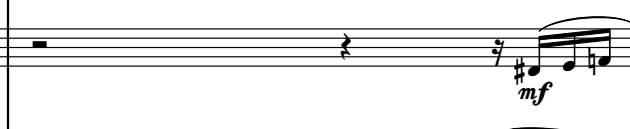
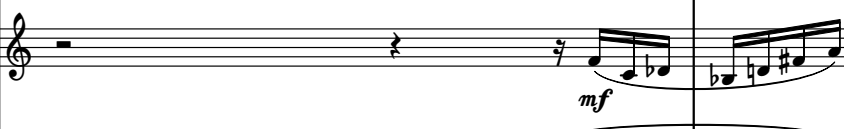
Picc



Ob 1



Ob 2



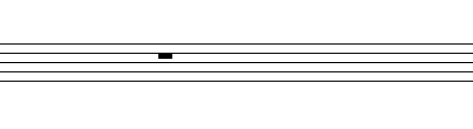
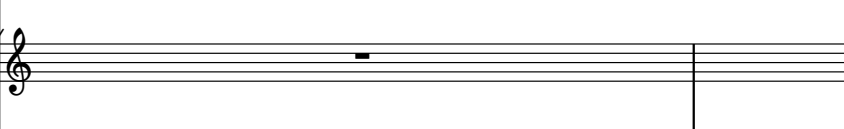
Bsn 1



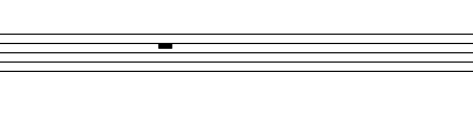
Cbsn



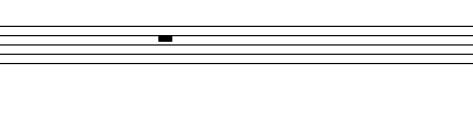
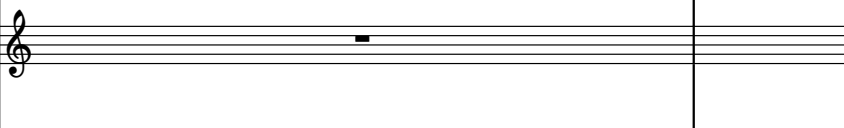
Hn 1



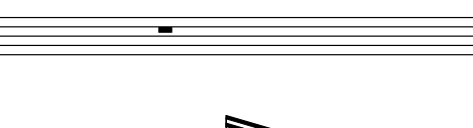
Hn 2



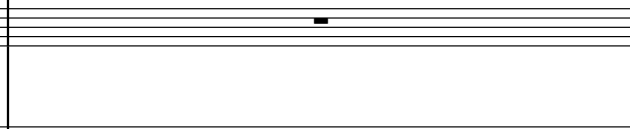
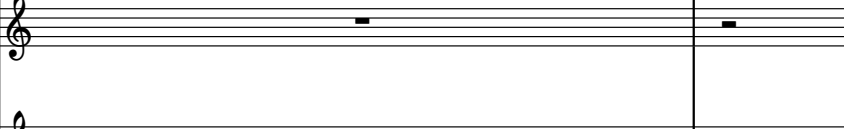
Hn 3



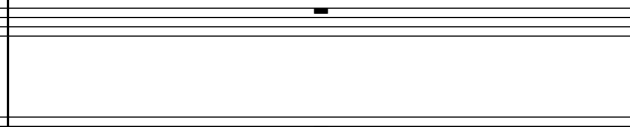
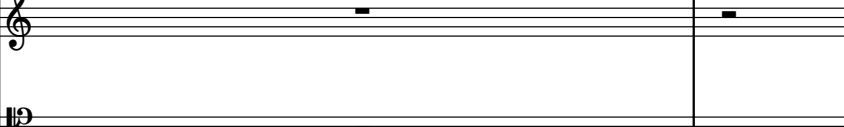
Hn 4



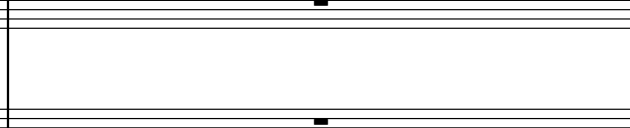
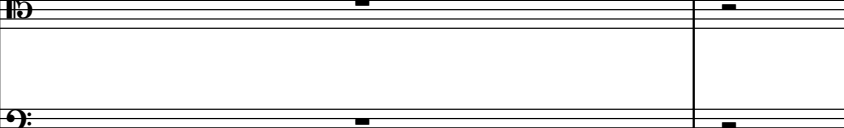
Tpt 1



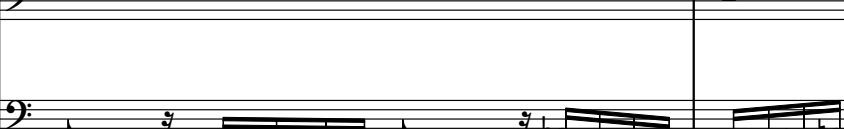
Tpt 2



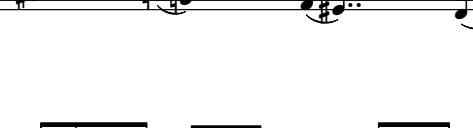
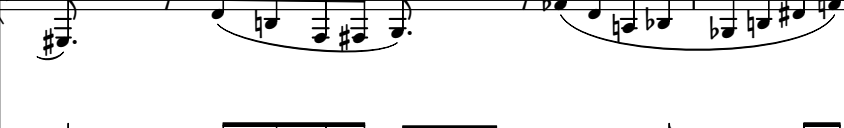
Tbn 1



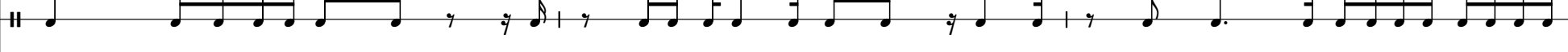
Tbn 2



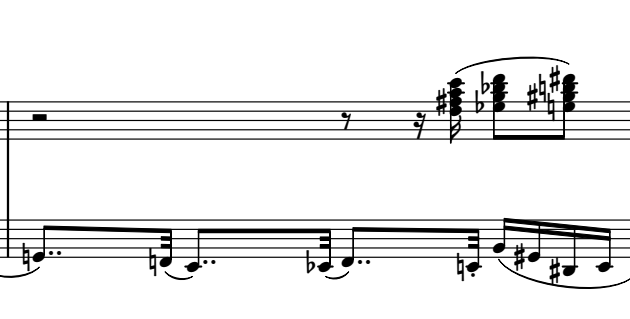
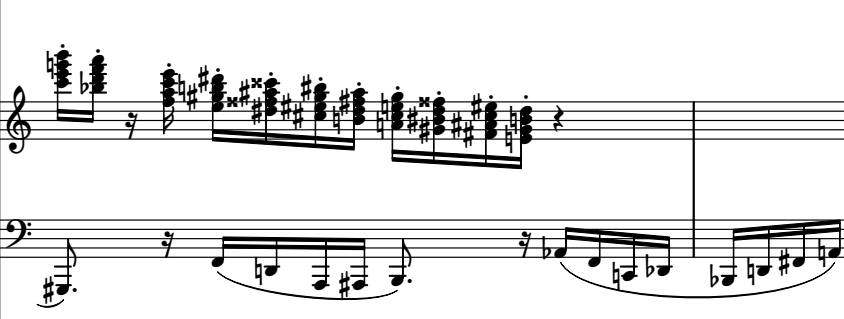
Tba



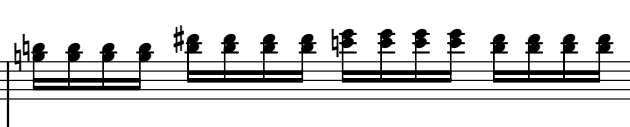
P1 crash cym maracas



Synth



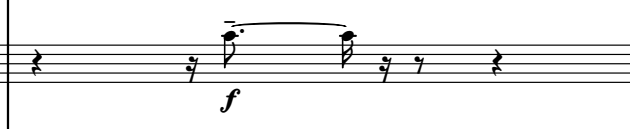
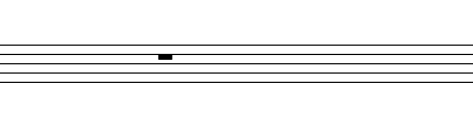
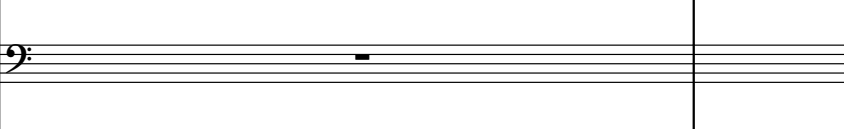
Vln 1



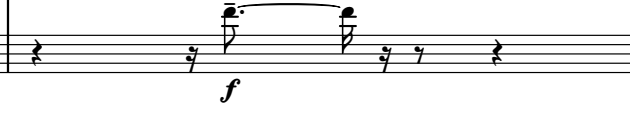
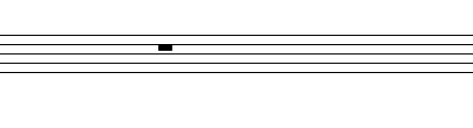
Vln 2



Vc



Db



502

Fl 1

Picc

Ob 1

Ob 2

Cl 1

Cl 2

Bsn 1

Cbsn

Hn 1

Hn 2

Hn 3

Hn 4

Tpt 1

Tpt 2

Tbn 1

Tbn 2

Tba

P1 crash cym
maraças

Synth

Vln 1

Vln 2

Vc

Db

508

Fl 1 *ff* *fff* à la Big Band

Picc *ff* *fff* à la Big Band

Ob 1 *ff* *fff* à la Big Band

Ob 2 *ff* *fff* à la Big Band

Cl 1 *ff* *fff* à la Big Band

Cl 2 *ff* *fff* à la Big Band

Bsn 1 *ff*

Cbsn *ff*

Hn 1

Hn 2

Hn 3

Hn 4

Tpt 1

Tpt 2

Tbn 1

Tbn 2

Tba *ff*

P1 crash cym
maracas *mf*

P2 sleigh
whistle
snare
tamb *f*

P3 china cym
snare *f*

Synth *ff* *f* 8va

Vln 1 *mf*

Vln 2 *mf*

Vc *f*

Db *f*

515

Fl 1

Picc

Ob 1

Ob 2

Cl 1

Cl 2

Bsn 1

Cbsn

Hn 1

Hn 2

Hn 3

Hn 4

Tpt 1

Tpt 2

Tbn 1

Tbn 2

Tba

P1 crash cym
maracas

P2 sleigh
whistle
snare
tamb

P3 china cym
snare

Synth

Vln 1

Vln 2

Vla

Vc

Db

521

Picc

Ob 1

Ob 2

Cl 1

Cl 2

Bsn 1

Bsn 2

Hn 1

Hn 2

Hn 3

Hn 4

Tpt 1

Tpt 2

Tbn 1

Tbn 2

Tba

P1 crash cym
maracas

P2 sleigh
whistle
snare
tamb

P3 bass drum

Synth

Vln 1

Vln 2

Vla

Vc

Db

523

524

Picc

Ob 1

Ob 2

Cl 1

Cl 2

Bsn 1

Bsn 2

Hn 1

Hn 2

Hn 3

Hn 4

Tpt 1

Tpt 2

Tbn 1

Tbn 2

Tba

P2 sleigh whistle
snare
tamb

P3 bass drum

Synth

Vln 1

Vln 2

Vla

Vc

Db

8

[illegible]

536

Fl 1

Fl 2

Ob 1

Ob 2

Hn 1

Hn 2

Hn 3

Hn 4

Tpt 1

Tbn 1

P1 snare

P3 bass drum

Synth

Vc

ff

ff

541

Fl 2



to Piccolo

Ob 2



Cl 1

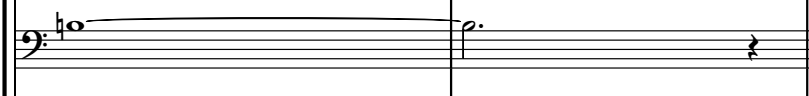


ff

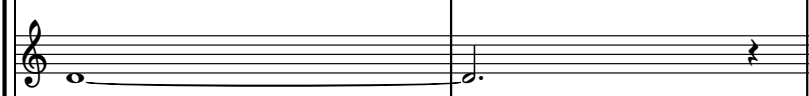
Hn 1



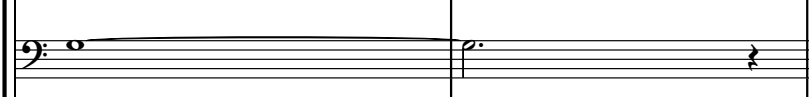
Hn 2



Hn 3



Hn 4



Tpt 1



ff

Tpt 2



ff

Tbn 1



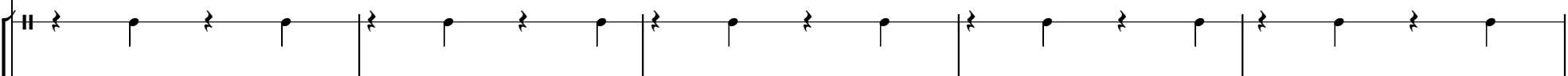
ff

Tbn 2



ff

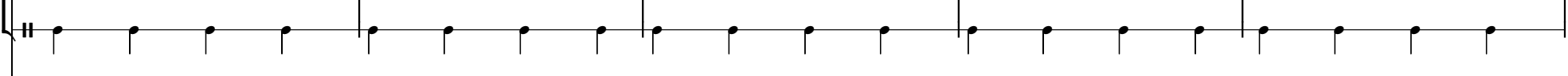
P1 snare



P2 crash cym



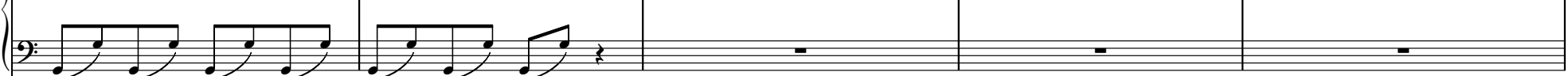
P3 bass drum



Synth



Piano



ff

Vln 1



ff

Vln 2



ff

Vla



ff

Vc



ff

546

Cl 1

Tpt 1

Tpt 2

Tbn 1

Tbn 2

P1 snare

P3 bass drum

Piano

Vln 1

Vln 2

Vla

Vc

551

Bsn 1

Bsn 2

Tbn 1

Tbn 2

P1 snare

P3 bass drum

Vln 1

Vln 2

Vla

560

Bsn 1

Bsn 2

Tbn 1

Tbn 2

P1 snare

P3 bass drum

Vln 1

Vln 2

Vla

120

563

Bsn 1

Bsn 2

Tbn 1

Tbn 2

P1 snare

P3 bass drum

Vln 1

Vln 2

Vla



566

Bsn 1

Bsn 2

Tpt 1

Tpt 2

Tbn 1

Tbn 2

P1 snare

P2 crash cym

P3 bass drum

Synth

Vln 1

Vln 2

Vla

Vc

569

Tpt 1

Tpt 2

Tbn 1

Tbn 2

P1 snare

P3 bass drum

Synth

Vln 1

Vln 2

Vc



572

Tpt 1

Tpt 2

Tbn 1

Tbn 2

P1 snare

P3 bass drum

Synth

Vln 1

Vln 2

Vc

575

Fl 1

ff

Picc

ff

Ob 1

ff à la Big Band

Ob 2

ff à la Big Band

Cl 1

ff

Cl 2

ff

Bsn 1

ff à la Big Band

Bsn 2

ff à la Big Band

Hn 1

ff à la Big Band

Hn 2

ff à la Big Band

Hn 3

ff à la Big Band

Hn 4

ff à la Big Band

Tpt 1

ff à la Big Band

Tpt 2

ff à la Big Band

Tbn 1

ff à la Big Band

Tbn 2

ff à la Big Band

Tba

P1 snare

P2 crash cym

P3 bass drum

Piano

ff

Vln 1

Vln 2

Vla

Vc

Db

578

Fl 1

Picc

Ob 1

Ob 2

Cl 1

Cl 2

Bsn 1

Bsn 2

Hn 1

Hn 2

Hn 3

Hn 4

Tpt 1

Tpt 2

Tbn 1

Tbn 2

Tba

P1 snare

P3 bass drum

Piano

Vln 1

Vln 2

Vla

Vc

Db

This musical score page contains measures 578 through 580. The instrumentation includes woodwinds (Flute 1, Piccolo, Oboe 1 & 2, Clarinet 1 & 2, Bassoon 1 & 2, Horns 1-4, Trumpets 1 & 2, Trombones 1 & 2, Tuba), percussion (Snare, Bass Drum), piano, and strings (Violins 1 & 2, Viola, Violoncello, Double Bass). The score is written in a key with one sharp (F#) and a common time signature. Measures 578 and 579 are marked with a repeat sign. The piano part features a complex, fast-moving accompaniment with many sixteenth and thirty-second notes. The string section provides harmonic support with sustained notes and moving lines.

584 *rit* *poco*

P1 *snare*

P3 *bass drum*

Piano

(decresc.) -



587 *a* *poco*

P1 *snare*

P3 *bass drum*

Piano

(decresc.) -



590 *molto rit* *molto rit* *molto rit*

P1 *snare*

P3 *bass drum*

Piano

(decresc.) - *mf* *decresc.* - *p* *ppp* *intimate*

Red.

