

Symphony No.6, "Dome of Refuge" (2017)

Robert Carl

*Written for and dedicated to the Hartt Symphony Orchestra, Edward Cumming, conductor,
with heartfelt appreciation for years of support*

Instrumentation:

*3 Flutes (#3 doubling Piccolo)
2 Oboes
3 Clarinets in Bb (#3 doubling bass clarinet)
2 Bassoons*

*Soprano Saxophone in Bb
Alto Saxophone in Eb
Tenor Saxophone in Bb
Baritone Saxophone in Eb*

4 Horns in F

*3 Trumpets in C
2 Tenor Trombones
Bass Trombone
Tuba*

Timpani (30", 28", 25", 23")

*Piano
Harp*

6 Percussion:

*#1: Glockenspiel, 4 Tom-Toms, brake drum
#2: Tam-tam, vibraphone*, maracas, sleigh bells
#3: 3 suspended cymbals
#4: Bass Drum
#5: Vibraphone*, whip, snare drum, marimba
#6: Log drum, 3 woodblocks, chimes
) shared

*Unless otherwise noted, mallets are "default" used for respective
instruments, following taste of performers*

This is a transposed score.

Timings:

*I: 4'
II: 12'45"
II. 6'45"*

Total: 23'

Descriptive Note:

In these difficult times, I think many of us just want to crawl under a rock. This work is a response to that desire for safety, though hopefully more constructive than complete withdrawal. We yearn for refuge, yes for sanctuary, no matter what our story or background. As the titles of the movements suggest, this music is a construction, often written with a sense of desperate urgency, by which a haven is created to shelter us from the surrounding psychic storm.

The three movements suggest both a natural progression (like the growth of a tree) and an architectural one. In the first a vast space is suggested; flashes of lightning give warning. In the second the storm hits at the outset, and the whole movement is the frenzied building of shelter against the elements that threaten to overwhelm. In the third, peace of a sort of achieved. One looks ahead with a quiet optimism.---Robert Carl

16 17 18 a2 19 20 21 22 23 24 25 26 27 28 29 30

Cl. 1,2

Hrn. 1,2

Hrn. 3,4

Tr. 1

Tr. 2,3

Timp.

Perc. 4

Vln. 2

Vla.

Vlc.

pp *p* *ppp*

p *< mp >* *pp* *p* *mp* *p*

p *< mp >* *pp* *p* *mp* *p*

mp (offstage) *mf* *p* (offstage) *mp* *< mf >* *mp* *p*

pp *p* *pp* *p* *p* *< mf >*

pp *p* *< mf >*

p *mp* *pp*

mp *< mf >* *p*

mp *< mf >* *pp* *mp* *mf* *p*



31 32 33 34 35 36 37 38 39 40

Cl. 1,2

Cl. 3

A. Sax.

Hrn. 1,2

Hrn. 3,4

Tr. 1

Tr. 2,3

B. Trb.

Tb.

Timp.

Perc. 2

Perc. 4

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

p

pp

p *mp* *mf* *> p*

p *1. p*

mp *mf* *p*

mp *< mf >* *mp* *p*

pp *p* *pp*

mp *p* *pp* *p* *mp* *< mf >* *p* *p*

pp *pp* (l.v.) *mp*

mp *p* *pp* *p* *mp* *< mf >* *p*

f *mf* *< f >* *p*

(II)

f *mf* *< f >* *p*

(Div.) (II)

f *mf* *< f >* *p*

f *mf* *< f >* *p*

f *mf* *< f >* *p*

II. Trunks-Limbs/Columns-Capitals

a. Storm & Shelter

(♩ = 60)

2

3

4

5

6

7

Timpani

Piano

Percussion 1

Percussion 2

Percussion 3

Percussion 4

Percussion 5

Percussion 6

pp *p* *mp* *mf* *f* *mf* *sf*

p *cresc.* *mf* *sf* *mf*

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

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

pp *p* *mp* *mf* *f* *f* *mf* *mf*

p *mp* *sf* *mp* *mf* *mp*

Whip *Snare*

Log Dr.

(palm cluster inside piano)

Tam-tam

3 Susp. Cymb.

B. Dr.

3 Woodblocks

5

8 9 10 11 12 13 14 15

Fl. 1,2
Fl. 3
Cl. 1
Cl. 2
Hrn. 1,2
Hrn. 3,4
T. Trb. 1,2
B. Trb.
Tb.
Timp.
Pf.
4 Tom-Toms
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Perc. 5
Perc. 6
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.

mp *decresc.* *p* *pp* *n.*

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

mf *(Lv)* *mf* *mp*

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

mf *mf* *mp* *mf* *mp* *p* *mp*

f *mf* *f* *sf* *mp* *mf* *mp* *sf* *mp* *p* *mf* *f* *p*

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

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

mf *decresc.* *p*

mp *pp* *p* *pp* *ppp*

Piccolo *pp* *p* *pp* *ppp*

pp *p* *pp* *ppp*

pp *p* *ppp*

pp *p* *ppp*

pp *p* *ppp*

pp *p* *ppp*

mp *decresc.* *p* *pp* *n.*

f *f* *mf*

mf *mp*

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

mf *mp* *p* *mp*

f *mf* *mp* *sf* *mp* *p* *mf* *f* *p*

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

(Div.) p *p* *mp* *pp*

(Div.) p *p* *mp* *pp*

(Div.) p *mp* *mf* *p* *pp* *p*

(Div.) p *p* *mp* *pp*

p *mp* *pp*

16 17 18 19 20 21 22 23 24 25 26

Fl. 1,2 Piccolo *p* *mp* *mf* *mp* *pp*

Fl. 3 *pp* *p* *mp* *p* *pp*

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

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

Cl. 3 Cl. in Bb *p* *mp* *p* *mf* *p*

Bsn. 1,2 (a2) *pp* *mp* *mf* *p*

T. Sax. *pp* *mp* *mf* *p*

Bar. Sax. *pp* *mp* *mf* *p*

Hrn. 1,2 (a2) *p* *mp* *pp* *mp* *mf* *mp*

Hrn. 3,4 (a2) *p* *mp* *pp* *mp* *mf* *mp*

Tr. 1,2 (a2) *p* *mp* *mf* *p*

T. Trb. 1,2 *ppp* *pp* *mp* *mf* *p*

B. Trb. *pp* *mp* *mf* *p*

Tb. *pp* *mp* *mf* *p*

Timp. *p*

Perc. 1 4 Tom-toms

Perc. 2 Tam-tam *p* *mp*

Perc. 3 3 Susp. Cymb. *pp* *p* *mp* *mf*

Perc. 4 B. Dr. *p* *mp*

Perc. 5 Whip

Perc. 6 Woodblocks (middle and low) *p* *cresc.* *mf*

Vln. 1 *pp* *ppp* (punta d'arco)

Vln. 2 *p* *mp* *mf*

Vla. *mp* *mf*

Vlc. *p* *mp* *mf* *p*

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

27 28 29 30 31

Fl. 1,2
Fl. 3
Cl. 1
Cl. 2
Cl. 3
Bsn. 1,2
T. Sax.
Bar. Sax
T. Trb. 1,2
B. Trb.
Tb.
Timp.
Pf.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Perc. 5
Perc. 6
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.

The musical score is arranged in a standard orchestral format. The woodwind section (Flutes, Clarinets, Bassoons, Saxophones) and brass section (Trumpets, Trombones) are mostly silent in measures 27-29, with a strong *sf* (sforzando) attack in measure 30. The percussion section is highly active, with Percussion 1 playing a rhythmic pattern of eighth notes, Percussion 2 and 3 playing melodic lines, Percussion 4 playing a steady eighth-note accompaniment, Percussion 5 playing a snare drum pattern, and Percussion 6 playing a log drum pattern. The string section (Violins, Violas, Violas, Cellos) enters in measure 30 with a *ff* (fortissimo) dynamic, playing a sustained chordal texture.

(trills always to note in parentheses)

(mf)

(B)

(G)

32 33 34 35

Fl. 1,2 *p mp mf f mf*

Fl. 3 *p mp mf f mf*

Cl. 1 *p mp mf mp mf mp*

Cl. 2 *p mp mf mp*

Cl. 3 *p mp mf mp*

Bsn. 1,2 *p mp mf mp*

T. Sax. *p mp mf mp*

Bar. Sax *p mp mf mp*

T. Trb. 1,2 *p mp p mf mp*

B. Trb. *p mp p mf mp*

Tb. *p mp p mf mp*

Timp. *sf mp f > mf < f mf sf mp decresc.*

Pf. *f f f*

Perc. 1 *mf f sf f*

Perc. 2 *f mf mf*

Perc. 3 *f mf f mf f*

Perc. 4 *sf mp mf mp mp*

Perc. 5 *sf Snare mp sf mf sf f mp sf*

Perc. 6 *sf Wtblk. Log Dr. mf f mf f sf Woodblocks: high/mid/low Log Dr. mf f*

Vln. 1 *f mp p*

Vln. 2 *f mp p*

Vla. *f mp p*

Vcl. *f mp p pp*

Cb. *f mp p pp ppp*

36 37 38 39 40 41 42 43

Fl. 1,2 *mp* *p* *pp* *p* *mp* *mf* *p* *pp*

Fl. 3 *mp* *p* *mf* *mp* *pp*

Cl. 1 *mf* *p*

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

Cl. 3 *p* *pp* *p* *mp* *p* *mp* *pp*

Bsn. 1,2 *mf* *mp*

T. Sax. *mf* *mp*

Bar. Sax. *mf* *p*

Hrn. 1,2 (sempre a2) *p* *mp* *p* *mp* *p*

Hrn. 3,4 (sempre a2) *p* *mp* *p* *mp* *p*

T. Trb. 1,2 *mf* *p*

B. Trb. *mf* *p*

Tb. *mf* *p*

Timp. *p* *pp* *n.* *p* *pp* *p*

Pf. *mf*

Perc. 1 *mf* *f* *mf* *f* *mf* *mp*

Perc. 2 *mp*

Perc. 3 *f* *mf* *mp* *mf* *mp*

Perc. 4 *mf* *mp* *mf* *mp* *p*

Perc. 5 *mf* *mp* *f* *mp* *p* *mf* *f* *mp* *p*

Perc. 6 *mf* *mp* *Log Dr.* *mf* *decresc.* *p*

Vln. 1 (con sord.) (strings ghostly) (continuous gliss. over duration in parentheses) *p* *pp* *ppp*

Vln. 2 (con sord.) *p* *pp* *ppp*

Vla. (con sord.) *p* *pp* *ppp*

Vlc. (con sord.) *p* *pp* *ppp*

Cb. (con sord.) *pp* *mp* *ppp*

To Bass Clarinet

44 45 46 47 48 49 50 51 52

Fl. 1,2 *p* *mp* *p > pp* *p* *mp* *p* *pp* (sempre picc.) *f*

Fl. 3 *f*

Ob. 1,2

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

Hrn. 1,2 *mf* *mp* *p* *mp* *mf* *mp* *p*

Hrn. 3,4 *mf* *mp* *p* *mp* *mf* *mp* *p*

Tr. 1,2 *mp* *mf* *mp* *p*

Timp. *mp* *pp* *mp* *mf* *mp* *p* *pp* *n.*

Perc. 1 *mp* *p* *p* *pp*

Perc. 2

Perc. 3 *p* *p*

Perc. 4 *p* *mp* *p* *pp* *n.*

Perc. 5

Perc. 6 Chimes *f*

Vln. 1 *pp* *ppp* *n.* (senza sord.) (uni) *f*

Vln. 2 *pp* *ppp* *n.* (senza sord.) (uni) *f*

Vla. *pp* *ppp* *n.* (senza sord.)

Vlc. *pp* *ppp* *n.* (senza sord.)

Cb. *pp* *ppp* *n.* (senza sord.)

b. Construction

53 54 55 56 57 58 59 60 61 62 63 64 65 66

Fl. 1,2 *mp* < *mf* < *f* > *mf* > *mp* < *mf* < *f* > *mf*

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

Ob. 1,2 *f* *mf* *f* *mf* *f* > *mf*

Cl. 1 *mp* < *mf* < *f* > *mf* > *mp* < *mf* < *f* > *mf*

Cl. 2 *mp* < *mf* < *f* > *mf* > *mp* < *mf* < *f* > *mf*

Bsn. 1,2 *mf*

S. Sax. *mp* < *mf* < *f* > *mf* > *mp* < *mf* < *f* > *mf*

T. Sax.

Bar. Sax.

Hrn. 1,2 *mf* *f* > *mf* > *f* > *mf* > *mp*

Hrn. 3,4 *mf* *f* > *mf* > *f* > *mf* > *mp*

T. Trb. 1,2 *mp* *mf* > *mp* > *p* *mp* *mf* > *mp* > *p* *mp* *mf* > *mp* > *p*

B. Trb.

Tb. *mp* *mf* > *p* *mp* *mf* > *p* *mp* *mf*

Timp. *mp* < *mf* < *f* > *mf* > *mp* > *p* *mp* < *mf* > *mp*

Perc. 1

Perc. 2

Perc. 3 *mp* > *mf*

Perc. 4 *mp* < *mf* < *f* > *mf* > *mp* > *p* *mp* < *mf* > *mp*

Perc. 5

Perc. 6 *sf* *sf* *mp* *mf*

Vln. 1 *mf* *f* *mf* *f* *mf* *mp* < *mf* < *f* > *mf* > *mp* < *mf* < *f* > *mf*

Vln. 2 *mf* *f* *mf* *f* *mf* *mp* < *mf* < *f* > *mf* > *mp* < *mf* < *f* > *mf* (Div.) (uni)

Vla. *f* *mf* *f* *mf* *f* *mp* < *mf* < *f* > *mf* > *mp* < *mf* < *f* > *mf*

Vlc. *mf* *f* > *mf* < *f* > *mf* > *mp* *mp* *mf* > *mp* > *p* (Div.) (sempre div.)

Cb. *mf* < *f* *mp* < *mf* > *p* *mp* < *mf*

67 68 69 70 71 72 73

Fl. 1,2 *f* *sub mf* *mp* *p*

Ob. 1,2 *f*

Cl. 1 *f* *sub mf* *mp*

Cl. 2 *f* *sub mf* *mp*

Bsn. 1,2 *f* *mf* *mp*

S. Sax. *f* *sub mf* *f* *mp* *cresc.* *f* *mp*

A. Sax. *mp* *mf* *sub mp* *cresc.* *f*

T. Sax. *f* *mf* *mp* *mp* *mf* *f*

Bar. Sax. *f* *mf* *mp* *p* *mp* *mf* *f*

Hrn. 1,2 *mp* *f* *sub mp* *p* *pp < p*

Hrn. 3,4 *mp* *f* *sub mp* *p* *pp < p*

B. Trb. *f* *sub mf* *mf*

Tb. *mp* *p*

Perc. 5 (snare) *p* *f*

Perc. 6 *mp*

Vln. 1 *f* *sub mf* *mp* *p* *p* *mp*

Vln. 2 *f* *sub mf* *mp* *p* *mp*

Vla. *f* *sub mf* *mp* *p* *mp*

Vlc. *mp < mf < f* *sub mf* *mp* *(div.)* *p* *mp*

Cb. *f* *sub mf* *mp* *p* *mp*

(sax quartet surging out of texture, like a wave) (saxes my "smear" with jazzy inflection)

This page of a musical score covers measures 101 through 104. The instruments and their parts are as follows:

- Pf. (Piano):** Features sixteenth-note patterns with sixteenth rests. Measure 101 includes the instruction "U.C." and a dynamic of *p*. Measures 102-104 show dynamics of *pp*, *p*, *mp*, and *p*.
- Hrp. (Harp):** Plays chords with triplets. Dynamics range from *pp* to *p*, *mp*, and *p*.
- Perc. 1:** Features eighth-note patterns with triplets. Dynamics include *pp*, *p*, and *pp*.
- Perc. 2:** Plays sustained chords. Dynamics are *p*, *mp*, *p*, and *pp*.
- Perc. 3:** Remains silent.
- Perc. 4:** Remains silent.
- Perc. 5:** Features sixteenth-note patterns with sixteenth rests. Dynamics include *sub mp*, *mf*, *pp*, *p*, *mf*, and *p*.
- Perc. 6:** Remains silent.
- Vln. 1 & 2 (Violins):** Play sustained chords. Dynamics are *p* and *pp*.
- Vla. (Viola):** Plays sustained chords. Dynamics are *p* and *pp*.
- Vlc. (Violoncello):** Plays sustained chords. Dynamics are *p* and *pp*.
- Cb. (Contrabasso):** Plays sustained chords. Dynamics are *pp* and *pp*.

d. Storm Surge

125 126 127 128 129 130

Bsn. 1,2
T. Sax.
Bar. Sax.
Hrn. 1,2
Hrn. 3,4
T. Trb. 1,2
B. Trb.
Timp.
Perc. 3
Perc. 4
Vla.
Vlc.
Cb.

f
f
f
a2
f
a2
f
ff
ff
2.
f
ff
f
ff
mp
mf
susp. cymb. hard mallet, damped aftr each strike
f
mf
Bass Drum
mf
f
f
mf
f
f
f
f
f
(Div.)
f
f
f

141 142 143 144 \flat 145 \sharp

Fl. 1,2 *f* *ff* *f* *ff* *ff* *mf*

Fl. 3 *f* *ff* *ff* *ff* *ff* *mf*

Ob. 1,2 *f* *ff* *f* *ff* *f* *ff* *ff* *mf*

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

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

Bsn. 1,2 *f* *ff* *f* *ff* *f* *ff* *ff* *ff*

S. Sax. *mf* *f* *mf* *f* *ff* *ff* *ff* *mf*

A. Sax. *f* *ff* *f* *ff* *f* *ff* *ff* *mf*

T. Sax. *f* *ff* *f* *ff* *f* *ff* *ff* *ff*

Bar. Sax. *f* *ff* *f* *ff* *f* *ff* *ff* *ff*

Hrn. 1,2 *mf* *f* *mf* *f* *ff* *ff* *ff* *mf*

Hrn. 3,4 *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

Tr. 1,2 *mf* *f* *mf* *f* *mf* *f* *mf* *f* *ff* *mf*

T. Trb. 1,2 *mf* *f* *mf* *f* *mf* *f* *mf* *f* *ff* *mf*

B. Trb. *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

Tb. *f* *ff* *f* *ff* *f* *ff* *f* *ff* *ff* *f*

Timp. *ff* *mp* *f*

Pf. *f* *ff* *f* *ff* *f* *ff* *f* *ff*

Perc. 1 *ff*

Perc. 2

Perc. 3 *ff*

Perc. 4 *ff* *mp* *f*

Perc. 5 *f* *ff* *f* *ff* *f* *ff* *f* *ff*

Perc. 6

Vln. 1 *f* *ff* *f* *ff* *ff* *ff* *ff* *mf*

Vln. 2 *mf* *f* *mf* *f* *ff* *ff* *ff* *mf*

Vla. *f* *ff* *f* *ff* *f* *ff* *ff* *ff* *ff* *mf*

Vlc. *f* *ff* *f* *ff* *f* *ff* *f* *ff* *ff* *f*

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

Shattering!

Brake Drum

Glock.

(Div.)

(Sempre div.)

Screaming!

(Conductor: Ask every musician not playing in mm. 154-155 to hiss loudly, cutting off at end of 155)

153 154 155 156 157 158 159 160 161 162 163 164 165 166 167

Fl. 1,2 *f* *sf* *ff*

Fl. 3 *f* *sf* *ff*

Ob. 1,2 *f* *sf* *ff*

Cl. 1 *f* *sf* *ff*

Cl. 2 *f* *sf* *ff*

Bsn. 1,2 *ff* *fff*

S. Sax. *f* *sf* *ff*

A. Sax. *f* *sf* *ff*

T. Sax. *ff* *fff*

Bar. Sax. *ff* *fff*

Hrn. 1,2 *f* *sf* *ff*

Hrn. 3,4 *ff* *fff*

Tr. 1,2 *f* *sf* *ff*

T. Trb. 1,2 *ff* *fff*

B. Trb. *ff* *fff*

Tb. *ff* *fff*

Timp. *mf* *mp* *p* *pp* *n.*

Pf. *mf* *f* *ff*

Perc. 1 *mf* *f* *ff*

Perc. 2 *f* *ff* *fff* (Maracas) (susp. cymb.) (l.v.)

Perc. 3 *f* *ff* *fff*

Perc. 4

Perc. 5

Perc. 6 *mf* *ff*

Vln. 1 *f* *sf* *ff* (Div.) *ff* *15^{ma}* (highest possible sound) *pp* *(uni)* *n.* *pp*

Vln. 2 *f* *sf* *ff* (Div.) *ff* *15^{ma}* (highest possible sound) *pp* *(uni)* *n.* *f* *mf* *f* *mp* *f* *mf*

Vla. *ff* *fff* (Div.) *ff* *15^{ma}* (highest possible sound) *mf* *(uni)* *f* *mf* *f* *mf* *f* *sf* *p* *pp*

Vlc. *ff* *fff* (Div.) *ff* *15^{ma}* (highest possible sound) *mp* *(uni)* *p* *mp* *p*

Cb. *ff* *fff* *ff* *15^{ma}* (highest possible sound) *mf* *(uni)* *mp* *p* *n.*

III. Canopy/Dome

(♩ = 60)

2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18

Flute 1
Flute 2
Violin 1
Violin 2

19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35

Fl. 1
Fl. 2
Fl. 3
Ob. 1, 2
T. Trb. 1, 2
B. Trb.
Timp.
Synth.
Perc. 5
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.

mp *p* *mf* *mp* *p* *mp* *p* *mp* *p* *mp* *p* *mf* *mp*

p *mp* *mf* *p*

p

ppp *pp* *ppp*

pp *ppp*

pp *pp* *mf* *pp*

(sine tone sound; very pure; no vibrato)

pp *p*

mf *p* *mf*

Marimba

p *pp* *mp* *pp*

(Div.) *mp* *p* *pp* *pp* *mp* *pp* *mp* *pp* *pp*

(Div.) *mp* *p* *pp* *mp* *pp* *mp* *pp* *pp*

(Div.) *mp* *p* *pp* *mp* *pp* *mp* *pp* *pp*

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

48 49 50 51 52 53

Fl. 1 *mp* *pp* *pp*

Fl. 2 *p* *(fl.t.)* *mp* *p* *mp* *mf*

Fl. 3 *Piccolo* *pp* *p* *pp*

Ob. 1, 2 *p* *mp* *p*

Cl. 1, 2 *pp* *p*

Synth. *mp*

Db C B/ Eb F G A#

Hrp. *p* *mp* *p*

Perc. 1 *p* *mp* *p* *pp* *p* *mp* *p*

Perc. 3 *p* *mp* *p* *pp* *p* *mp* *p*

Vln. 1 *(uni)* *p*

54 55 56 57 58 59

Fl. 1 *p* *mp* *pp* *pp* *pp*

Fl. 2 *(F#)* *mp* *pp* *pp* *pp*

Fl. 3 *pp* *p* *mp* *p* *pp* *pp* *p*

Ob. 1, 2 *pp* *p* *pp* *p*

Cl. 1, 2 *mp* *p* *pp* *ppp*

Synth. *p* *mp*

Hrp. *mp* *p* *p*

Perc. 1 *p* *mp* *p* *p* *mp* *p*

Perc. 3 *mp* *p* *pp* *mp* *p*

Vln. 1 *mp* *p* *mp*

Vln. 2 *(uni)* *p* *mp* *p*

60 (G) 61 (F#) 62 (E) 63 64 65

Fl. 1 (G#) (F#) n.

Fl. 2 p

Fl. 3 pp p

Ob. 1,2 pp p

Cl. 1,2 p

Synth. p mp

Hrp. mp p p mp

Perc. 1 mp p

Perc. 3 mp p

Vln. 1 mf f > mf mp p

Vln. 2 p mp p

66 67 68 69 70

Fl. 1 p (F#) pp (F#)

Fl. 2 p mf mp p pp p

Fl. 3 pp (C) (C#) (D) (C) p

Ob. 1,2 p pp

Cl. 1,2 pp ppp

Synth. p mp p

Hrp. p

Perc. 1 mp p pp

Perc. 3 mp p

Vln. 1 mp mf mp

Vln. 2 p (Div-at each desk) 6 mp p

This page of a musical score, numbered 31, contains the following parts and markings:

- Fl. 1:** Measures 71-74. Dynamics: *pp*, *p*, *pp*, *p*, *mp*, *p*.
- Fl. 2:** Measures 71-74. Dynamics: *mp*, *p*, *mp*, *p*. Includes the instruction "(Bird-like)" and a 5-measure rest.
- Fl. 3:** Measures 71-74. Dynamics: *ppp*, *pp*, *p*, *pp*, *p*. Includes trills marked (C) and (D).
- Ob. 1,2:** Measures 71-74. Dynamics: *pp*, *pp*.
- Cl. 1,2:** Measures 71-74. Dynamics: *pp*, *p*, *pp*.
- Synth.:** Measures 71-74. Dynamics: *mp*, *p*, *mp*, *p*, *mp*, *pp*, *p*.
- Hrp.:** Measures 71-74. Dynamics: *pp*, *p*, *pp*.
- Perc. 1:** Measures 71-74. Dynamics: *p*, *mp*.
- Perc. 3:** Measures 71-74. Dynamics: *mp*, *p*.
- Perc. 5:** Measures 71-74. Dynamics: *pp*. Includes the instruction "2 Maracas (high/low)".
- Vln. 1:** Measures 71-74. Dynamics: *mf*, *mp*, *mf*, *mp*.
- Vln. 2:** Measures 71-74. Dynamics: *mp*, *p*, *p*.
- Vla.:** Measures 71-74. Dynamics: *p*. Includes the instruction "(uni)".
- Vlc.:** Measures 71-74. Dynamics: *p*.

75 76 77 78 *(Very delicate)*

Fl. 1 *pp*

Fl. 2 *mp* *p > pp* *p*

Fl. 3 *pp* *p* *pp*

Ob. 1,2 *p* *pp*

Cl. 1,2 *ppp*

Hrn. 1,2 1. *p* *mp* *p*

Synth. *pp* *n.*

Perc. 1 *p* *cresc.* *mp*

Perc. 3 *mp* *pp* *mp* *p*

Perc. 5 (shaken) *p* (swirled) *mp* *p*

Vln. 1 *p* *mp*

Vln. 2 *mp* *p*

Vla. *mp* *mf* *mp*

Vlc. *mp* *mf* *mp*

79 80 81 82

Fl. 1 *mp* *pp*

Fl. 2 *mp* *p* *pp* *pp*

Fl. 3 *p* *pp* *pp* *p*

Bsn. 1,2 *pp* *p*

Hrn. 1,2 1. *p* *mp* *p* 2. *mp*

Hrn. 3,4 3. *mp* *mf*

T. Trb. 1,2 *pp* *p*

B. Trb. *pp* *p*

Tb. *pp* *p*

Perc. 1 *p* *mp*

Perc. 3 *mp* *p* *mp*

Perc. 5 *pp* *mp*

Vln. 1 *mp* *p* *pp* *p*

Vln. 2 *ppp* *p*

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

Vlc. *p* *p* *mp* *mf*

Detailed description of the musical score: This page contains the musical notation for measures 79 through 82. The score is arranged in a standard orchestral format with multiple staves. The woodwind section includes three flutes (Fl. 1, 2, 3), two bassoons (Bsn. 1,2), and four horns (Hrn. 1,2 and 3,4). The brass section consists of two tenor trumpets (T. Trb. 1,2), two baritone trumpets (B. Trb.), and two trombones (Tb.). The percussion section includes three parts (Perc. 1, 3, 5). The string section includes first and second violins (Vln. 1, 2), viola (Vla.), and cello (Vlc.). Dynamics range from *ppp* to *mf*. Articulations include slurs, accents, and triplets. The key signature has one sharp (F#) and the time signature is 3/4. Measure 79 starts with a dynamic of *mp* and *pp*. Measure 80 features a dynamic of *mp* and *p*. Measure 81 includes dynamics of *pp*, *p*, *mp*, and *mf*. Measure 82 continues with dynamics of *pp*, *p*, *mp*, and *mf*.

83 84 85 86

Fl. 1 *pp* *p* *mp* *p* *pp*

Fl. 2 *p* *pp*

Fl. 3 *ppp*

Cl. 1, 2 *mp*

Cl. 3 *mp*

Bsn. 1, 2 *pp*

S. Sax. *pp* *p* *pp*

A. Sax. *pp* *p* *pp*

T. Sax. *pp* *p* *pp*

Hrn. 1, 2 *p*

Hrn. 3, 4 *p* *pp* *p* *pp*

T. Trb. 1, 2 *pp*

B. Trb. *pp* *p* *mp*

Tb. *pp* *p* *mp*

Timp. *p*

Perc. 1 *p*

Perc. 3 *mf* *mp* *p*

Perc. 5 *mp* *mf* *p*

Vln. 1 *p* *mp* *p* *pp*

Vln. 2 *p* *mp* *p* *pp*

Vla. *mp* *p*

Vlc. *mp* *p* *p*

Cb. *(arco)* *p* *mp*

(5 string basses, or divisi with some with extensions)

