

for Yasuaki Fukuhara

# THE GOLDEN APPLES OF THE SUN

Concerto for Percussion and Brass Band

## I: Through Hollow Lands and Hilly Lands

Tempo di marcia (♩ = 110)

Rodney Newton

A

**Solo Percussion**  
bass drum solid felt mallets *mf*  
5 tom-toms *p* (same mallets)  
s.d. sticks *p*

**Soprano Cornet**

**Solo Cornet**  
1 solo muted (metal) *p*

**Repiano Cornet**

**2nd Cornet**

**3rd Cornet**

**Flugel Horn**  
muted (metal) *p*

**Solo Horn**  
muted (cup) *p*

**1st Horn**  
muted (cup) *p*

**2nd Horn**  
muted (cup) *p*

**1st Baritone**  
muted (cup) *p*

**2nd Baritone**  
muted (cup) *p*

**1st Trombone**  
muted (metal) *mf* *pp*

**2nd Trombone**

**Bass Trombone**

**Euphonium**  
slagger breathing *p*

**E♭ Bass**  
stagger breathing *p*

**B♭ Bass**  
stagger breathing *p*

9

Perc.

Musical notation for Percussion, starting with a treble clef and a 2/4 time signature. The staff contains a series of rhythmic patterns: eighth notes, quarter notes, and eighth rests, with some notes beamed together.

Sop. Cnt.

Musical notation for Soprano voice, consisting of a single staff with a treble clef and a key signature of one flat. The staff contains a series of whole rests.

Solo Cnt.

Musical notation for Solo voice, consisting of a single staff with a treble clef and a key signature of one flat. The staff contains a series of whole rests.

Rep. Cnt.

Musical notation for Repetitive voice, consisting of a single staff with a treble clef and a key signature of one flat. The staff contains a series of whole rests.

2nd Cnt.

Musical notation for Second voice, consisting of a single staff with a treble clef and a key signature of one flat. The staff contains a series of whole rests.

3rd Cnt.

Musical notation for Third voice, consisting of a single staff with a treble clef and a key signature of one flat. The staff contains a series of whole rests.

Flug. Hn.

Musical notation for Flugelhorn, consisting of a single staff with a treble clef and a key signature of one flat. The staff contains a series of whole rests.

Solo Hn.

Musical notation for Solo Horn, consisting of a single staff with a bass clef and a key signature of one flat. The staff contains a series of notes with a melodic line, including a dynamic marking of *mf*.

1st Hn.

Musical notation for First Horn, consisting of a single staff with a bass clef and a key signature of one flat. The staff contains a series of notes with a melodic line, including a dynamic marking of *mf*.

2nd Hn.

Musical notation for Second Horn, consisting of a single staff with a bass clef and a key signature of one flat. The staff contains a series of notes with a melodic line, including a dynamic marking of *mf*.

1st Bar.

Musical notation for First Baritone, consisting of a single staff with a bass clef and a key signature of one flat. The staff contains a series of notes with a melodic line, including a dynamic marking of *mf*.

2nd Bar.

Musical notation for Second Baritone, consisting of a single staff with a bass clef and a key signature of one flat. The staff contains a series of notes with a melodic line, including a dynamic marking of *mf*.

1st Tbn.

Musical notation for First Trombone, consisting of a single staff with a bass clef and a key signature of one flat. The staff contains a series of whole rests.

2nd Tbn.

Musical notation for Second Trombone, consisting of a single staff with a bass clef and a key signature of one flat. The staff contains a series of whole rests.

B. Tbn.

Musical notation for Baritone Trombone, consisting of a single staff with a bass clef and a key signature of one flat. The staff contains a series of whole rests.

Euph.

Musical notation for Euphonium, consisting of a single staff with a bass clef and a key signature of one flat. The staff contains a series of whole rests.

E♭ Bass

Musical notation for E-flat Bass, consisting of a single staff with a bass clef and a key signature of one flat. The staff contains a series of notes with a rhythmic pattern, including a dynamic marking of *p* and a circled number (2).

Bass

Musical notation for Bass, consisting of a single staff with a bass clef and a key signature of one flat. The staff contains a series of whole rests.

**B**

16

Perc. *mf*

Sop. Cnt.

Solo Cnt. *mf* muted (cup) 1 + 2

Rep. Cnt.

2nd Cnt. *mf* muted (cup)

3rd Cnt. *mf* muted (cup)

Flug. Hn.

Solo Hn. *f* *p*

1st Hn. *f* *p*

2nd Hn. *f*

1st Bar. *f* *p* open *mf*

2nd Bar. *f* *p*

1st Tbn.

2nd Tbn.

B. Tbn.

Euph. *mf* 1

E♭ Bass *mf* 1

Bass

23

Perc.

Sop. Cnt.

Solo Cnt.

Rep. Cnt.

2nd Cnt.

3rd Cnt.

Flug. Hn.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

Bass

muted (Harmon - tube removed)

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

Detailed description: This page of a musical score, numbered 23, contains parts for various instruments. The Percussion part features a rhythmic pattern of eighth and sixteenth notes. The vocal parts (Sopranos, Solos, Reeds, and Horns) have long, sustained notes with some melodic movement. The Reeds and Flugelhorn parts include dynamic markings of *mf* and instructions to be muted. The Horns and Brass sections (1st and 2nd Baritone, 1st and 2nd Trombone, Bass Trombone, Euphonium, and Bass) are mostly silent, indicated by whole rests. The Euphonium and Bass parts have rhythmic patterns of eighth notes.

C

29

Perc.

Sop. Cnt.

Solo Cnt.

Rep. Cnt.

2nd Cnt.

3rd Cnt.

Flug. Hn.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

Bass

35

This musical score page, numbered 35 and 6, features 17 staves for various instruments and voices. The Percussion part (Perc.) is at the top, followed by Soprano (Sop. Cnt.), Solo Contrabass (Solo Cnt.), and Repetition Contrabass (Rep. Cnt.). Below these are the 2nd and 3rd Contrabass parts (2nd Cnt., 3rd Cnt.), Flugelhorn (Flug. Hn.), Solo Horn (Solo Hn.), 1st and 2nd Horns (1st Hn., 2nd Hn.), 1st and 2nd Baritone parts (1st Bar., 2nd Bar.), 1st and 2nd Trombone parts (1st Tbn., 2nd Tbn.), and Bass Trombone (B. Tbn.). The Euphonium (Euph.), Eb Bass, and Bass parts are at the bottom. The score includes dynamic markings such as *mf* and *f*, and uses various musical notations including slurs, ties, and rests.

large susp.cym

40

Perc. *ff*

Sop. Cnt. *ff*

Solo Cnt. *ff*

Rep. Cnt. *ff*

2nd Cnt. *ff*

3rd Cnt. *ff*

Flug. Hn. *ff*

Solo Hn. *ff*

1st Hn. *ff*

2nd Hn. *ff*

1st Bar. *ff*

2nd Bar. *ff*

1st Tbn. *ff*

2nd Tbn. *ff*

B. Tbn. *ff*

Euph. *ff*

E♭ Bass *ff*

Bass *ff*

3 susp.cyms

44

**Perc.** *ff*

**Sop. Cnt.**

**Solo Cnt.** *mf* unis.

**Rep. Cnt.**

**2nd Cnt.** *mf*

**3rd Cnt.** *mf*

**Flug. Hn.**

**Solo Hn.** *mf*

**1st Hn.** *mf*

**2nd Hn.** *mf*

**1st Bar.**

**2nd Bar.**

**1st Tbn.**

**2nd Tbn.**

**B. Tbn.**

**Euph.**

**E♭ Bass**

**Bass**

Detailed description: This page of a musical score, numbered 8, contains measures 44 through 47. The percussion part (Perc.) features three suspended cymbals (3 susp.cyms) marked *ff*. The vocal parts include Soprano (Sop. Cnt.), Solo Contralto (Solo Cnt.), and three other Contraltos (Rep. Cnt., 2nd Cnt., 3rd Cnt.), with dynamics ranging from *mf* to *ff*. The Solo Cnt. part includes the instruction 'unis.'. The woodwind section consists of Flugelhorn (Flug. Hn.), Solo Horn (Solo Hn.), and three other Horns (1st Hn., 2nd Hn.), all marked *mf*. The brass section includes two Baritone parts (1st Bar., 2nd Bar.), three Trombone parts (1st Tbn., 2nd Tbn., B. Tbn.), and an Euphonium (Euph.). The bass section includes E♭ Bass and Bass. The score is written in a common time signature with a key signature of two flats.



**D** tom-toms

49 *rute* rods LL RRLR LLLR *sim.*

**Perc.** *mf*

**Sop. Cnt.**

**Solo Cnt.**

**Rep. Cnt.** *mf*

**2nd Cnt.**

**3rd Cnt.**

**Flug. Hn.**

**Solo Hn.**

**1st Hn.**

**2nd Hn.**

**1st Bar.** *mf*

**2nd Bar.**

**1st Tbn.**

**2nd Tbn.**

**B. Tbn.**

**Euph.** *mf*

**E♭ Bass** *mf*

**Bass** *mf*

Detailed description: This page of a musical score, numbered 9, features a section titled 'D tom-toms' starting at measure 49. The percussion part (Perc.) is marked *mf* and includes a rhythmic pattern of 'rute rods' with the sequence 'LL RRLR LLLR' and a *sim.* (sustained) instruction. The vocal parts (Sop. Cnt., Solo Cnt., Rep. Cnt., 2nd Cnt., 3rd Cnt.) are shown with long, sustained notes. The instrumental parts include Flugelhorn, Solo Horn, 1st and 2nd Horns, 1st and 2nd Trombones, Bass Trombone, Euphonium, E♭ Bass, and Bass, all marked *mf*. The score is written in a standard musical notation with various clefs and dynamic markings.

E

54

Perc. *dim.*

Sop. Cnt.

Solo Cnt.

Rep. Cnt.

2nd Cnt.

3rd Cnt.

Flug. Hn. muted (metal) *p* *mf* *p*

Solo Hn. muted (metal) *p* *mf* *p*

1st Hn. muted (metal) *p* *mf* *p*

2nd Hn. muted (metal) *p* *mf* *p*

1st Bar. muted (metal) *p* *mf* *p*

2nd Bar. muted (metal) *p* *mf* *p*

1st Tbn. *mf* *pp* *mf* *pp*

2nd Tbn. *mf* *pp* *mf* *pp*

B. Tbn. *mf* *pp* *mf* *pp*

Euph. *p*

E♭ Bass *p sempre*

Bass

60

Perc. *p*

Sop. Cnt.

Solo Cnt. muted (straight) 1 + 2 *p*

Rep. Cnt.

2nd Cnt. muted (straight) *p*

3rd Cnt. muted (straight) *p*

Flug. Hn. *mf*

Solo Hn. *mf*

1st Hn. *mf*

2nd Hn. *mf*

1st Bar. *mf*

2nd Bar. *mf*

1st Tbn. *mf* muted (cup) *p*

2nd Tbn. *mf* muted (cup) *p*

B. Tbn. *mf* muted (cup) *p*

Euph.

E♭ Bass

Bass

**F** 5 blocks  
s.d. sticks

67

**Perc.** *p*

**Sop. Cnt.**

**Solo Cnt.**

**Rep. Cnt.**

**2nd Cnt.**

**3rd Cnt.**

**Flug. Hn.**

**Solo Hn.** open *p*

**1st Hn.** open *p*

**2nd Hn.** open *p*

**1st Bar.** open *p*

**2nd Bar.** open *p*

**1st Tbn.**

**2nd Tbn.**

**B. Tbn.**

**Euph.**

**E♭ Bass** 1

**Bass**

Detailed description: This page of a musical score, numbered 12, contains measures 67 through 71. The percussion part (Perc.) features a rhythmic pattern of eighth notes starting in measure 67, marked with a dynamic of *p* and the instruction '5 blocks s.d. sticks'. The woodwind section includes Soprano, Solo, and three Reed parts (Rep., 2nd, 3rd Cnt.), Flugelhorn, and three Horn parts (Solo, 1st, 2nd). The brass section consists of two Baritone parts (1st, 2nd), three Trombone parts (1st, 2nd, Bass), and an Euphonium. The string section includes E♭ Bass and Bass. The woodwinds and brass parts play sustained notes with 'open' breath marks and a dynamic of *p*. The E♭ Bass part has a first fingering (1) indicated in measure 69. The rest of the instruments are silent.

73

tom-toms  
L L R R *sim.*

blocks

Perc. *p* *p* (same sticks) *p*

Sop. Cnt.

Solo Cnt.

Rep. Cnt.

2nd Cnt.

3rd Cnt.

Flug. Hn.

Solo Hn. *mf*

1st Hn. *mf*

2nd Hn. *mf*

1st Bar. *mf*

2nd Bar. *mf*

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass *p* (2)

Bass

3 susp.cymbals [small, medium, large]  
s.d. sticks on the domes

**G** scrape tri. beater from dome to lip

79

Perc. *p* *p*

Sop. Cnt.

Solo Cnt. *mf* *dim.*  
1 solo muted (metal)

Rep. Cnt.

2nd Cnt.

3rd Cnt.

Flug. Hn.

Solo Hn. *mf dim.* *pp*

1st Hn. *mf dim.* *pp*

2nd Hn. *mf dim.* *pp*

1st Bar. *mf dim.* *pp*

2nd Bar. *mf dim.* *pp*

1st Tbn. *p* *mf dim.*  
open

2nd Tbn. *p* *mf dim.*  
open

B. Tbn. *p* *mf dim.*  
open

Euph. *mf* *dim.*  
1 solo muted (metal)

E♭ Bass

Bass *p* *mf dim.*

86 snare drum

Perc. *p secco assai*

Sop. Cnt.

Solo Cnt. *pp* *p* *mf* *pp*

Rep. Cnt.

2nd Cnt.

3rd Cnt.

Flug. Hn. *open* *p*

Solo Hn. *p*

1st Hn. *p*

2nd Hn. *p*

1st Bar. *muted (metal)* *mf* *pp*

2nd Bar.

1st Tbn. *pp* *p* *mf* *pp* *p*

2nd Tbn. *pp* *p* *mf* *pp* *p*

B. Tbn. *pp* *p* *mf* *pp* *p*

Euph. *pp*

E♭ Bass *p*

Bass *p* *2* *p* *mf* *pp* *p*

93

Perc. *mf* *dim.* *sempre p assoluto*

Sop. Cnt. *mf* muted (metal)

Solo Cnt.

Rep. Cnt. *mf* muted (metal)

2nd Cnt.

3rd Cnt.

Flug. Hn. *mf dim.* *pp*

Solo Hn. *mf dim.* *pp*

1st Hn. *mf dim.* *pp*

2nd Hn. *mf dim.* *pp*

1st Bar. *mf dim.* *pp*

2nd Bar. *mf dim.* *pp*

1st Tbn. *mf dim.* *pp* muted (cup) *mp*

2nd Tbn. *mf dim.* *pp*

B. Tbn. *mf dim.* *pp*

Euph. 1 (metal mute) *mp*

E♭ Bass *pp* *p* *pp* *mp*

Bass *mf dim.* *pp*



**H**

99

Perc. *6* *3* *3*

Sop. Cnt.

Solo Cnt.

Rep. Cnt.

2nd Cnt.

3rd Cnt.

Flug. Hn.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn. *pp*

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass *pp*

Bass *pp*

Detailed description: This page of a musical score, numbered 17, features a section marked 'H' starting at measure 99. The percussion part (Perc.) is the only one with notation, consisting of a complex rhythmic pattern of sixteenth notes with a '6' marking and triplet markings ('3') in the fifth and sixth measures. The woodwind section includes Soprano, Solo, and three Reed parts (Rep., 2nd, 3rd Cnt.), Flugelhorn, Solo Horn, and three Horn parts (1st, 2nd). The brass section includes two Baritone parts (1st, 2nd), three Trombone parts (1st, 2nd, B.), and Euphonium. The string section includes E♭ Bass and Bass. The 1st Trombone, E♭ Bass, and Bass parts feature long, sustained notes in the first measure, marked with a hairpin and the dynamic 'pp' (pianissimo).

105

Perc. *fp*

Sop. Cnt. *f* open

Solo Cnt. *f* all open

Rep. Cnt. *f* open

2nd Cnt. *f* open

3rd Cnt. *f* open

Flug. Hn. *f*

Solo Hn.

1st Hn.

2nd Hn.

1st Bar. *f* open

2nd Bar. *f*

1st Tbn. *f* open

2nd Tbn. *f* open

B. Tbn.

Euph. *f* both open

E♭ Bass

Bass

**I** large susp.cymbal

III

Perc. *f* (s.d.)

Sop. Cnt.

Solo Cnt.

Rep. Cnt.

2nd Cnt.

3rd Cnt.

Flug. Hn. *f*

Solo Hn. *f*

1st Hn. *f*

2nd Hn. *f*

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn. *f*

Euph.

E♭ Bass *f* unis.

Bass *f* unis.

t-toms + susp.cym.s

115

This page of a musical score, numbered 20, contains parts for Percussion, Vocals, and Instruments. The Percussion part (top) features a complex rhythmic pattern with a 't-toms + susp.cym.s' instruction. The vocal parts include Soprano, Solo, and Repeat parts, along with Flute, Solo Horn, and Horn parts. The instrumental section includes Baritone, Trombone, and Euphonium parts. The score is written in a key with one flat and a 4/4 time signature. The Percussion part starts at measure 115 and includes a '(s.d.)' marking. The vocal parts have long phrases with slurs. The instrumental parts feature intricate rhythmic patterns and slurs.

119

Perc.

Sop. Cnt.

Solo Cnt.

Rep. Cnt.

2nd Cnt.

3rd Cnt.

Flug. Hn.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

Bass

J

123

This musical score page, numbered 22, features a section labeled 'J'. It contains 13 staves of music. The Percussion staff at the top begins with a triplet of eighth notes and a dynamic marking of *ff*. The vocal staves (Sop. Cnt., Solo Cnt., Rep. Cnt., 2nd Cnt., 3rd Cnt.) start with a dynamic of *f*, followed by a *cresc.* marking, and reach *ff* by the end of the section. The woodwind and brass staves (Flug. Hn., Solo Hn., 1st Hn., 2nd Hn., 1st Bar., 2nd Bar., 1st Tbn., 2nd Tbn., B. Tbn., Euph., E♭ Bass, Bass) all follow a similar dynamic progression from *f* through *cresc.* to *ff*. The score includes various musical notations such as slurs, accents, and dynamic hairpins.

tam-tam

soft, heavy mallet

129

Perc. *ff*

Sop. Cnt.

Solo Cnt.

Rep. Cnt. *f* muted (metal)

2nd Cnt. *f*

3rd Cnt. *f*

Flug. Hn.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn. *f*

2nd Tbn. *f*

B. Tbn. *f*

Euph. *f* unis.

E♭ Bass *f*

Bass *f*

**K** blocks  
s.d sticks

135

Musical score for Percussion, Sopranos, Soloists, and Brass instruments. The score is divided into systems for Perc., Sop. Cnt., Solo Cnt., Rep. Cnt., 2nd Cnt., 3rd Cnt., Flug. Hn., Solo Hn., 1st Hn., 2nd Hn., 1st Bar., 2nd Bar., 1st Tbn., 2nd Tbn., B. Tbn., Euph., Eb Bass, and Bass. The Percussion part features a snare drum pattern starting at measure 135, marked *mf*. The 2nd and 3rd Contrabass parts have long melodic lines with *mf* dynamics. The Flugelhorn part is marked "muted (cup)" and *f*. The Horns and Trumpets parts have *mf* dynamics. The Bass part has a *mf* dynamic and a first fingering (1) indicated.



L

141

tom-toms

**Perc.**  
marimba  
med./soft mallets  
*p*  
8<sup>va</sup>

**Sop. Cnt.**

**Solo Cnt.**

**Rep. Cnt.**

**2nd Cnt.**

**3rd Cnt.**

**Flug. Hn.**

**Solo Hn.**  
*p*

**1st Hn.**  
*p*

**2nd Hn.**

**1st Bar.**  
*p*

**2nd Bar.**  
*p*

**1st Tbn.**

**2nd Tbn.**

**B. Tbn.**  
*p*

**Euph.**

**E♭ Bass**  
*p*  
1

**Bass**  
*p*

Detailed description: This page of a musical score, numbered 25, contains measures 141 through 146. The score is for a large ensemble, including Percussion, woodwinds, and brass. The Percussion part features a marimba with a specific melodic line in measures 141-142, followed by rests. The woodwind section includes Soprano, Solo, and three Reed parts (Flute, Clarinet, Bassoon), and Flute. The Solo Flute and Clarinet parts play a melodic line with a crescendo to a piano (*p*) dynamic in measure 145. The Bassoon part has a similar melodic line with a crescendo to *p* in measure 146. The brass section includes First and Second Trumpets, First and Second Trombones, Euphonium, and Bass. The Bass Trombone, Euphonium, and Bass parts have melodic lines with crescendos to a piano (*p*) dynamic in measures 145 and 146. The Bass part also includes a first ending bracket in measure 146. The Percussion part is marked with 'tom-toms' and 'marimba med./soft mallets'.

148

Musical score for Percussion, vocalists, and orchestra. The score is written in 4/4 time and consists of 12 measures. The Percussion part features a melodic line with dynamics *pp*, *loco*, *p*, and *pp*. The vocal parts (Sop. Cnt., Solo Cnt., Rep. Cnt., 2nd Cnt., 3rd Cnt.) are silent. The brass and woodwind parts (Flug. Hn., Solo Hn., 1st Hn., 2nd Hn., 1st Bar., 2nd Bar., 1st Tbn., 2nd Tbn., B. Tbn., Euph., Eb Bass, Bass) are also silent. The Eb Bass and Bass parts feature a melodic line with dynamics *pp*, *loco*, *p*, and *pp*.

Perc.

Sop. Cnt.

Solo Cnt.

Rep. Cnt.

2nd Cnt.

3rd Cnt.

Flug. Hn.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Eb Bass

Bass

*pp* *loco* *p* *pp*

*pp* *loco* *p* *pp*

*pp* *loco* *p* *pp*

155 Allarg. (♩ = 80)

This musical score is for a percussion ensemble and a full orchestra. The percussion part is the only one with notation on this page. It features a complex rhythmic pattern in 3/4 time, with dynamics ranging from *mf* to *pp*. The woodwind section includes Soprano, Solo, and three Reed parts (Flute, Clarinet, Bassoon), as well as Solo Horn, three Horn parts, and three Trumpet parts. The brass section consists of three Trombone parts (1st, 2nd, 3rd) and one Euphonium part. The string section includes Eb Bass and Bass. The score is divided into measures by vertical bar lines, with time signatures changing from 3/4 to 5/4 and back to 3/4. The percussion part includes dynamic markings: *mf*, *p*, *pp*, *mf*, *p*, *pp*, *p*, *mf*, and *mf*. There are also some slurs and accents in the percussion part.

**M** A tempo (♩ = 110)

164

**Perc.** *pp* *dim.* *p* *ppp* *mp* *sub*

**Sop. Cnt.**

**Solo Cnt.**

**Rep. Cnt.**

**2nd Cnt.**

**3rd Cnt.**

**Flug. Hn.**

**Solo Hn.**

**1st Hn.**

**2nd Hn.**

**1st Bar.**

**2nd Bar.**

**1st Tbn.** muted (cup) *p*

**2nd Tbn.** muted (cup) *p*

**B. Tbn.**

**Euph.**

**E♭ Bass** *p*

**Bass** *p*

Detailed description: This page of a musical score, numbered 28, contains measures 164 through 168. The tempo is marked 'A tempo' with a quarter note equal to 110 beats per minute. The percussion part features a complex rhythmic pattern starting in 2/4 time, changing to 3/4, and then 4/4. Dynamic markings include *pp*, *dim.*, *p*, *ppp*, and *mp* with a *sub* (suboctave) marking. The vocal parts (Soprano, Solo, and Repeat) and the woodwinds (Flugelhorn, Solo Horn, and Horns) are currently silent. The brass section (Trumpets, Trombones, and Euphonium) is also silent. The Eb Bass and Bass parts have a melodic line starting in measure 164, marked with a first finger (*1*) and a piano (*p*) dynamic. The score is written for a full orchestra and vocal ensemble.

large susp. cymbal  
scrape tri. beater from  
dome to lip

170

blocks same mallets

The musical score is arranged in a standard orchestral layout with the following parts from top to bottom:

- Perc.**: Features a *loco* pattern in the first two measures, followed by *p* blocks in the third and fourth measures, and a *p* large suspended cymbal in the fifth measure.
- Sop. Cnt.**: Remains silent until the fifth measure, where it plays a *p* melodic line marked *muted (straight)*.
- Solo Cnt.**: Remains silent throughout the passage.
- Rep. Cnt.**: Remains silent until the fifth measure, where it plays a *p* melodic line marked *muted (straight)*.
- 2nd Cnt.**: Remains silent throughout the passage.
- 3rd Cnt.**: Remains silent throughout the passage.
- Flug. Hn.**: Remains silent throughout the passage.
- Solo Hn.**: Remains silent throughout the passage.
- 1st Hn.**: Remains silent throughout the passage.
- 2nd Hn.**: Remains silent throughout the passage.
- 1st Bar.**: Remains silent throughout the passage.
- 2nd Bar.**: Remains silent throughout the passage.
- 1st Tbn.**: Plays a sustained melodic line with *pp* dynamics in the final measure.
- 2nd Tbn.**: Plays a sustained melodic line with *pp* dynamics in the final measure.
- B. Tbn.**: Remains silent throughout the passage.
- Euph.**: Remains silent throughout the passage.
- E♭ Bass**: Plays a rhythmic accompaniment throughout the passage.
- Bass**: Plays a rhythmic accompaniment throughout the passage, starting with a *p* dynamic in the third measure.

176

bass drum  
solid felt mallets

segue

Lento (♩ = 60)

Perc.

Sop. Cnt.

Solo Cnt.

Rep. Cnt.

2nd Cnt.

3rd Cnt.

Flug. Hn.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

Bass

*pp*

*pp*

(1 cup mute, 2, 3 & 4 straight mutes)

*p*

*mf*

*p*

1 muted (straight)

*p*

*pp*

muted (straight) (2)

*p*

*pp*

**N** glockenspiel

183

Perc. **vibraphone - motor on med./soft mallets**

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

take glock. mallet in r. h.

Sop. Cnt.

Solo Cnt. *mf* *dim.* *mp espress.* *p*

Rep. Cnt.

2nd Cnt.

3rd Cnt.

Flug. Hn.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

Bass

190

Perc.

Sop. Cnt.

Solo Cnt.

Rep. Cnt.

2nd Cnt.

3rd Cnt.

Flug. Hn.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

Bass

*p* *molto off*

5



Lento assai (♩ = 35)

197

crotales (glock. mallet)

O glockenspiel

dobachi

Perc.

Sop. Cnt.

Solo Cnt.

Rep. Cnt.

2nd Cnt.

3rd Cnt.

Flug. Hn.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

Bass

glockenspiel

dobachi

Tempo primo (♩ = 60)

**P**

glockenspiel

205

Perc. *p* *mf* *p* *pp* *mf* *p* *p* *mp*

motor on

take glock. mallet in r.h.

Sop. Cnt.

Solo Cnt.

Rep. Cnt.

2nd Cnt.

3rd Cnt.

Flug. Hn.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

Bass

Detailed description: This is a page of a musical score, page 34, numbered 205. The tempo is marked 'Tempo primo' with a quarter note equal to 60 beats per minute. The score is divided into two main sections: 'glockenspiel' and 'dobachi'. The percussion part (Perc.) is the most active, featuring a sequence of notes with dynamic markings: *p*, *mf*, *p*, *pp*, *mf*, *p*, *p*, and *mp*. There are also instructions 'motor on' and 'take glock. mallet in r.h.'. The rest of the score, including vocal parts (Sop. Cnt., Solo Cnt., Rep. Cnt., 2nd Cnt., 3rd Cnt.) and various instruments (Flug. Hn., Solo Hn., 1st Hn., 2nd Hn., 1st Bar., 2nd Bar., 1st Tbn., 2nd Tbn., B. Tbn., Euph., E♭ Bass, Bass), shows rests for the first two measures and then a sustained note in the third measure of each system.

214

crotales

glockenspiel

pp

pp

Perc.

Sop. Cnt.

Solo Cnt.

Rep. Cnt.

2nd Cnt.

3rd Cnt.

Flug. Hn.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

Bass

muted (cup)

mp espress.

muted (straight)

p

muted (straight)

p

mark chimes

Tempo primo (♩ = 60) **Q**

222

**Perc.**  
*pp* let ring  
vibraphone  
med./hard mallets  
*p* *mf* *p*

Sop. Cnt.  
Solo Cnt. (all straight mutes) *p* *pp*  
Rep. Cnt.  
2nd Cnt.  
3rd Cnt.  
Flug. Hn.  
Solo Hn.  
1st Hn.  
2nd Hn.  
1st Bar.  
2nd Bar.  
1st Tbn.  
2nd Tbn.  
B. Tbn.  
Euph.  
Eb Bass  
Bass

III: The Golden Apples of the Sun  
Allegro assai con fuoco (♩ = 140)

232

rit.

segue

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Perc.**: Percussion part with a complex rhythmic pattern in the first system, marked *pp* and *ped.* with a fermata and a '5' indicating a quintuplet.
- Sop. Cnt.**: Soprano vocal part, starting with a fermata and then playing *mf* and *f* notes, marked 'open'.
- Solo Cnt.**: Solo vocal part, mirroring the soprano part with *mf* and *f* dynamics, marked 'unis. open'.
- Rep. Cnt.**: Repetition vocal part, mirroring the solo vocal part with *mf* and *f* dynamics, marked 'open'.
- 2nd Cnt.**: Second vocal part, playing *p cresc.* and *f* notes.
- 3rd Cnt.**: Third vocal part, playing *p cresc.* and *f* notes.
- Flug. Hn.**: Flugelhorn part, playing *p cresc.* and *f* notes, marked 'open'.
- Solo Hn.**: Solo Horn part, playing *mf* and *f* notes, marked 'open'.
- 1st Hn.**: First Horn part, playing *mf* and *f* notes.
- 2nd Hn.**: Second Horn part, playing *mf* and *f* notes.
- 1st Bar.**: First Baritone part, playing *p* and *f* notes, marked 'open'.
- 2nd Bar.**: Second Baritone part, playing *p* and *f* notes, marked 'open'.
- 1st Tbn.**: First Bass Trombone part, playing *p cresc.* and *f* notes, marked 'open'.
- 2nd Tbn.**: Second Bass Trombone part, playing *p cresc.* and *f* notes, marked 'open'.
- B. Tbn.**: Bass Trombone part, playing *p* and *f* notes, marked 'both open'.
- Euph.**: Euphonium part, playing *p cresc.* and *f* notes, marked 'both open'.
- E♭ Bass**: Eb Bass part, playing *p* and *f* notes, marked 'both open'.
- Bass**: Bass part, playing *p* and *f* notes, marked 'both open'.

The score is divided into three systems of four measures each. The first system is marked *rit.* and the second system is marked *segue*. The tempo is *Allegro assai con fuoco* with a metronome marking of ♩ = 140. The key signature has two flats (Bb and Eb) and the time signature is 3/4.

R

240

**Perc.**  
tubular bells  
*f*

**Sop. Cnt.**  
*f*

**Solo Cnt.**  
*f*

**Rep. Cnt.**  
*f*

**2nd Cnt.**  
*f*

**3rd Cnt.**  
*f*

**Flug. Hn.**  
*f*

**Solo Hn.**  
*f*

**1st Hn.**  
*f*

**2nd Hn.**  
*f*

**1st Bar.**  
*f*

**2nd Bar.**  
*f*

**1st Tbn.**  
*f*

**2nd Tbn.**  
*f*

**B. Tbn.**  
*f*

**Euph.**  
*f*  
unis.

**E♭ Bass**  
*f*

**Bass**  
*f*

Detailed description: This page of a musical score, numbered 38, features a rehearsal mark 'R' in a box at the top right. The score is for measures 240 through 246. It includes parts for Percussion (tubular bells), Soprano, Solo, and Repetition Contraltos, 2nd and 3rd Contraltos, Flugelhorn, Solo Horn, 1st and 2nd Horns, 1st and 2nd Trombones, Bass Trombone, Euphonium, E♭ Bass, and Bass. The percussion part starts with a dynamic of *f*. The vocal parts have various dynamics, including *f* and *sf*. The brass parts are marked with *f*. The Euphonium part has a 'unis.' instruction. The score is written in a complex rhythmic structure with multiple time signatures: 2/4, 3/4, 4/4, 5/4, 6/4, and 7/8.

248

tom-toms

s.d sticks

susp.cym.s

let ring

tom-toms

The musical score is arranged in a standard orchestral format with multiple staves. The Percussion part at the top features a complex rhythmic pattern with dynamic markings of *ff* and *sfz*. The vocal parts (Sop. Cnt., Solo Cnt., Rep. Cnt., 2nd Cnt., 3rd Cnt.) and woodwind parts (Flug. Hn., Solo Hn., 1st Hn., 2nd Hn., 1st Bar., 2nd Bar., 1st Tbn., 2nd Tbn., B. Tbn., Euph., Eb Bass, Bass) all follow a similar melodic and harmonic structure, with dynamic markings ranging from *ff* to *sfz*. The score includes various musical notations such as slurs, accents, and dynamic hairpins.

**Perc.**  
5 timpani  
hard mallets  
*ff*

**Sop. Cnt.**  
*sfp cresc.* *ff*

**Solo Cnt.**  
*sfp cresc.* *ff*

**Rep. Cnt.**  
*sfp cresc.* *ff*

**2nd Cnt.**  
*sfp cresc.* *ff*

**3rd Cnt.**  
*sfp cresc.* *ff*

**Flug. Hn.**  
*sfp cresc.* *ff*

**Solo Hn.**  
*sfp cresc.* *ff*

**1st Hn.**  
*sfp cresc.* *ff*

**2nd Hn.**  
*sfp cresc.* *ff*

**1st Bar.**  
*sfp cresc.* *f* *ff*

**2nd Bar.**  
*sfp cresc.* *f* *ff*

**1st Tbn.**  
*sfp cresc.* *f* *ff*

**2nd Tbn.**  
*sfp cresc.* *f* *ff*

**B. Tbn.**  
*sf f* *ff*

**Euph.**  
unis.  
*sfp cresc.* *f* *ff*

**E♭ Bass**  
*sf f* *ff*

**Bass**  
*sf f* *ff*



264

Perc. *cresc.* *f* *sf* *mf* *sf* *p*

Sop. Cnt.

Solo Cnt.

Rep. Cnt.

2nd Cnt.

3rd Cnt.

Flug. Hn.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

Bass

Detailed description: This page of a musical score, numbered 41, contains measures 264 through 270. The percussion part (Perc.) is the only one with notation, starting with a *cresc.* marking, followed by dynamics *f*, *sf*, *mf*, *sf*, and *p*. The rest of the score, including vocal parts (Sop. Cnt., Solo Cnt., Rep. Cnt., 2nd Cnt., 3rd Cnt.) and various brass and woodwind instruments (Flug. Hn., Solo Hn., 1st Hn., 2nd Hn., 1st Bar., 2nd Bar., 1st Tbn., 2nd Tbn., B. Tbn., Euph., E♭ Bass, Bass), is currently blank.

271

**Perc.**  
susp.cymbal (med.)  
cresc. *fp* *ff*

**Sop. Cnt.**  
*f* *ff*

**Solo Cnt.**  
*f* *ff*

**Rep. Cnt.**  
*f* *ff*

**2nd Cnt.**  
*f* *ff*

**3rd Cnt.**  
*f* *ff*

**Flug. Hn.**  
*f* *ff*

**Solo Hn.**  
*f* *ff*

**1st Hn.**  
*f* *ff*

**2nd Hn.**  
*f* *ff*

**1st Bar.**  
*ff*

**2nd Bar.**  
*ff*

**1st Tbn.**  
*f* *ff*

**2nd Tbn.**  
*f* *ff*

**B. Tbn.**  
*ff*

**Euph.**  
unis.  
*f* *ff*

**E♭ Bass**  
*ff*

**Bass**  
*ff*

278

t-toms + susp.cym.s

Perc. *f* *ff*

Sop. Cnt. *f* *ff* unis. unis.

Solo Cnt. *f* *ff*

Rep. Cnt. *f* *ff*

2nd Cnt. *f* *ff*

3rd Cnt. *f* *ff*

Flug. Hn. *f* *ff*

Solo Hn. *f* *ff*

1st Hn. *f* *ff*

2nd Hn. *f* *ff*

1st Bar. *f* *ff*

2nd Bar. *f* *ff*

1st Tbn. *f* *ff*

2nd Tbn. *f* *ff*

B. Tbn. *f* *ff*

Euph. *f* *ff*

Eb Bass *f* *ff*

Bass *f* *ff*

**U** bongos  
with the hands

284

Perc. *ff* *f* (strong accents)

Sop. Cnt.

Solo Cnt. unis. *mf* 1 + 2

Rep. Cnt.

2nd Cnt.

3rd Cnt.

Flug. Hn.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn. *mf*

2nd Tbn. *mf*

B. Tbn. *mf*

Euph.

E♭ Bass *mf*

Bass

289

Perc.

Sop. Cnt. *mf* *f* muted (metal)

Solo Cnt. *f* all div. à 2 muted (metal)

Rep. Cnt. *mf*

2nd Cnt. *f* muted (metal)

3rd Cnt.

Flug. Hn. *mf*

Solo Hn. *mf* *f*

1st Hn. *mf* *f*

2nd Hn. *mf* *f*

1st Bar. *mf* *f*

2nd Bar. *mf* *f*

1st Tbn. *f*

2nd Tbn. *f*

B. Tbn. *f*

Euph. *mf* *f*

E♭ Bass *f*

Bass *mf*





299

Perc. *tuned cowbells*  
*hard marimba mallets*  
*mf*

Sop. Cnt. *muted (Harmon)*  
*mf*

Solo Cnt.

Rep. Cnt.

2nd Cnt.

3rd Cnt.

Flug. Hn.

Solo Hn. *mf*

1st Hn. *mf*

2nd Hn. *mf*

1st Bar. *mf*

2nd Bar. *mf*

1st Tbn.

2nd Tbn.

B. Tbn.

Euph. *mf*

E♭ Bass *mf*

Bass

306

**Perc.**  
marimba  
(same mallets)  
*mf*

**Sop. Cnt.**

**Solo Cnt.**  
unis.  
*mf*

**Rep. Cnt.**

**2nd Cnt.**  
*mf*

**3rd Cnt.**

**Flug. Hn.**  
*mf*

**Solo Hn.**

**1st Hn.**

**2nd Hn.**

**1st Bar.**

**2nd Bar.**

**1st Tbn.**  
muted (cup)  
*mf*

**2nd Tbn.**  
muted (cup)  
*mf*

**B. Tbn.**  
muted (cup)  
*mf*

**Euph.**

**E♭ Bass**  
1

**Bass**  
1  
*mf*



W

313

**Perc.**  
cowbells marimba  
cowbells marimba  
vibraphone  
motor off (same mallets)  
*sf f sf sf f mf*

**Sop. Cnt.**  
open  
*sf sf sf*

**Solo Cnt.**  
*sf sf sf f unis.*

**Rep. Cnt.**  
*sf sf sf f*

**2nd Cnt.**  
*sf sf sf*

**3rd Cnt.**  
*sf sf sf*

**Flug. Hn.**  
*sf sf sf*

**Solo Hn.**  
*sf sf sf mf*

**1st Hn.**  
*sf sf sf mf*

**2nd Hn.**  
*sf sf sf mf*

**1st Bar.**  
*sf sf sf f*

**2nd Bar.**  
*sf sf sf f*

**1st Tbn.**

**2nd Tbn.**

**B. Tbn.**

**Euph.**  
unis.  
*sf mf sf mf f*

**E♭ Bass**  
both  
*sf mf sf sf mf f 1 mf*

**Bass**  
both  
*sf sf mf f*

318

Perc.

Sop. Cnt.

Solo Cnt. *mf* *f*

Rep. Cnt.

2nd Cnt. *f*

3rd Cnt. *f*

Flug. Hn. *f*

Solo Hn. *f*

1st Hn. *f*

2nd Hn. *f*

1st Bar. *f*

2nd Bar. *f*

1st Tbn.

2nd Tbn.

B. Tbn.

Euph. *mf*

E♭ Bass *f* both

Bass *mf* *f* both

Detailed description: This page of a musical score, numbered 50, contains measures 318 through 322. The score is arranged in a standard orchestral layout with parts for Percussion, Sopranos, Solo Contrabass, Reeds, Horns, and Basses. The Percussion part features a complex rhythmic pattern of eighth and sixteenth notes. The Solo Contrabass part begins with a *mf* dynamic and transitions to *f*. The Horns and Baritone sections play a rhythmic pattern of eighth notes, marked *f*. The Euphonium and Basses have specific rhythmic patterns, with the Basses marked *mf* and *f*. The E♭ Bass part includes the instruction "both" above the staff. The score is written in a key signature of one sharp (F#) and a common time signature.

323 tambourine

Perc. *ff* (shake) *mf* (thumb)

Sop. Cnt. *ff*

Solo Cnt. *ff* 1 + 2 unis. *mf*

Rep. Cnt. *ff*

2nd Cnt. *ff*

3rd Cnt. *ff*

Flug. Hn. *ff*

Solo Hn. *ff*

1st Hn. *ff*

2nd Hn. *ff*

1st Bar. *ff* *mf*

2nd Bar. *ff* *mf*

1st Tbn. open *ff*

2nd Tbn. open *ff*

B. Tbn. open *ff* *mf*

Euph. *ff* *mf*

E♭ Bass *ff* *mf* 1

Bass *ff* *mf* 1



329

(shake)

Perc. *sf*

Sop. Cnt. *mf* *f* *ff*

Solo Cnt. *mf* *f* *ff* all

Rep. Cnt. *f* *ff*

2nd Cnt. *mf* *f* *ff*

3rd Cnt. *mf* *f* *ff*

Flug. Hn. *f* *ff*

Solo Hn. *ff*

1st Hn. *ff*

2nd Hn. *ff*

1st Bar. *f* *ff*

2nd Bar. *f* *ff*

1st Tbn. *f* *ff*

2nd Tbn. *f* *ff*

B. Tbn. *f* *ff*

Euph. *mf* *f* *ff*

E♭ Bass both *f* *ff*

Bass both *f* *ff*

336

**Perc.** tubular bells *ff*

**Sop. Cnt.**

**Solo Cnt.** unis. *f* *p*

**Rep. Cnt.** *f* *p*

**2nd Cnt.** *sf* *p*

**3rd Cnt.** *sf* *p*

**Flug. Hn.** *sf* *p*

**Solo Hn.** *sf* *p*

**1st Hn.** *sf* *p*

**2nd Hn.** *sf* *p*

**1st Bar.** *sf* *p*

**2nd Bar.** *sf* *p*

**1st Tbn.** *sf* *p*

**2nd Tbn.** *sf* *p*

**B. Tbn.** *sf* *p*

**Euph.** *sf* *p*

**E♭ Bass** *sf* *p*

**Bass** *sf* *p*

Detailed description: This page of a musical score, numbered 336, features 17 staves. The Percussion staff at the top is marked 'tubular bells' and 'ff'. The vocal staves (Sop. Cnt., Solo Cnt., Rep. Cnt., 2nd Cnt., 3rd Cnt., Flug. Hn., Solo Hn., 1st Hn., 2nd Hn., 1st Bar., 2nd Bar.) and brass/woodwind staves (1st Tbn., 2nd Tbn., B. Tbn., Euph., E♭ Bass, Bass) all show dynamic markings of *sf* and *p*. The Solo Cnt. staff includes the instruction 'unis.' and a fermata. The score is written in a complex rhythmic structure with multiple time signatures (2/4, 3/4, 4/4) and includes various musical notations such as slurs, accents, and dynamic hairpins.

**Y** bass drum

344 Japanese bachi

Perc. *mp secco è distinto* *mf*

Sop. Cnt. muted (Harmon) *p* *mf*

Solo Cnt. 1 solo *p* *mf* all

Rep. Cnt.

2nd Cnt.

3rd Cnt.

Flug. Hn. *mf*

Solo Hn. *mf*

1st Hn. *mf*

2nd Hn. *mf*

1st Bar. *mf*

2nd Bar. *mf*

1st Tbn. *p* *mf*

2nd Tbn. *p* *mf*

B. Tbn. *p* *mf*

Euph. unis. *mf*

E♭ Bass 1 *p* *mf* both

Bass 1 *mf* both

350

Perc. tubular bells *ff*

Sop. Cnt. *mf* *sfp cresc.* *f* *ff* open

Solo Cnt. *mf* *sfp cresc.* *f* *ff*

Rep. Cnt. *mf* *sfp cresc.* *f* *ff*

2nd Cnt. *mf* *sfp cresc.* *f* *ff*

3rd Cnt. *mf* *sfp cresc.* *f* *ff*

Flug. Hn. *mf* *sfp cresc.* *f* *ff*

Solo Hn. *sfp cresc.* *f* *ff*

1st Hn. *sfp cresc.* *f* *ff*

2nd Hn. *sfp cresc.* *f* *ff*

1st Bar. *sfp cresc.* *f* *ff*

2nd Bar. *sfp cresc.* *f* *ff*

1st Tbn. *mf* *sfp cresc.* *f* *ff*

2nd Tbn. *mf* *sfp cresc.* *f* *ff*

B. Tbn. *mf* *sf* *f* *ff*

Euph. *sfp cresc.* *f* *ff* unis.

E♭ Bass *sf* *f* *ff*

Bass *sf* *f* *ff*

357

Perc. timpani  
medium/hard mallets

Sop. Cnt. *sf dim.* *mp* *mf* *sf*

Solo Cnt. *sf dim.* *mf* *sf* unis.

Rep. Cnt. *sf dim.* *mp* *mf* *sf*

2nd Cnt. *sf dim.* *p cresc.* *mf* *sf*

3rd Cnt. *sf dim.* *p cresc.* *mf* *sf*

Flug. Hn. *sf dim.* *p cresc.* *mf* *sf*

Solo Hn. *sf dim.* *p* *cresc.* *mf* *sf*

1st Hn. *sf dim.* *p* *cresc.* *mf* *sf*

2nd Hn. *sf dim.* *p* *cresc.* *mf* *sf*

1st Bar. *sf dim.* *p* *cresc.* *mf* *sf*

2nd Bar. *sf dim.* *p* *cresc.* *mf* *sf*

1st Tbn. *sf dim.* *p* *cresc.* *mf* *sf*

2nd Tbn. *sf dim.* *p* *cresc.* *mf* *sf*

B. Tbn. *p* *cresc.* *mf* *sf*

Euph. *sf dim.* *mf* *sf* unis.

E♭ Bass *p* *cresc.* *mf* *sf*

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



365

Perc.   
*p* *sf* *p* *sf* *ff* *p*

Sop. Cnt.   
*sf*

Solo Cnt.   
*sf*

Rep. Cnt.   
*sf*

2nd Cnt.   
*sf*

3rd Cnt.   
*sf*

Flug. Hn.   
*sf*

Solo Hn.   
*sf*

1st Hn.   
*sf*

2nd Hn.   
*sf*

1st Bar.   
*sf*

2nd Bar.   
*sf*

1st Tbn.   
*sf*

2nd Tbn.   
*sf*

B. Tbn.   
*sf*

Euph.   
*sf*

Eb Bass   
*sf*

Bass   
*sf*

372

Perc.

*pp cresc. poco à poco*

Sop. Cnt.

Solo Cnt.

Rep. Cnt.

2nd Cnt.

3rd Cnt.

Flug. Hn.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

Bass

Detailed description: This page of a musical score, numbered 58, begins at measure 372. The percussion part (Perc.) is written in a 4/4 time signature and features a complex rhythmic pattern starting with a half note followed by eighth notes, then changing to a 2/4 time signature for a quarter note, and returning to 4/4 for a series of eighth notes. The dynamic marking is *pp cresc. poco à poco*. The vocal parts (Sop. Cnt., Solo Cnt., Rep. Cnt., 2nd Cnt., 3rd Cnt.) and the woodwind section (Flug. Hn., Solo Hn., 1st Hn., 2nd Hn., 1st Bar., 2nd Bar.) are currently silent, indicated by whole rests. The brass section (1st Tbn., 2nd Tbn., B. Tbn., Euph., E♭ Bass, Bass) is also silent, with whole rests in their respective staves.

**Z**

378

Perc.   
 Sop. Cnt.   
 Solo Cnt.   
 Rep. Cnt.   
 2nd Cnt.   
 3rd Cnt.   
 Flug. Hn.   
 Solo Hn.   
 1st Hn.   
 2nd Hn.   
 1st Bar.   
 2nd Bar.   
 1st Tbn.   
 2nd Tbn.   
 B. Tbn.   
 Euph.   
 Eb Bass   
 Bass

Musical score for page 59, rehearsal mark **Z**. The score includes parts for Percussion, vocalists (Sop. Cnt., Solo Cnt., Rep. Cnt., 2nd Cnt., 3rd Cnt.), and various brass instruments (Flug. Hn., Solo Hn., 1st Hn., 2nd Hn., 1st Bar., 2nd Bar., 1st Tbn., 2nd Tbn., B. Tbn., Euph., Eb Bass, Bass). The music features dynamic markings such as *sf*, *sfz*, *ff*, *mf*, *f*, *p*, and *cresc.*, along with performance instructions like "open".

cymbals (large pair)

385

This musical score page, numbered 60, covers measures 385 to 388. It features a variety of instruments and vocal parts. The Percussion part (Perc.) is marked with a forte (*ff*) dynamic and includes a specific instruction for 'cymbals (large pair)'. The vocal parts consist of Soprano (Sop. Cnt.), Solo Contralto (Solo Cnt.), Repetitive Contralto (Rep. Cnt.), 2nd Contralto (2nd Cnt.), and 3rd Contralto (3rd Cnt.), all marked with *ff*. The brass section includes Flugelhorn (Flug. Hn.), Solo Horn (Solo Hn.), 1st Horn (1st Hn.), 2nd Horn (2nd Hn.), 1st Baritone (1st Bar.), 2nd Baritone (2nd Bar.), 1st Trombone (1st Tbn.), 2nd Trombone (2nd Tbn.), Bass Trombone (B. Tbn.), Euphonium (Euph.), Eb Bass, and Bass. The brass parts are also marked with *ff*. The Euphonium part includes the instruction 'unis.' (unison). The score is written in a standard musical notation with treble and bass clefs, and includes dynamic markings, articulation marks, and performance instructions.

390

bass drum  
heavy, hard felt mallet

Perc. *fff*

Sop. Cnt. *fff*

Solo Cnt. *f* unis. *fff*

Rep. Cnt. *fff*

2nd Cnt. *f* *fff*

3rd Cnt. *f* *fff*

Flug. Hn. *f* *fff*

Solo Hn. *f* *fff*

1st Hn. *f* *fff*

2nd Hn. *f* *fff*

1st Bar. *f* *fff*

2nd Bar. *f* *fff*

1st Tbn. *f* *fff*

2nd Tbn. *f* *fff*

B. Tbn. *f* *fff*

Euph. *f* unis. *fff*

E♭ Bass *f* *fff*

Bass *fff*