

Arrival

♩ = 84c.

Ⓢ

Fl. *pp*

Ob. *pp*

Cl. *pp*

Bn. *pp*

Hn. *pp*

TIMP.

Pc. *pp*

1 Vn. *p* *<mf p* *<>p* *<mp* *pp* *mp*

2 Vn. *p* *<mf p* *<>p* *<mp* *pp* *mp*

Va. *p* *<mf p* *<>p* *<mp* *pp* *mp*

Vc. *p* *<mf p* *<>p* *<mp* *pp* *mp*

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

9

Fl. *pp*

Ob. *pp*

Cl. *pp*

Bn. *pp*

Hn. *pp*

TIMP.

Pc.

1 Vn. *p* *mf* *pp* *mf p* *p* *mp* *pp*

2 Vn. *p* *mf* *pp* *mf p* *p* *mp* *pp*

Va. *p* *mf* *pp* *mf p* *p* *mp* *pp*

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

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

17 (T)

Fl. *mp* *mf*

Ob. *mp* *mf*

Cl. *mp* *mf*

Hn. *mfpp* *mfpp*

Vn.2

Va.

Vc.

Cb. *f* *f*

pizz. molto vib.

molto vib.



24

Fl. *mp* *f*

Ob. *mp* *f*

Cl. *mp* *f* *mfpp* *f*

Bn. *mp* *f* *mfpp* *f*

Hn. *mfpp* *f*

Pc. *p*

Pno.

1 Vn. *f* pizz.

2 Vn. *f* pizz.

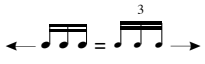
Va. *f* pizz.

Vc. *f* pizz.

Cb. *f* *molto vib.* *f* arco

30

Pno. *mp* *f*



33

Fl. *pp*

Ob. *pp*

Pno.

1 Vn. *pp* arco

2 Vn. *pp* arco

Double bar lines on the left and right sides.

36

Fl. *pp*

Ob. *pp*

Cl. *pp*

Bn. *pp*

Pno.

1 Vn. *pp*

2 Vn. *pp* arco

Va. *pp* arco

Vc. *pp* arco

39

Fl.

Ob.

Cl.

Bn.

Pno.

Vn. 1

Vn. 2

Va.

Vc.

42

Fl.

Ob.

Cl.

Bn.

Pno.

Vc.

Cb.

V

mf

p

mf

mf

mf

mf

f

ff

mf

pizz.

arco

pizz.

47

Fl.

Cl.

Bn.

Pno.

Vc.

Cb.

arco

f

mp

52

Pno.

1 Vn.

2 Vn.

Va.

Vc.

mp

f

mp

f

mp

57

Pno.

Vc.

Cb.

mp

poco dim.

mf

arco

mf



61

FL. *mp*

Cl. *mp*

Pc. WDBLKS. *p*

Pno. *mp*

Vn. 1 *mp* pizz.

Vn. 2 *mp* pizz.

Vc. *mp*

Cb.

67

FL.

Cl.

Pc. WDBLKS.

Vn. 1

Vn. 2

71

FL.

Cl.

Pc. WDBLKS.

Vn. 1

Vn. 2

75

Fl. *ff*

Ob. *p* *cresc.*

Cl. *ff* *pp*

Bn. *mf* *ff*

Hn. *p* *cresc.*

Pc. WDBLKS. SUSP. CYM. *pp*

1 Vn. arco *pp* *fp* *mp* *pp*

2 Vn. arco *pp* *fp* *mp* *pp*

Va. pizz. *mf* *ff* arco *pp* *fp* *mp* *pp*

Ve. pizz. *mf* *ff* arco *pp* *fp* *mp* *pp*

Cb. *ff* arco *pp* *fp* *mp* *pp*

(Y)

81

Fl. *fp*

Ob. *f*

Cl. *fp* *ff*

Bn. *f* *mp* *ff*

Hn. *f* *mp* *ff*

Pc. SUSP. CYM.

Pno. *ff* *f*

Vn. 1 *f* *p*

Vn. 2 *f* *p*

Va. *f*

Vc. *f*

Cb. *f*

88 **Z**

Fl. *ff*

Ob. *ff*

Cl. *ff*

Bn. *ff*

Pc. SN. DR. *p*

Pno. *ff* *f*

1 Vn. *ff*

2 Vn. *ff*

Va. *ff*

Vc. *ff*

Cb. *ff*

97

Fl. *mp* *ff*

Ob. *mp* *ff*

Cl. *ff*

Bn. *mp sub.* *ff*

Pc. SN. DR. *f p* *f p* *f p*

Pno.

1 Vn. *mp* *ff*

2 Vn. *mp* *ff*

Va. arco *p* *ff*

Vc. arco *p* *ff*

Cb. arco *p* *ff*

102 AA

Fl. *mf* *ff* *mf* *ff*

Ob. *mp sub.*

Cl. *mf* *ff* *mf* *ff*

Bn. *mp*

Pc. SN. DR. *ff* *mp sub.*

Pno. *mp sub.*

Vn. 1 *mp* *ff* *mp sub.* *ff*

Vn. 2 *mp sub.* *ff* *mp sub.* *ff*

Va. *mp sub.*

Vc. *mp*

Cb. *mp*

106

Fl. *mf* *ff*

Ob. *ff*

Cl. *mf* *ff*

Bn. *ff*

Hn. *mp* *ff*

Pc. SN. DR.

Pno.

Vn. 1 *mp* *ff* *mp*

Vn. 2 *mp sub.* *ff* *mp*

Va. *mp* *ff* *mp*

Vc. *ff* *mp*

109

Fl. *p* *ff*

Ob. *ff*

Cl. *p* *ff*

Bn.

Hn. *mp* *ff* *tr*

Pc. SN. DR. *mp* *mf*

Pno.

Vn. 1 *f*

Vn. 2 *f*

Va. *f*

Vc. *ff*

Cb. *ff*

Detailed description: This page of a musical score covers measures 109, 110, and 111. The instrumentation includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bn.), Horn (Hn.), Percussion (Pc.), Piano (Pno.), Violin 1 (Vn. 1), Violin 2 (Vn. 2), Viola (Va.), Violoncello (Vc.), and Contrabass (Cb.). The score is written in a key with one sharp (F#) and a common time signature. Measure 109 begins with a dynamic of *p* (piano) for the woodwinds. Measure 110 features a dynamic shift to *ff* (fortissimo) for the woodwinds and horns, and *mf* (mezzo-forte) for the percussion. Measure 111 continues with *ff* dynamics for the woodwinds, horns, and strings, and *f* (forte) for the violins and viola. The percussion part includes a snare drum (SN. DR.) with a dynamic of *mp* (mezzo-piano) in measure 109 and *mf* in measure 110. The piano part provides harmonic support with arpeggiated figures. The string section consists of two violins, a viola, a cello, and a contrabass, all playing in unison or octaves with a dynamic of *f* or *ff*.

112 **BB**

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

Ob. *mf* *f* *mf* *f*

Cl. *f* *ff*

Bn. *f* *ff*

Hn. *f*

Pno. *mp sub.* *ff*

1 Vn. *f*

2 Vn. *f*

Va. *mf* *f* *ff*

Vc. *f* *ff*

Cb. *f*

115

ff

mf

ff mf sub.

ff

1

2

Vn.

Va.

Vc.

Cb.

Detailed description: This page of a musical score covers measures 115, 116, and 117. The instrumentation includes Flute (Fl.), Clarinet (Cl.), Bassoon (Bn.), Horn (Hn.), Piano (Pno.), Violin (Vn.), Viola (Va.), Violoncello (Vc.), and Contrabass (Cb.). The Flute part begins with a dynamic of *ff* and features a complex melodic line with many sixteenth notes. The Clarinet and Bassoon parts provide harmonic support with similar rhythmic patterns. The Horn part has a sparse, melodic line. The Piano part is highly active, with the left hand playing a steady eighth-note accompaniment and the right hand playing a more complex melodic line. Dynamics for the piano range from *mf* to *ff*, with a *mf sub.* marking in measure 116. The Violin and Viola parts play a rhythmic pattern of eighth notes. The Violoncello and Contrabass parts provide a low-frequency accompaniment.

118

Fl. *mf*

Cl.

Bn. *mf*

Hn.

Pno. *mf sub.*

1 Vn.

2 Vn.

Va. *mf*

Vc. *mf*

Cb. *mf*



121

Fl. *mf*

Ob. *mf*

Cl.

Bn.

Pc. TRGL. *mf* *mp*

Pno.

1 Vn. *mf* pizz.

2 Vn. *mf* pizz.

Va. *f*

Vc.

Cb. *f*

124

Fl. *mp* *mf*

Ob. *mf*

Cl. *mp*

Bn. *mp*

Hn. *mp* *mf*

Pc. TRGL.

Pno.

Vn. 1 arco *f* *mp*

Vn. 2 arco *f* *mp*

Va. *mf*

Vc. *mf* pizz.

127

FL.

Ob.

Cl.

Hn.

Pc. TIMP.

Pno.

1 Vn. pizz. *mf* arco *mp*

2 Vn.

Va. *mp* arco

Vc. *mp*

130

Cl. *mf*

Pc. TIMP.

Pno. *mp*

Va. *mp*

Vc. *mp*

Musical score for measures 137-140. The score is in 9/16 time and features the following instruments:

- Fl. (Flute):** Measure 137 starts with a rest. Measure 138 begins with a melodic line marked *mp*. Measure 139 continues the line, and measure 140 concludes with a sixteenth-note flourish.
- Cl. (Clarinet):** Measures 137-140 feature a steady eighth-note accompaniment.
- Hn. (Horn):** Measure 137 has a rest. Measure 138 begins with a melodic line marked *mp*. Measure 139 continues the line, and measure 140 concludes with a sixteenth-note flourish.
- Pc. (Percussion):** Labeled **TIMP.**, it features a rhythmic pattern of eighth notes in measures 137-140.
- Pno. (Piano):** Measures 137-140 feature a complex accompaniment with eighth-note patterns in both the right and left hands.
- Vn. (Violin):** Part 1 (Vn. 1) has rests in measures 137-138, then enters in measure 139 with a sixteenth-note pattern. Part 2 (Vn. 2) has rests in measures 137-138, then enters in measure 140 with a sixteenth-note flourish.
- Va. (Viola):** Measures 137-140 feature a steady eighth-note accompaniment.
- Vc. (Violoncello):** Measures 137-140 feature a steady eighth-note accompaniment.
- Cb. (Contrabass):** Measures 137-138 have rests. Measure 139 has a rest. Measure 140 begins with a melodic line marked *mp*.

141

Fl. *ff*

Ob. *ff*

Cl. *ff*

Bn. *ff*

Hn. *ff* *mfpp*

Pc. SN. DR. *ff*

Pno. *ff*

1 Vn. *ff*

2 Vn. *ff* *pp*

Va. *ff* *pp*

Vc. *ff* *pp sub.*

Cb. *ff* *f* *pizz. molto vib.*

Boston, December 1994