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**Title**

To Dream of Jasmines

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**Author**

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Victor Rangel

*Written for the Houston Symphony Resilient Sounds project, June 2019  
Andrés Orozco-Estrada, Music Director; Jimmy López, Composer-in-Residence*

# To Dream of Jasmines

for Chamber Orchestra and Film

2019

The dynamic and vivid music of Mexican-American composer and clarinetist **Victor Rangel** (b.1996) seeks to represent the emotional essence of stories, processes, sentences, and sometimes just words. Rangel's approach is to depict pure impressions of a subject after one abstracts its content. This is influenced by the study of formal logic, which assesses arguments by stripping away the content—thus getting rid of any ambiguity and vagueness naturally created by language—in order to fully and solely assess the form.

Commissions for Rangel's music have come from distinguished groups and individuals such as the Houston Symphony, Houston Grand Opera Co., AURA Contemporary Ensemble, Apollo Chamber players, and Chester Rowell (clarinet). Rangel's music has also been performed by University of Georgia Rote Hund Muzik, Kaitlyn Stavinoha (soprano), Erika Lawson (viola), Richard Nunemaker (clarinet), Andres Gonzalez (violin), among others. Rangel has appeared on Houston Public Media (KUHF) and has collaborated with the Houston Ballet Academy, Houston Grand Opera High School Voice Studio, and the Aurora Picture Show. Awards for his compositions include two University of Houston Sarofim Composition Awards (2015 and 2017) (undergraduate division) and the American Festival for the Arts Composition Departmental Award.

As a clarinetist, Rangel has performed with orchestras, wind bands, chamber orchestras, pit orchestras, jazz ensembles, and several chamber groups. Rangel frequently plays clarinet and bass clarinet for the Houston Sinfonietta, Clear Lake Symphony Orchestra, and the Pasadena Philharmonic Orchestra.

Rangel has studied composition with Rob Smith, David Ashley White, and Michael Remson, and clarinet with Chester Rowell and Bernadetta Nguyen. Currently, he is pursuing a bachelor's degree in Music Composition, with additional studies in clarinet performance, and a minor in Philosophy at the University of Houston.

Victor Rangel  
**To Dream of Jasmines**  
for Chamber Orchestra and Film  
2019

Film by Erica Cheung

*Written for the Houston Symphony Resilient Sounds project, June 2019  
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Premiered on June 11, 2019 in White Oak Music Hall in Houston, TX,  
by the Houston Symphony conducted by Christopher Rountree.

*To Dream of Jasmines* is an orchestral and visual interpretation of the Syria that we have discovered through conversations with Syrian refugee Dayana Halawo and her family, the Syria that we have seen through the lens of contemporary media and news, and the relationship between the two. The work stands as a reminder that the present-day narrative of a war-torn Syria exists within a history extending far beyond us in every direction, inextricable from the Syria that was—and still is—colloquially known as the land of jasmine flowers. In weaving audio interview segments, dream-like visuals, news clips, and documentary-style footage through and orchestral score that follows the journey of a woman trying to save her family, we hope to work through what it means to be uprooted and displaced, while still pushing forward into a new life.

—Erica Cheung and Victor Rangel

## **Instrumentation**

Flute  
Clarinet  
Oboe  
Bassoon

2 French Horns  
Trumpet

Timpani  
Percussion (2 players)

- I. Glockenspiel, Toms (Low, Middle, High), Congas (Low, High),  
Sus. Cymbal, Brake Drum, Tam-tam, Spring Coil, Anvil
- II. Snare Drum, Bass Drum, Vibraphone, Crotales

Harp  
Celesta

Strings

Transposed Score

Duration: ca. 12 minutes

Please contact the composer for film and other performance materials

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# To Dream of Jasmines

for Chamber Orchestra

Victor Rangel

Transposed Score

Duration: ca. 12 minutes

Video Start

***. = 100, Cheerful and playful***

Start after "...Like a movie, like a dream"

The musical score consists of ten staves of music. The top section includes Flute, Oboe, Clarinet in Bb, Bassoon, Horn in F 1, 2, Trumpet in Bb, Timpani, Percussion I, Percussion II, Harp, and Celesta. The bottom section includes Violin I, Violin II, Viola, Violoncello, and Double Bass. The score begins with a 'Video Start' instruction. The tempo is marked as ***. = 100, Cheerful and playful***, starting after the instruction "...Like a movie, like a dream". The instrumentation includes Flute, Oboe, Clarinet in Bb, Bassoon, Horn in F 1, 2, Trumpet in Bb, Timpani, Percussion I, Percussion II, Harp, Celesta, Violin I, Violin II, Viola, Violoncello, and Double Bass. The score features various dynamics such as *f*, *p*, *mp*, and *pp*, and performance instructions like 'l.v.' and 'To Snare Drum'.

8

Fl.

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

Cl. *mp* *mf*

Bsn.

Hn. 1, 2

Tpt.

Timp.

Perc. I

Perc. II

Hp.

Cel.

Vln. I

Vln. II

Vla.

Vc.

Db.

Musical score for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.) from measure 15. The score is in common time (indicated by '8'). The Flute has a sustained note. The Oboe plays eighth-note patterns. The Clarinet plays sixteenth-note patterns. The Bassoon has a sustained note. Measure 15 ends with a repeat sign and a bassoon solo section. The bassoon plays eighth-note patterns. The section is labeled 'A' in a box.

Musical score showing two staves. The top staff is for 'Hn. 1, 2' and the bottom staff is for 'Tpt.'. Both staves are in common time (indicated by '4'). The notes are represented by vertical stems with horizontal dashes above them, indicating a rhythmic value of eighth notes. The notes are grouped by vertical bar lines. The first measure has one note. The second measure has two notes. The third measure has three notes. The fourth measure has four notes. The fifth measure has five notes. The sixth measure has six notes. The seventh measure has seven notes. The eighth measure has eight notes. The ninth measure has nine notes. The tenth measure has ten notes. The eleventh measure has eleven notes. The twelfth measure has twelve notes. The thirteenth measure has thirteen notes. The fourteenth measure has fourteen notes. The fifteenth measure has fifteen notes. The sixteenth measure has sixteen notes. The十七th measure has seventeen notes. The eighteen measure has eighteen notes. The nineteen measure has nineteen notes. The twenty measure has twenty notes. The twenty-one measure has twenty-one notes. The twenty-two measure has twenty-two notes. The twenty-three measure has twenty-three notes. The twenty-four measure has twenty-four notes. The twenty-five measure has twenty-five notes. The twenty-six measure has twenty-six notes. The twenty-seven measure has twenty-seven notes. The twenty-eight measure has twenty-eight notes. The twenty-nine measure has twenty-nine notes. The thirty measure has thirty notes. The thirty-one measure has thirty-one notes. The thirty-two measure has thirty-two notes. The thirty-three measure has thirty-three notes. The thirty-four measure has thirty-four notes. The thirty-five measure has thirty-five notes. The thirty-six measure has thirty-six notes. The thirty-seven measure has thirty-seven notes. The thirty-eight measure has thirty-eight notes. The thirty-nine measure has thirty-nine notes. The forty measure has forty notes. The forty-one measure has forty-one notes. The forty-two measure has forty-two notes. The forty-three measure has forty-three notes. The forty-four measure has forty-four notes. The forty-five measure has forty-five notes. The forty-six measure has forty-six notes. The forty-seven measure has forty-seven notes. The forty-eight measure has forty-eight notes. The forty-nine measure has forty-nine notes. The五十measure has五十notes.

A musical staff for Percussion I (Perc. I) in common time (indicated by 'C'). The staff consists of ten measures. Each measure contains a single eighth note. The notes are grouped by vertical bar lines. The first note has a '6' above it, and the last note has a '9' below it. The notes are positioned on the first, third, and fifth lines of the staff.

Perc. II

7 - 5 - 2 - 3 - 2 - - - - 3 - - 9  
8 8 4 4 4 4 4 4 4 4 8

The musical score shows two staves for the Bassoon (Bassoon). The top staff uses a treble clef and 6/8 time signature, with measures containing notes like 8, 4, 4, 4, and 4. The bottom staff uses a bass clef and 2/8 time signature, with measures containing notes like 8, 5, 2, 3, 2, and 3. The bassoon part consists of two systems of six measures each.

A

25

Fl.

Ob.

Cl.

Bsn.

Hn. 1, 2

Tpt.

Timp.

Perc. I

Perc. II

Hp.

Cel.

Vln. I

Vln. II

Vla.

Vc.

Db.

*mf*

*fp*

*mf*

*fp*

(pizz.)

*mf*

(pizz.)

*mf*

pizz.

*mf*

**B**

Fl. - *mf* - *f*

Ob. - *mf* - *f* *mf sub.* *f* *mf sub.*

Cl. - *mf* - *f* *mf sub.*

Bsn. - *mf* - *mp*

Hn. 1, 2 - *mfp* *+ + + + +* *mp*

Tpt. - *mfp* *mf* *mp*

Tim. - *6* *8*

Perc. I - *6* *8*

Perc. II - *6* *8*

Hp. - *6* *8*

Cel. - *6* *8*

**B**

Vln. I

Vln. II

Vla.

Vc.

Db.

**C**

38

Fl.

Ob.

Cl. *mp* *p*

Bsn. *p*

Hn. 1, 2 *p*

Tpt. remove mute *p*

Tim.

Perc. I

Perc. II snare drum brushes *mp*

Hp.

Cel.

**C**

Vln. I *mp* *mf* *f*

Vln. II *mp* arco

Vla. (pizz.) *mf* *f*

Vc. (pizz.)

Db. (pizz.)

**D**

47

Fl.

Ob. *f* *mf* *mp* *p*

Cl. *f* *mf* *mp* *p*

Bsn.

Hn. 1, 2

Tpt.

Timp.

Perc. I

Perc. II

Hp.

Cel.

**D**

Vln. I *mf* *f* *mf*

Vln. II

Vla. *mf* *f* *mf*

Vc.

(pizz.)

Db.

55

Fl. *f*

Ob.

Cl. *f*

Bsn.

Hn. 1, 2

Tpt.

Timp.

Perc. I

Perc. II

Hp.

Cel.

Vln. I *f* *mf*

Vln. II

Vla. *f* *mf*  
(pizz.)

Vc. (pizz.)

Db.

60

Fl.

Ob.

Cl.

Bsn.

Hn. 1, 2

Tpt.

Timp.

Perc. I

Perc. II

Hp.

Cel.

Vln. I

*f*

*mp*

toms

conga

*mp*

to drum sticks

Vln. II

Vla.

*f*

(pizz.)

Vc.

(pizz.)

Db.

**E**

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

Ob. *f*

Cl. *f* *mf* *f* *mf*

Bsn. *f* *mf* *f* *mf*

Hn. 1, 2

Tpt. open *f* *>* *mf*

Timp.

Perc. I sus. cymbal *mf*

Perc. II drum sticks *mp*

Hp.

Cel. *f*

**E**

Vln. I *f* *fp* *f* *fp*

Vln. II *f* *fp* *f* *fp*

Vla. *f*

Vc. arco *f* (pizz.)

Db. *f*

69

Fl. f mf mp

Ob.

Cl. f mf mp

Bsn. f mf mp

Hn. 1, 2

Tpt.

Timp.

Perc. I

Perc. II

Hp.

Cel.

Vln. I f fmp

Vln. II f fmp

Vla.

Vc. (pizz.)

Db. mf

Musical score page 73. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn 1, 2 (Hn. 1, 2), Trumpet (Tpt.), Timpani (Timp.), Percussion I (Perc. I), Percussion II (Perc. II), Horn (Hp.), Cello (Cel.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello (Cello), Double Bass (Db.), and Trombone (Tr.). The score consists of five systems of music. The first system (measures 1-5) features Flute, Oboe, Clarinet, Bassoon, and Horn 1, 2. The second system (measures 6-10) features Flute, Oboe, Clarinet, Bassoon, and Horn 1, 2. The third system (measures 11-15) features Flute, Oboe, Clarinet, Bassoon, and Horn 1, 2. The fourth system (measures 16-20) features Flute, Oboe, Clarinet, Bassoon, and Horn 1, 2. The fifth system (measures 21-25) features Flute, Oboe, Clarinet, Bassoon, and Horn 1, 2. The sixth system (measures 26-30) features Flute, Oboe, Clarinet, Bassoon, and Horn 1, 2. The seventh system (measures 31-35) features Flute, Oboe, Clarinet, Bassoon, and Horn 1, 2. The eighth system (measures 36-40) features Flute, Oboe, Clarinet, Bassoon, and Horn 1, 2. The ninth system (measures 41-45) features Flute, Oboe, Clarinet, Bassoon, and Horn 1, 2. The tenth system (measures 46-50) features Flute, Oboe, Clarinet, Bassoon, and Horn 1, 2. The eleventh system (measures 51-55) features Flute, Oboe, Clarinet, Bassoon, and Horn 1, 2. The twelfth system (measures 56-60) features Flute, Oboe, Clarinet, Bassoon, and Horn 1, 2. The thirteenth system (measures 61-65) features Flute, Oboe, Clarinet, Bassoon, and Horn 1, 2. The fourteenth system (measures 66-70) features Flute, Oboe, Clarinet, Bassoon, and Horn 1, 2. The fifteenth system (measures 71-75) features Flute, Oboe, Clarinet, Bassoon, and Horn 1, 2. The sixteenth system (measures 76-80) features Flute, Oboe, Clarinet, Bassoon, and Horn 1, 2. The seventeenth system (measures 81-85) features Flute, Oboe, Clarinet, Bassoon, and Horn 1, 2. The eighteenth system (measures 86-90) features Flute, Oboe, Clarinet, Bassoon, and Horn 1, 2. The nineteenth system (measures 91-95) features Flute, Oboe, Clarinet, Bassoon, and Horn 1, 2. The twentieth system (measures 96-100) features Flute, Oboe, Clarinet, Bassoon, and Horn 1, 2.

**F**

78

Fl.

Ob.

Cl.

Bsn.

Hn. 1, 2

Tpt.

Timp.

Perc. I

Perc. II

Hp.

Cel.

**F**

Vln. I

Vln. II

Vla.

Vc.

Db.

84

Fl. *f*      *mf*      5      *mp*

Ob.      *mf*      5      5      4

Cl.      *b*      5      5      4

Bsn. (tr)      *d.*      *n*

Hn. 1, 2      *n*      9      8

Tpt.      *n*      8

Tim.      *n*      9      8

Perc. I      *n*      8

Perc. II      *n*      8

Hp.      *n*      9      8

Cel.      *n*      9      8

Vln. I      *n*      5      5      4

Vln. II      *n*      5      4

Vla.      *n*      5      9      4

Vc.      *n*      solo      *p*      9      8

Db.      *d.*      *n*

**G** ♩ = 116, Passionately

88

Fl. *p*

Ob. *p*

Cl. *p*

Bsn.

This section contains four staves for Flute, Oboe, Clarinet, and Bassoon. Each staff has a single note (♩) on the first line, followed by three dashes indicating sustained notes. The dynamics are marked as *p*.

Hn. 1, 2

Tpt.

This section contains two staves for Horn 1, 2 and Trumpet. Each staff has a single note (♩) on the first line, followed by three dashes indicating sustained notes. The dynamics are marked as *p*.

Timp.

This section contains one staff for Timpani. It has a single note (♩) on the first line, followed by three dashes indicating sustained notes. The dynamics are marked as *p*.

Perc. I

Perc. II

This section contains two staves for Percussion I and Percussion II. Each staff has a single note (♩) on the first line, followed by three dashes indicating sustained notes. The dynamics are marked as *p*.

Hp.

This section contains one staff for Double Bass. It has a single note (♩) on the first line, followed by three dashes indicating sustained notes. The dynamics are marked as *p*.

Cel.

This section contains one staff for Cello. It has a single note (♩) on the first line, followed by three dashes indicating sustained notes. The dynamics are marked as *p*.

**G** ♩ = 116, Passionately

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. solo *f*

Db.

This section contains five staves. Vln. I, Vln. II, and Vla. each have a single note (♩) on the first line, followed by three dashes. Vc. has a sustained note (♩) on the first line, followed by a sixteenth-note pattern, then a sustained note (♩) on the second line, followed by a sixteenth-note pattern, and so on. Db. has a single note (♩) on the first line, followed by three dashes. The dynamics are marked as *f* for the Cello solo.

94

Fl.

Ob.

Cl.

Bsn.

Hn. 1, 2

Tpt.

Timp.

Perc. I

Perc. II

Hp.

Cel.

Vln. I

Vln. II

Vla.

Vc.

Db.

**H** ♩ = 132, A little faster

102

This musical score page contains six staves of music. The top four staves are for woodwind instruments: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.). The bottom two staves are for brass instruments: Horn 1, 2 (Hn. 1, 2) and Trumpet (Tpt.). The next three staves belong to the percussion section: Timpani (Timp.), Percussion I (Perc. I), and Percussion II (Perc. II). The score is set in common time. Measure 102 begins with a dynamic of *mf*. The woodwinds play eighth-note patterns in triplets, while the brass and percussion provide harmonic support. Measures 103 and 104 continue with similar patterns, maintaining the dynamic of *mf*.

**H** ♩ = 132, A little faster

This musical score page features five staves for the string section: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello (Vc.), and Double Bass (Db.). The strings play eighth-note patterns with slurs, primarily in the key of G major. The dynamic is marked *mp*. The double bass provides harmonic support at the bottom of the staff. The score is set in common time.

**I**

Fl. 110  
*mf*      *n*      *mf*

Ob.      *mf*      *n*

Cl.      *mf*      *n*      *mf*

Bsn.

This section of the score features four woodwind instruments (Flute, Oboe, Clarinet, Bassoon) and four brass instruments (Horn 1 & 2, Trumpet). The woodwinds play eighth-note patterns with grace notes, while the brasses provide harmonic support. The bassoon and double bass are silent throughout this section.

Hn. 1, 2

Tpt.

Timp.

Perc. I

Perc. II

Hp.

Cel.

This section continues the instrumentation from the previous page. The woodwind and brass parts remain active, while the bassoon and double bass continue their sustained notes. The timpani and percussion instruments provide rhythmic and harmonic depth.

**I**

Vln. I      *mf*

Vln. II      *mf*

Vla.      *mf*

Vc.      *mf*

Db.      *mf*

tutti      *mp*

This section introduces a tutti dynamic for the string section. The violins, viola, and cello play eighth-note patterns, while the double bass provides a sustained note. The dynamic shifts to *mf* for the tutti section.

115

Fl.

Ob.

Cl.

Bsn.

Hn. 1, 2

Tpt.

Timp.

Perc. I

Perc. II

Hp.

Cel.

Vln. I

Vln. II

Vla.

Vc.

D. b.

**J** ♩ = ♩ = **66**, Beautifully

120

Fl. Ob. Cl. Bsn.

Hn. 1, 2 Tpt. Timp.

Perc. I Perc. II

Hp. Cel.

This section of the score begins with woodwind entries (Flute, Oboe, Clarinet) in 5/4 time. The Flute has a melodic line with grace notes and slurs. The Oboe and Clarinet provide harmonic support. Bassoon enters with sustained notes. The section transitions to brass (Horn 1, 2; Trumpet) and timpani (Timp.) entries. Percussion (Percussion I, Percussion II) and harp (Harp) provide rhythmic and harmonic support. The cellos (Cel.) enter with eighth-note patterns. Measure 121 concludes with a dynamic **f**.

Glockenspiel  
Vibraphone

**a2**

Vln. I Vln. II Vla. Vc. Db.

This section begins with violin I entries. Violin II and viola join in with sustained notes. The cello (Vc.) and double bass (Db.) provide harmonic support. The section concludes with a dynamic **f**. A "seagull effect" is indicated for the double bass.

122

Fl.

Ob.

Cl.

Bsn.

Hn. 1, 2

Tpt.

Timp.

Glock.

Vib.

Hp.

Cel.

Vln. I

Vln. II

Vla.

Vc.

Db.

This musical score page contains ten staves of music for various instruments. The top section includes Flute, Oboe, Clarinet, Bassoon, Horn 1 & 2, Trumpet, Timpani, Glockenspiel, Vibraphone, Double Bass, Violin I, Violin II, Cello, Double Bass, and Double Bassoon. The music is divided into two measures by a vertical bar line. Measure 1 consists of six measures of music for Flute, Oboe, Clarinet, Bassoon, and Horn 1, 2. Measure 2 consists of six measures of music for the same instruments, followed by three measures of music for Trumpet, Timpani, Glockenspiel, Vibraphone, Double Bass, Violin I, Violin II, Cello, Double Bass, and Double Bassoon. The score includes dynamic markings such as *f*, *mf*, and *gliss.*

Fl. 6 3 6 7 3 6  
Ob. 3 3 6 3 5 3 6  
Cl. 6 3 6 3 6  
Bsn. 3 3 3 3  
Hn. 1, 2  
Tpt.  
Timpani  
Glock.  
Vib.  
Hpf.  
Cel. 6 6 6 6  
Vln. I  
Vln. II  
Vla. gliss. gliss. gliss.  
Vc. gliss. gliss. gliss.  
Db.

126

Fl.

Ob.

Cl.

Bsn.

Hn. 1, 2

Tpt.

Tim.

Glock.

Vib.

Hp.

Cel.

Vln. I

Vln. II

Vla.

Vc.

Db.

This musical score page contains ten staves of music. The top five staves include Flute, Oboe, Clarinet, Bassoon, and Horn 1 & 2. The bottom five staves include Trumpet, Timpani, Glockenspiel, Vibraphone, Harp, Cello, Violin I, Violin II, Viola, Cello, and Double Bass. Measure 126 begins with sixteenth-note patterns in the woodwind section. The bassoon has sustained notes with grace notes. The brass section (Trumpet and Trombones) enters with sustained notes. The timpani provides rhythmic support. The harp and vibraphone play sustained notes. The cellos provide harmonic support with sustained notes. The strings (Violins, Violas, Cellos) play eighth-note patterns with grace notes. The double bass provides a steady bass line.

**K**

128

Fl. f — p

Ob. f — p

Cl. f — p

Bsn. 3 3 3 3

Hn. 1, 2 a2

Tpt.

Tim. f

Glock.

Vib. 6 6 6 6

Hp. f gliss. gliss. gliss.

Cel. 6 6 6 6

**K**

Vln. I f

Vln. II 3 3 3 3

Vla. f gliss. gliss. gliss.

Vc. gliss. gliss. gliss.

Db.

130

Fl. *mf* 6 3 3 6 7 3

Ob. *mf* 3 6 3 5 3

Cl. *mf* 6 3 3 6 3

Bsn. 3 3 3 3

Hn. 1, 2 *p* # # #

Tpt. # # # #

Timp. *mf* # # # #

Glock. # # # #

Vib. 6 6 6 6 6 6 6 6

Hp. *mf* gliss. gliss. -

Cel. 6 6 6 6 6 6 6 6

Vln. I *p* # # #

Vln. II 3 3 3 3

Vla. # gliss. # gliss. # gliss.

Vc. # gliss. # gliss. # gliss.

Db. #

132

Fl. - *mp* 6 3 3 6 7 3  
Ob. - 3 3 6 3 5 3  
Cl. - 6 3 3 6 3  
Bsn. - 3 3 3 3  
Hn. 1, 2  
Tpt.  
Tim. - *mp* p  
Glock.  
Vib. - 6 6 6 6 6 6 6 6  
Hp. - *mp* gliss. gliss. gliss. -  
Cel. - 6 6 6 6 6 6 6 6  
Vln. I  
Vln. II - 3 3 3 3  
Vla. - *gliss.* *gliss.* *gliss.*  
Vc. - *gliss.* *gliss.* *gliss.*  
Db.



$\text{♩.} = 96$ , Savagely

Fl.  
Ob.  
Cl.  
Bsn.  
Hn. 1, 2  
Tpt.  
Timp.  
Glock.  
Vib.  
Hp.  
Cel.

136

$\text{♩.} = 96$ , Savagely

**ff**

**ff**

**ff**

**ff**

**ff**

Vln. I  
Vln. II  
Vla.  
Vc.  
Db.

141

**ff**

b.d.  
**ff**

**ff**

**ff**

$\text{♩.} = 96$ , Savagely

Vln. I  
Vln. II  
Vla.  
Vc.  
Db.

145

**p**

**p**

**p**

**p**

**ff**

**L** ♩ = 72, Hazy and Confusing

140

Fl.

Ob.

Cl.

Bsn.

Hn. 1, 2

Tpt.

Timp.

Perc. I

Rub bass drum with superball mallet

Perc. II

pp

p two hard mallets in one hand

scrape edge of tam tam with triangle beater

spring coil

Hp.

Cel.

**L** ♩ = 72, Hazy and Confusing

accel.

Vln. I

harmonic gliss up and down e string

Vln. II

Vla.

Vc.

Db.

col legno battuto

pp

col legno battuto

ppp

p

col legno battuto

ppp

p

col legno battuto

ppp

p

**M** ♩ = 84, A little faster

143

Fl. *mp*

Ob.

Cl. *mp*

Bsn.

Hn. 1, 2 +  
Tpt. *mp* harmon mute  
*mp* *n*

Tim. *pp*

Perc. I bowed cymbal *p* spring coil *p* tom toms *p* scrape edge of tam tam with triangle beater

Perc. II *p*

Hp.

Cel.

**M** ♩ = 84, A little faster

Vln. I

Vln. II

Vla.

Vc.

Db.

**accel.**

**N** ♩ = 92, A little faster

155

Fl.  
Ob.  
Cl.  
Bsn.  
Hn. 1, 2  
Tpt.  
Tim.  
Perc. I  
Perc. II  
Hp.  
Cel.

**accel.**

**N** ♩ = 92, A little faster

col legno battuto      to      spiccato      to      ord.

Vln. I      pp      p      mp

Vln. II

Vla.      col legno battuto      to      spiccato      to      ord.

Vc.      col legno battuto      to      spiccato      to      ord.

Db.

**accel.**

161

Fl. Ob. Cl. Bsn.

Hn. 1, 2 Tpt.

Timp. pp

Perc. I p 3 congas

Perc. II

Hp.

Cel.

**accel.**

Vln. I con legno battuto p

Vln. II n

Vla. pizz. 3 con legno battuto to

Vc. arco 3 col legno battuto to

Db. pizz. 3 pp

(accel.)

O  $\text{♩} = 100$ , A little faster

Fl.  $p$

Ob.  $p$

Cl.  $p$

Bsn.

Hn. 1, 2

Tpt.  $mf$

Timp.  $mf$

Perc. I  $mp$

Perc. II  $n$  remove mute

Hp.

Cel.

(accel.)O  $\text{♩} = 100$ , A little faster

Vln. I spiccato  $\rightarrow$  ord. sul ponticello tremolo gliss.  $\rightarrow$  ord.

Vln. II  $pp$   $\rightarrow$  spiccato to  $\rightarrow$  ord.

Vla.  $p$   $\rightarrow$  spiccato to  $\rightarrow$  ord.

Vc.  $p$   $\rightarrow$  spiccato to  $\rightarrow$  ord.

Db.

<img alt="Musical score for orchestra and band from measure 166 to the end. The score includes parts for Violin I, Violin II, Viola, Cello, and Double Bass. The music consists of two systems of four measures each. Measure 166 starts with a dynamic pp. Measures 167-168 show a transition with dynamics (spiccato, tremolo gliss., ord.). Measures 169-170 continue with similar patterns. Measures 171-172 show a transition with dynamics (spiccato, to, ord.). Measures 173-174 continue with similar patterns. Measures 175-176 show a transition with dynamics (spiccato, to, ord.). Measures 177-178 continue with similar patterns. Measures 179-180 show a transition with dynamics (spiccato, to, ord.). Measures 181-182 continue with similar patterns. Measures 183-184 show a transition with dynamics (spiccato, to, ord.). Measures 185-186 continue with similar patterns. Measures 187-188 show a transition with dynamics (spiccato, to, ord.). Measures 189-190 continue with similar patterns. Measures 191-192 show a transition with dynamics (spiccato, to, ord.). Measures 193-194 continue with similar patterns. Measures 195-196 show a transition with dynamics (spiccato, to, ord.). Measures 197-198 continue with similar patterns. Measures 199-200 show a transition with dynamics (spiccato, to, ord.). Measures 201-202 continue with similar patterns. Measures 203-204 show a transition with dynamics (spiccato, to, ord.). Measures 205-206 continue with similar patterns. Measures 207-208 show a transition with dynamics (spiccato, to, ord.). Measures 209-210 continue with similar patterns. Measures 211-212 show a transition with dynamics (spiccato, to, ord.). Measures 213-214 continue with similar patterns. Measures 215-216 show a transition with dynamics (spiccato, to, ord.). Measures 217-218 continue with similar patterns. Measures 219-220 show a transition with dynamics (spiccato, to, ord.). Measures 221-222 continue with similar patterns. Measures 223-224 show a transition with dynamics (spiccato, to, ord.). Measures 225-226 continue with similar patterns. Measures 227-228 show a transition with dynamics (spiccato, to, ord.). Measures 229-230 continue with similar patterns. Measures 231-232 show a transition with dynamics (spiccato, to, ord.). Measures 233-234 continue with similar patterns. Measures 235-236 show a transition with dynamics (spiccato, to, ord.). Measures 237-238 continue with similar patterns. Measures 239-240 show a transition with dynamics (spiccato, to, ord.). Measures 241-242 continue with similar patterns. Measures 243-244 show a transition with dynamics (spiccato, to, ord.). Measures 245-246 continue with similar patterns. Measures 247-248 show a transition with dynamics (spiccato, to, ord.). Measures 249-250 continue with similar patterns. Measures 251-252 show a transition with dynamics (spiccato, to, ord.). Measures 253-254 continue with similar patterns. Measures 255-256 show a transition with dynamics (spiccato, to, ord.). Measures 257-258 continue with similar patterns. Measures 259-260 show a transition with dynamics (spiccato, to, ord.). Measures 261-262 continue with similar patterns. Measures 263-264 show a transition with dynamics (spiccato, to, ord.). Measures 265-266 continue with similar patterns. Measures 267-268 show a transition with dynamics (spiccato, to, ord.). Measures 269-270 continue with similar patterns. Measures 271-272 show a transition with dynamics (spiccato, to, ord.). Measures 273-274 continue with similar patterns. Measures 275-276 show a transition with dynamics (spiccato, to, ord.). Measures 277-278 continue with similar patterns. Measures 279-280 show a transition with dynamics (spiccato, to, ord.). Measures 281-282 continue with similar patterns. Measures 283-284 show a transition with dynamics (spiccato, to, ord.). Measures 285-286 continue with similar patterns. Measures 287-288 show a transition with dynamics (spiccato, to, ord.). Measures 289-290 continue with similar patterns. Measures 291-292 show a transition with dynamics (spiccato, to, ord.). Measures 293-294 continue with similar patterns. Measures 295-296 show a transition with dynamics (spiccato, to, ord.). Measures 297-298 continue with similar patterns. Measures 299-300 show a transition with dynamics (spiccato, to, ord.). Measures 301-302 continue with similar patterns. Measures 303-304 show a transition with dynamics (spiccato, to, ord.). Measures 305-306 continue with similar patterns. Measures 307-308 show a transition with dynamics (spiccato, to, ord.). Measures 309-310 continue with similar patterns. Measures 311-312 show a transition with dynamics (spiccato, to, ord.). Measures 313-314 continue with similar patterns. Measures 315-316 show a transition with dynamics (spiccato, to, ord.). Measures 317-318 continue with similar patterns. Measures 319-320 show a transition with dynamics (spiccato, to, ord.). Measures 321-322 continue with similar patterns. Measures 323-324 show a transition with dynamics (spiccato, to, ord.). Measures 325-326 continue with similar patterns. Measures 327-328 show a transition with dynamics (spiccato, to, ord.). Measures 329-330 continue with similar patterns. Measures 331-332 show a transition with dynamics (spiccato, to, ord.). Measures 333-334 continue with similar patterns. Measures 335-336 show a transition with dynamics (spiccato, to, ord.). Measures 337-338 continue with similar patterns. Measures 339-340 show a transition with dynamics (spiccato, to, ord.). Measures 341-342 continue with similar patterns. Measures 343-344 show a transition with dynamics (spiccato, to, ord.). Measures 345-346 continue with similar patterns. Measures 347-348 show a transition with dynamics (spiccato, to, ord

*accel.*

171

Fl.  
Ob.  
Cl.  
Bsn.  
Hn. 1, 2  
Tpt.  
Timp.  
Perc. I  
Perc. II  
Hpf.  
Cel.  
Db.

*accel.*

col legno battuto

Vln. I  
Vln. II  
Vla.  
Vcl.  
Db.

(accel.)

Fl. 176 *mp* 5 6 7 9 10  
Ob. 3 *mp*  
Cl. 5 6 3 *mf*  
Bsn. 5 6 *mf*  
Hn. 1, 2 *mf*  
Tpt. *mf*  
Tim. *mf*  
Perc. I Tam Tam *n* *mf*  
Perc. II *n* *pp* *p* *mp*  
Hp. *mf*  
Cel. *mf*

(accel.)

Vln. I spiccato 5 6 7 9 *mf* ord.  
sul ponticello tremolo gliss. *pp*  
Vln. II *mf*  
Vla. *mf*  
Vc. 5 *mf* ord.  
Db. *mf*

**P** *d. = 108, Energetic and Powerful*

**Q** *d. = 104, Chaotically*

178

Fl. Ob. Cl. Bsn. Hn. 1, 2 Tpt. Timp. Perc. I Perc. II Hp. Cel.

*f*

*f* open *f*

*f* *fp* *f* *f* *fp* *ff*

*f* *pp* *f* *p sub.* *mp*

*f* *mf* *f*

**P**

**Q**

Vln. I Vln. II Vla. Vc. Db.

*f* *ord.* *f*

*f* *ord.* *f*

*f*

*f* *ord.*

**R**

188

Fl.

Ob.

Cl.

Bsn.

Hn. 1, 2

Tpt.

Timp.

spring coil toms

Perc. I

snare Crotales 3 snare B.D.

Perc. II

f p < mp f mf

Hp.

Cel.

Vln. I

Vln. II

Vla.

Vc.

pizz. pp mp mf

Db.

**R**

Vln. I

Vln. II

Vla.

Vc.

Db.

pizz. pp mp mf

197

Fl.

Ob.

Cl.

Bsn. *f* *mp* *mf* *mf*

Hn. 1, 2 *pp* *p*

Tpt.

Timp. *mp*

Perc. I

Perc. *3*

Hp.

Cel.

Vln. I *mp*

Vln. II *mp*

Vla. *mf*

Vc. (pizz.)

Db.

**S** ♩. = 104, A little faster

206

Fl.

Ob.

Cl.

Bsn.

Hn. 1, 2

Tpt.

Timp.

Perc. I

Perc.

Hp.

Cel.

**S** ♩. = 104, A little faster

Vln. I

Vln. II

Vla.

Vc.

Db.

**accel.**

213

Fl.

Ob.

Cl.

Bsn.

Hn. 1, 2

Tpt.

Timp.

Perc. I

Perc.

Hp.

Cel.

Vln. I

Vln. II

Vla.

Vc.

(pizz.)

Db.

The score consists of two systems of music. The first system (measures 1-8) features woodwind and brass instruments (Flute, Oboe, Clarinet, Bassoon, Horn 1, 2, Trumpet) playing eighth-note patterns, while Percussion I and II provide rhythmic support. The second system (measures 9-16) shifts focus to strings (Violin I, Violin II, Viola, Cello) with sustained notes and rhythmic patterns, supported by the Double Bass. The overall style is dynamic and energetic, indicated by the **accel.** instruction at the beginning of each system.

**T** ♩. = 112

221

Fl.

Ob.

Cl.

Bsn. *f*

Hn. 1, 2

Tpt. *mf*

Tim.

Perc. I

Perc. *mf*

Hp.

Cel.

**accel.**

228

Fl.

Ob.

Cl.

Bsn.

Hn. 1, 2

Tpt.

Tim.

Perc. I

Perc.

Hp.

Cel.

Vln. I

Vln. II

Vla.

Vc.

(pizz.)

Db.

(accel.)

**U** ♩. = 120, Faster

234

Fl. *mf* *p*

Ob. *mp*

Cl. *mf*

Bsn. *f*

Hn. 1, 2 *f*

Tpt. *f*

Timp.

Perc. I

Perc.

Hp.

Cel.

(accel.)

**U** ♩. = 120, Faster

Vln. I

Vln. II

Vla.

Vc.

(pizz.)

D. b.

tremolo gliss.

*mp*

tremolo gliss.

*mp*

**accel.**

238

This musical score page contains ten staves of music for various instruments. The instruments include Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn. 1, 2), Trumpet (Tpt.), Timpani (Timp.), Percussion I (Perc. I), Percussion II (Perc.), Bassoon (Bsn.), Double Bass (Vcl.), and Double Bassoon (Db.). The music is in common time (indicated by '4'). The score shows a dynamic range from *mf* to *f*. The instruments play eighth-note patterns, sixteenth-note patterns, and sustained notes. Measures 238 through 241 are shown, followed by a blank page.

**accel.**

This continuation of the musical score starts with a dynamic of *mf* for the strings. The instruments play eighth-note patterns and sustained notes. Measures 242 through 245 are shown, followed by a blank page.

**V** ♩. = 128, Savagely and chaotically

241

Fl. ff

Ob. ff

Cl. ff

Bsn. ff

Hn. 1, 2 a2. ff gliss.

Tpt. ff

Timp. ff

Perc. I brake drum ff

Perc. II b.d. ff

Hp. ff

Cel. ff

Vln. I ff

Vln. II ff

Vla. ff

Vc. ff pizz. ff

D. ff

244

Fl.

Ob.

Cl.

Bsn.

Hn. 1, 2

Tpt.

Timp.

Perc. I

Perc.

Hp.

Cel.

Vln. I

Vln. II

Vla.

Vc.

(pizz.)

Db.

W

247

Fl.

Ob.

Cl.

Bsn.

Hn. 1, 2

Tpt.

Timp.

Perc. I

Perc.

Hp.

Cel.

Vln. I

Vln. II

Vla.

Vc.

(pizz.)

Db.

The musical score page 247 features a grid of staves for various instruments. The top section includes Flute, Oboe, Clarinet, Bassoon, Horn 1 & 2, Trumpet, Timpani, Percussion I, Percussion, Double Bass, Cello, Violin I, Violin II, Viola, Cello, and Double Bass. The score is divided into measures by vertical bar lines. Specific dynamics and performance instructions are included: 'tr.' (trill) over several notes in the woodwind section, 'gliss.' (glissando) for Horn 1 & 2, 'v.' (vibrato) for the brass section, and '(pizz.)' (pizzicato) for the Double Bass. Measure numbers 247 are present at the beginning of each staff.

W

Musical score page 250. The score includes parts for Flute, Oboe, Clarinet, Bassoon, Horn 1 & 2, Trumpet, Timpani, Percussion I, Percussion II, Bassoon, Cello, Double Bass, Violin I, Violin II, Viola, Cello, Double Bass, and Trombone. The score shows measures 250-253. Measure 250: Flute, Oboe, Clarinet, Bassoon play trills. Measure 251: Flute, Oboe, Clarinet, Bassoon play trills. Measure 252: Flute, Oboe, Clarinet, Bassoon play trills. Measure 253: Flute, Oboe, Clarinet, Bassoon play trills. Measures 254-255: Horn 1 & 2 play sustained notes (G, A), Trumpet plays eighth-note patterns, Timpani plays eighth-note patterns, Percussion I and Percussion II play eighth-note patterns. Measure 256: Bassoon gliss up and down as fast as possible for the entirety of the measure. Measures 257-258: Cello and Double Bass play eighth-note patterns. Measure 259: Violin I, Violin II, Viola, Cello, Double Bass play eighth-note patterns. Measure 260: Trombone (pizz.) plays eighth-note patterns.

254

Fl.

Ob.

Cl.

Bsn.

Hn. 1, 2

Tpt.

Timp.

Perc. I

Perc.

Hp.

Cel.

Vln. I

Vln. II

Vla.

Vc.

(pizz.)

Db.

gliss up and down as fast as possible  
for the entirety of measure

sim.

257

Fl.

Ob.

Cl.

Bsn.

Hn. 1, 2

Tpt.

Timp.

Perc. I

Perc.

Hp.

Cel.

Vln. I

Vln. II

Vla.

Vc.

(pizz.)

Db.



**X** ♩ = 80

266

**Hazy and confusing** accel.

♩ = 96

This section of the score shows parts for Flute, Oboe, Clarinet, Bassoon, Horn 1 & 2, Trumpet, Timpani, Percussion I, Percussion II, Horn, Cello, and Double Bass. The instrumentation is divided into two staves. The top staff includes Flute, Oboe, Clarinet, and Bassoon. The bottom staff includes Horn 1 & 2, Trumpet, Timpani, Percussion I, Percussion II, Horn, Cello, and Double Bass. The tempo changes from ♩ = 80 to ♩ = 96 during the accelerando section. Dynamics include *p*, *pp*, and *3*.

Hn. 1, 2

Tpt.

Timp.

Perc. I

Perc. II

Hp.

Cel.

This section continues the musical score for the same instruments as the previous page. The instruments shown are Horn 1 & 2, Trumpet, Timpani, Percussion I, Percussion II, Horn, Cello, and Double Bass. The tempo remains at ♩ = 96. A dynamic marking *n* is present on the Percussion II part.

**X** ♩ = 80

**Hazy and confusing** accel.

♩ = 96

Vln. I

Vln. II

Vla.

Vc.

Db.

This section continues the musical score for Violin I, Violin II, Viola, Cello, and Double Bass. The tempo changes back to ♩ = 80. Dynamic markings include *pp*, *con legno battuto*, and *p*. The Cello part features a rhythmic pattern with '3' over each note. The Double Bass part has a sustained note.

(accel.)

271

Fl. 6

Ob. 3 5

Cl. 3 5 5

Bsn. p

Hn. 1, 2

Tpt.

Timp.

Perc. I

Perc.

Hp.

Cel.

Vln. I 3 5 → spiccato → ord. mp  
sul ponticello tremolo gliss.

Vln. II pp → spiccato to ord.

Vla. 3 3 p → spiccato to ord.

Vc. 3 3 p → spiccato to ord. mp

Db.

272

**Y** ♩. = 108, Savagely and chaotically

273

Fl. *mf*

Ob. *mf*

Cl. *mf*

Bsn.

Hn. 1, 2 *a2* *mf*

Tpt. *mf*

Timp. *mf*

Perc. I *toms* *mf*

Perc. *b.d.* *mf*

Hp.

Cel.

**Y** Savagely and chaotically ♩. = 112

Vln. I *mf*

ord.

Vln. II *mf*

Vla. *mf*

Vc. *mf*

pizz.

Db. *mf*

**Z** ♩ = 80

Fl. f tr. —

Ob. f tr. —

Cl. f tr. —

Bsn. —

In. 1, 2 (tr) —

Tpt. f —

Tim. f —

Perc. I f —

Perc. f —

Hp. —

Cel. —

Hazy and confusing  
♩ = 88 accel.

**Z** ♩ = 80

Hazy and confusing  
♩ = 88 accel.

Vln. I      col legno battuto

Vln. II

Vla.      col legno battuto

Vc.      col legno battuto

Db.      col legno battuto

This musical score page features five staves for string instruments: Vln. I, Vln. II, Vla., Vc., and Db. The key signature is mostly A major (three sharps) with some changes. The tempo is indicated as Z (Zimmermann) with ♩ = 80. The dynamic is f (fortissimo) for Vln. I and Vln. II, pp sub. (pianississimo) for Vla., Vc., and Db. The section is labeled "Hazy and confusing" with a tempo of ♩ = 88 and "accel." (accelerando). The instrumentation includes col legno battuto (percussion on wood block) for Vln. I, Vln. II, Vla., and Vc. The Db. part uses arco (bowing) and col legno battuto. Rhythms include eighth-note patterns with grace notes and sixteenth-note patterns with triplets (indicated by a 3 over a bracket).

(accel.)

**AA** ♩. = 96, Chaotically

292

Fl. 3 5  
Ob. mp  
Cl. 3 3 3  
Bsn. p mp

Hn. 1, 2 1. piss. #  
Tpt. mp tr. ~~~~~~ tr. ~~~~~~ tr. ~~~~~~

Timp. mp

Perc. I

Perc. b.d. mp

Hp.

Cel.

(accel.)

**AA** ♩. = 96, Chaotically

spiccato

Vln. I 5 6 p mp

Vln. II n

Vla. 3 spiccato p mp

Vc. 3 spiccato p pizz. arc.

Db. mp

**BB** $\text{J} = 80$ , Hazy and confusing

299

Fl.

Ob.

Cl.

Bsn.

Hn. 1, 2

Tpt.

Timp.

Perc. I

Perc.

Hp.

Cel.

accel.

**BB** $\text{J} = 80$ , Hazy and confusing

accel.

col legno battuto — to ord.

Vln. I

Vln. II

Vla.

Vc.

Db.

col legno battuto — to ord.

pp

**CC**  $\text{♩} = 84$ , Chaotically $\text{♩} = 48$  ( $\text{♩} = 96$ ), Hopeful**DD**

306

Fl.

Ob.  $p$

Cl. (same speed as triplets at  $\text{♩} = 80$ )

Bsn.  $p$

Hn. 1, 2 1.  $p$

Tpt.

Tim.  $p$  l.v. until end  $pp$

Perc. I

Perc. II b.d.  $p$

Hp.

Cel.

**CC**  $\text{♩} = 84$ , Chaotically**DD**

Vln. I  $p$   $pp$  sub.

Vln. II  $pp$

Vla.  $p$

Vc.  $p$  pizz.

Db.  $p$

315

Fl. 

Ob. 

Cl. 

Bsn. 

Hn. 1, 2

Tpt.

Timp. 

Perc. I

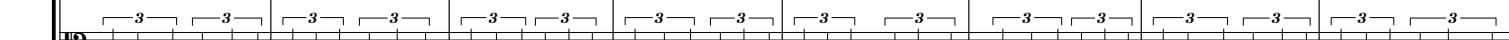
Perc. 

Hp.

Cel.

Vln. I 

Vln. II 

Vla. 

Vc. 

Db. 

323  $\sharp$

Fl.

Ob.

Cl.

Bsn.

Hn. 1, 2

Tpt.

Tim.

Perc. I

Perc.

Hp.

Cel.

Vln. I

Vln. II

Vla.

Vc.

Db.

*mf*

*mf*

*mf*

*mf*

*p*

*f*

*gliss.*

331

Fl.

Ob.

Cl.

Bsn.

Hn. 1, 2

Tpt.

Tim.

Perc. I

Perc.

Hp.

Cel.

Vln. I

Vln. II

Vla.

Vc.

Db.

338

Fl.

Ob.

Cl.

Bsn.

Hn. 1, 2

Tpt.

Timp.

Perc. I

Perc.

Hp.

Cel.

Vln. I

Vln. II

Vla.

Vc.

Db.

*n*

*mp*

*p*

*gliss.*

*gliss.*

*n*