

Vasken Ohanian

# Mountain Songs

with poetry by Li Bai

For Solo Tenor and Orchestra:

1. The Waterfall
2. The Clearing at Dawn
3. The Flocks of Birds
4. The Summit Temple
5. The Green Mountain
6. Down the Mountain

Full Score

Perusal Score - Do Not Copy

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## Instrumentation:

2 Flutes (Flute 2 doubles Piccolo)

2 Oboes

2 Clarinets in A (Clarinet 1 doubles B♭ Clarinet; Clarinet 2 doubles B♭ Clarinet and Bass Clarinet)

2 Bassoons

2 Horns in F

1 Trombone

1 Bass Trombone

1 Tuba

Timpani

Percussion 1 – Bass Drum, Tam-Tam, Vibraphone

Percussion 2 – Crash Cymbals, Triangle, Glockenspiel, Suspended Cymbal, Finger Cymbals

Solo Tenor

Violin I

Violin II

Viola

Cello

Contrabass

## Duration:

18:00

## Composers Note:

Li Bai was one of China's most prominent figures in poetry during the Tang Dynasty. His poetry is known for its Romanticism and vivid imagery. Unlike Western-European poetry, which tends to flow more fluidly, Tang Dynasty, Chinese poetry strings together characters like precious stones. While I use English translations of Li Bai's poetry in *Mountain Songs*, giving the work western fluidity, each song works like an inset jewel, preserving the aforementioned characteristic of Tang Dynasty Poetry.

## About the Composer:

As a composer and conductor, Vasken Ohanian is known for the expressivity in his music making. Often incorporating elements of his Armenian heritage in his compositions, he strives to compose music that is relevant to the human experience. He is a former winner of the *Annual Kris Getz Composition Competition* and a recipient of the *Dean Emeritus Luis Costa Award for Music*. As a conductor, he formerly served as Co-director and Resident Conductor for the 4th Annual *Hot Air Music Festival*.



Vasken Ohanian received his Bachelor of Music in Composition from the San Francisco Conservatory of Music, studying under Elinor Armer. He holds a double Master of Music in Composition and Choral-Conducting from the Bob Cole Conservatory of Music, studying with Dr. Martin Herman (Composition) and Dr. Jonathan Talberg (Choral-Conducting).

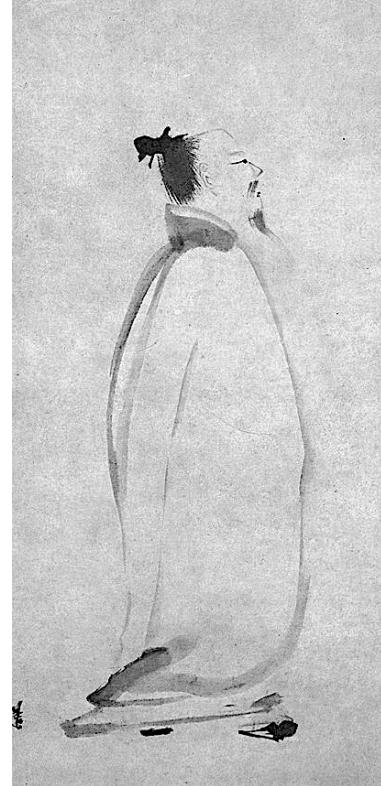
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## Poetry by Li Bai (translated by Vasken Ohanian except where indicated)

### 1. The Waterfall (Excerpt)

... Oh mountains of renown that I adore,  
You fill my heart with deep repose.  
No longer need I take the potions of precious stones,  
You can wash the earth stains from my face.  
Let me be with the things I love,  
And leave the world of man forever.



### 2. The Clearing at Dawn (trans. Arthur Waley)

The fields are chill, [and] the sparse rain has stopped;  
The colors of spring teem on every side.  
The pond is full with leaping fish;  
The green boughs droop with singing thrushes.  
The flowers of the field have dabbled their powdered cheeks;  
The mountain grasses are bent, level at the waist.  
By the bamboo stream, the last fragment of cloud  
Blown by the wind, slowly scatters away.

Li Bai (701-762)

### 3. Flocks of Birds

Flocks of birds are flying high in the distance;  
A lonely cloud wanders, alone.  
The Peak and I sit, facing one another, sharing a mutual gaze,  
    never tiring;  
There is only the mountain.

### 4. The Summit Temple

The Summit Temple is a hundred feet high,  
Here I could pluck the stars with my hand.  
I dare not speak aloud in the silence,  
For fear of waking the people of heaven.

### 5. The Green Mountain

If you ask me why I live on the green mountain,  
I will smile, my heart at ease.  
Peach blossoms float down mountain streams....  
There is no other heaven on earth.

### 6. Down the Mountain

As I went down the Jade Mountain in the evening,  
Moonlight was my escort home.  
Looking back, I saw my path  
lying in the deep shadow.

I reached the farmhouse of a friend,  
and a young boy opened the thorny gate.  
We traversed the secluded path through the bamboo,  
Where green vines caught on my clothes.

Happily I cried, "Here may we rest!"  
I passed the time drinking with my friend,  
Singing, "The Wind in the Pines."

We finished our song as the stars faded away.  
You were happy my friend, and so was I,  
And together, we let the world go by.

# Mountain Songs

## 1. The Waterfall

Li Bai (701-762)

Vasken Ohanian (b. 1990)

**Maestoso ♩ = 60**

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4

Fl. 1

Picc.

Ob. 1

Ob. 2

A Cl. 1

A Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tbn.

B. Tbn.

Tba.

Tim.

T.-t.  
B.D.

Cr. Cym.

T. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

<img alt="A page of a musical score for orchestra and choir. The score is in 2/4 time with a key signature of 5 sharps. It features 21 staves of music, each with a different instrument or voice part. The instruments include Flute 1, Piccolo, Oboe 1, Oboe 2, Alto Clarinet 1, Alto Clarinet 2, Bassoon 1, Bassoon 2, Horn 1, Horn 2, Trombone, Bass Trombone, Double Bass, Timpani, Triangle/Tubular Bells, Crash Cymbal, Tenor Solo, Violin I, Violin II, Viola, Cello, and Bass. The music consists of three measures of music, with measure 3 containing dynamic markings like mp, f, and pp. Measure 4 begins with a forte dynamic (f) followed by measure 5. Measure 6 concludes with a dynamic marking of pp. Measure 7 starts with a dynamic marking of p. Measure 8 begins with a dynamic marking of mp. Measures 9 through 12 are identical. Measures 13 through 16 are identical. Measures 17 through 20 are identical. Measures 21 through 24 are identical. Measures 25 through 28 are identical. Measures 29 through 32 are identical. Measures 33 through 36 are identical. Measures 37 through 40 are identical. Measures 41 through 44 are identical. Measures 45 through 48 are identical. Measures 49 through 52 are identical. Measures 53 through 56 are identical. Measures 57 through 60 are identical. Measures 61 through 64 are identical. Measures 65 through 68 are identical. Measures 69 through 72 are identical. Measures 73 through 76 are identical. Measures 77 through 80 are identical. Measures 81 through 84 are identical. Measures 85 through 88 are identical. Measures 89 through 92 are identical. Measures 93 through 96 are identical. Measures 97 through 100 are identical. Measures 101 through 104 are identical. Measures 105 through 108 are identical. Measures 109 through 112 are identical. Measures 113 through 116 are identical. Measures 117 through 120 are identical. Measures 121 through 124 are identical. Measures 125 through 128 are identical. Measures 129 through 132 are identical. Measures 133 through 136 are identical. Measures 137 through 140 are identical. Measures 141 through 144 are identical. Measures 145 through 148 are identical. Measures 149 through 152 are identical. Measures 153 through 156 are identical. Measures 157 through 160 are identical. Measures 161 through 164 are identical. Measures 165 through 168 are identical. Measures 169 through 172 are identical. Measures 173 through 176 are identical. Measures 177 through 180 are identical. Measures 181 through 184 are identical. Measures 185 through 188 are identical. Measures 189 through 192 are identical. Measures 193 through 196 are identical. Measures 197 through 200 are identical. Measures 201 through 204 are identical. Measures 205 through 208 are identical. Measures 209 through 212 are identical. Measures 213 through 216 are identical. Measures 217 through 220 are identical. Measures 221 through 224 are identical. Measures 225 through 228 are identical. Measures 229 through 232 are identical. Measures 233 through 236 are identical. Measures 237 through 240 are identical. Measures 241 through 244 are identical. Measures 245 through 248 are identical. Measures 249 through 252 are identical. Measures 253 through 256 are identical. Measures 257 through 260 are identical. Measures 261 through 264 are identical. Measures 265 through 268 are identical. Measures 269 through 272 are identical. Measures 273 through 276 are identical. Measures 277 through 280 are identical. Measures 281 through 284 are identical. Measures 285 through 288 are identical. Measures 289 through 292 are identical. Measures 293 through 296 are identical. Measures 297 through 300 are identical. Measures 301 through 304 are identical. Measures 305 through 308 are identical. Measures 309 through 312 are identical. Measures 313 through 316 are identical. Measures 317 through 320 are identical. Measures 321 through 324 are identical. Measures 325 through 328 are identical. Measures 329 through 332 are identical. Measures 333 through 336 are identical. Measures 337 through 340 are identical. Measures 341 through 344 are identical. Measures 345 through 348 are identical. Measures 349 through 352 are identical. Measures 353 through 356 are identical. Measures 357 through 360 are identical. Measures 361 through 364 are identical. Measures 365 through 368 are identical. Measures 369 through 372 are identical. Measures 373 through 376 are identical. Measures 377 through 380 are identical. Measures 381 through 384 are identical. Measures 385 through 388 are identical. Measures 389 through 392 are identical. Measures 393 through 396 are identical. Measures 397 through 400 are identical. Measures 401 through 404 are identical. Measures 405 through 408 are identical. Measures 409 through 412 are identical. Measures 413 through 416 are identical. Measures 417 through 420 are identical. Measures 421 through 424 are identical. Measures 425 through 428 are identical. Measures 429 through 432 are identical. Measures 433 through 436 are identical. Measures 437 through 440 are identical. Measures 441 through 444 are identical. Measures 445 through 448 are identical. Measures 449 through 452 are identical. Measures 453 through 456 are identical. Measures 457 through 460 are identical. Measures 461 through 464 are identical. Measures 465 through 468 are identical. Measures 469 through 472 are identical. Measures 473 through 476 are identical. Measures 477 through 480 are identical. Measures 481 through 484 are identical. Measures 485 through 488 are identical. Measures 489 through 492 are identical. Measures 493 through 496 are identical. Measures 497 through 500 are identical. Measures 501 through 504 are identical. Measures 505 through 508 are identical. Measures 509 through 512 are identical. Measures 513 through 516 are identical. Measures 517 through 520 are identical. Measures 521 through 524 are identical. Measures 525 through 528 are identical. Measures 529 through 532 are identical. Measures 533 through 536 are identical. Measures 537 through 540 are identical. Measures 541 through 544 are identical. Measures 545 through 548 are identical. Measures 549 through 552 are identical. Measures 553 through 556 are identical. Measures 557 through 560 are identical. Measures 561 through 564 are identical. Measures 565 through 568 are identical. Measures 569 through 572 are identical. Measures 573 through 576 are identical. Measures 577 through 580 are identical. Measures 581 through 584 are identical. Measures 585 through 588 are identical. Measures 589 through 592 are identical. Measures 593 through 596 are identical. Measures 597 through 600 are identical. Measures 601 through 604 are identical. Measures 605 through 608 are identical. Measures 609 through 612 are identical. Measures 613 through 616 are identical. Measures 617 through 620 are identical. Measures 621 through 624 are identical. Measures 625 through 628 are identical. Measures 629 through 632 are identical. Measures 633 through 636 are identical. Measures 637 through 640 are identical. Measures 641 through 644 are identical. Measures 645 through 648 are identical. Measures 649 through 652 are identical. Measures 653 through 656 are identical. Measures 657 through 660 are identical. Measures 661 through 664 are identical. Measures 665 through 668 are identical. Measures 669 through 672 are identical. Measures 673 through 676 are identical. Measures 677 through 680 are identical. Measures 681 through 684 are identical. Measures 685 through 688 are identical. Measures 689 through 692 are identical. Measures 693 through 696 are identical. Measures 697 through 700 are identical. Measures 701 through 704 are identical. Measures 705 through 708 are identical. Measures 709 through 712 are identical. Measures 713 through 716 are identical. Measures 717 through 720 are identical. Measures 721 through 724 are identical. Measures 725 through 728 are identical. Measures 729 through 732 are identical. Measures 733 through 736 are identical. Measures 737 through 740 are identical. Measures 741 through 744 are identical. Measures 745 through 748 are identical. Measures 749 through 752 are identical. Measures 753 through 756 are identical. Measures 757 through 760 are identical. Measures 761 through 764 are identical. Measures 765 through 768 are identical. Measures 769 through 772 are identical. Measures 773 through 776 are identical. Measures 777 through 780 are identical. Measures 781 through 784 are identical. Measures 785 through 788 are identical. Measures 789 through 792 are identical. Measures 793 through 796 are identical. Measures 797 through 800 are identical. Measures 801 through 804 are identical. Measures 805 through 808 are identical. Measures 809 through 812 are identical. Measures 813 through 816 are identical. Measures 817 through 820 are identical. Measures 821 through 824 are identical. Measures 825 through 828 are identical. Measures 829 through 832 are identical. Measures 833 through 836 are identical. Measures 837 through 840 are identical. Measures 841 through 844 are identical. Measures 845 through 848 are identical. Measures 849 through 852 are identical. Measures 853 through 856 are identical. Measures 857 through 860 are identical. Measures 861 through 864 are identical. Measures 865 through 868 are identical. Measures 869 through 872 are identical. Measures 873 through 876 are identical. Measures 877 through 880 are identical. Measures 881 through 884 are identical. Measures 885 through 888 are identical. Measures 889 through 892 are identical. Measures 893 through 896 are identical. Measures 897 through 900 are identical. Measures 901 through 904 are identical. Measures 905 through 908 are identical. Measures 909 through 912 are identical. Measures 913 through 916 are identical. Measures 917 through 920 are identical. Measures 921 through 924 are identical. Measures 925 through 928 are identical. Measures 929 through 932 are identical. Measures 933 through 936 are identical. Measures 937 through 940 are identical. Measures 941 through 944 are identical. Measures 945 through 948 are identical. Measures 949 through 952 are identical. Measures 953 through 956 are identical. Measures 957 through 960 are identical. Measures 961 through 964 are identical. Measures 965 through 968 are identical. Measures 969 through 972 are identical. Measures 973 through 976 are identical. Measures 977 through 980 are identical. Measures 981 through 984 are identical. Measures 985 through 988 are identical. Measures 989 through 992 are identical. Measures 993 through 996 are identical. Measures 997 through 998 are identical.</p>

7

To Fl.

Fl. 1

Picc.

Ob. 1

Ob. 2

A Cl. 1  $\frac{3}{4}$  *p*

A Cl. 2  $\frac{3}{4}$  *p*

Bsn. 1  $\frac{3}{4}$  *p*

Bsn. 2

Hn. 1  $\frac{3}{4}$  *pp*

Hn. 2  $\frac{3}{4}$  *pp*

Tbn.

B. Tbn.

Tba.

Tim.

T.-t. B.D.

Cr. Cym.

T. Solo  $\frac{3}{4}$  moun - tains, *p* O moun - tains of re -

Vln. I  $\frac{3}{4}$  *p* *mp* port. *p*

Vln. II  $\frac{3}{4}$  *p* port. *p*

Vla.  $\frac{3}{4}$  *p*

Vc.  $\frac{3}{4}$  *p*

Cb.  $\frac{3}{4}$  *p*

11

Fl. 1

Picc.

Ob. 1

Ob. 2

A Cl. 1

A Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tbn.

B. Tbn.

Tba.

Tim.

T.-t. B.D.

Cr. Cym.

T. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

Flute 2 6 6 7

p

mf

4

Flute 2 6 6 7

p

mf

4

Ob. 1 6

mf

6

Ob. 2 6

mf

6

A Cl. 1 6 6

6

mf

6

A Cl. 2 6 6

6

mf

6

Bsn. 1 6

p

mf

6

Bsn. 2 3

3

mf

6

Hn. 1 pp

3

pp

3

mf

4

Hn. 2 pp

3

pp

3

mf

4

Tbn. 6

3

6

3

f

4

B. Tbn. 6

3

6

3

mf

4

Tba. 6

3

6

3

mf

4

Tim. 4

3

p

3

mf

4

T.-t. B.D. 4

3

p

3

mf

4

Cr. Cym. 4

3

Crash Cymbals

3

mf

To Tri.

now n that I a - dore, \_\_\_\_\_ you fill my heart with

f

4

Vln. I 6 6 6 6

6

mf

4

Vln. II 6 6 6 6

6

mf

6

Vla. 6 6 6 6

6

mf

4

Vc. 6 6 6 6

6

mf

4

Cb. 3

3

mf

4

11

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5

**Perusal Score** **Do Not Copy**

14

Fl. 1

Fl. 2

Ob. 1

Ob. 2

A Cl. 1

A Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tbn.

B. Tbn.

Tba.

Tim.

T.-t.  
B.D.

Cr. Cym.

T. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.





23

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Bb Cl. 1  
Bb Cl. 2  
Bsn. 1  
Bsn. 2  
Hn. 1  
Hn. 2  
Tbn.  
B. Tbn.  
Tba.  
Timp.  
T-t.  
B.D.  
Tri.  
T. Solo  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

*Perusal Score - Do Not Copy*

Fl. 1: *fp*  
Fl. 2: *fp*  
Ob. 1: *f*  
Ob. 2: *f*  
Bb Cl. 1: *f*  
Bb Cl. 2: *f*  
Bsn. 1: *f*  
Bsn. 2: *f*  
Hn. 1: *mf*  
Hn. 2: *mf*  
Tbn.: *f*  
B. Tbn.: *f*  
Tba.: *f*  
Timp.: *f*  
T-t.  
B.D.: *f*  
Tri.: *f*  
T. Solo: *mf*  
Vln. I: *fp*  
Vln. II: *fp*  
Vla.: *f*  
Vc.: *f*  
Cb.: *f*

Let me be with the things I love, let me

8va

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## più stringendo

12

12

*33*

Fl. 1

Picc.

Ob. 1

Ob. 2

Bb Cl. 1

Bb Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tbn.

*mp sub.*

B. Tbn.

Tba.

*mp*

Tim.

*mf*

T.-t.  
B.D.

*mf*

Glock.

*cresc.*

T. Solo

re - ver! O moun - tains, O

Vln. I

Vln. II

Vla.

Vc.

Cb.

*piu stringendo*

*piu stringendo*

*Perusal Score - Do Not Copy*

(33)

**molto rit.**

rit. . . . 13

- -13

rit. 13

*molto rit.*

Fl. 1  
Picc.  
Ob. 1  
Ob. 2  
Bb Cl. 1  
Bb Cl. 2  
Bsn. 1  
Bsn. 2

Hn. 1  
Hn. 2  
Tbn.  
B. Tbn.  
Tba.

Tim.  
T.-t.  
B.D.  
Glock.

T. Solo

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

*a tempo*

*rit.*

*Perusal Score* *Do Not Copy*

A page of musical notation on five-line staves. The music consists of two parts. The first part is in common time (indicated by a '4') and includes measures 1 through 8. Measures 1-2 show eighth-note patterns with grace notes. Measures 3-4 show eighth-note pairs with grace notes. Measures 5-6 show eighth-note pairs with grace notes. Measures 7-8 show eighth-note pairs with grace notes. The second part begins at measure 9, indicated by a '3' over a '4'. It includes measures 9 through 12. Measure 9 shows eighth-note pairs with grace notes. Measure 10 shows eighth-note pairs with grace notes. Measure 11 shows eighth-note pairs with grace notes. Measure 12 shows eighth-note pairs with grace notes. A large watermark reading "Derussai Score - Don't Copy" is diagonally across the page.

Musical score for strings section, measures 11-12. The score consists of four staves. Measure 11 starts with a dynamic ***p*** and a tempo marking ***meno mosso***. The first staff has a bass clef, the second staff has a soprano clef, and the third and fourth staves have alto clefs. Measure 11 ends with a repeat sign and a double bar line. Measure 12 begins with a dynamic ***rall.*** and a time signature of  $\frac{3}{4}$ . The first staff has a bass clef, the second staff has a soprano clef, and the third and fourth staves have alto clefs. Measure 12 ends with a repeat sign and a double bar line. The score concludes with a final dynamic ***p***.

trans. Arthur Waley

## 2. The Clearing at Dawn

Lively  $\text{♩} = 92$

Fl. 1  $p$

Fl. 2  $p$

Ob. 1  $p$

Ob. 2  $p$

B♭ Cl. 1  $p$

B♭ Cl. 2  $p$

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tbn.

B. Tbn.

Tba.

Timp.

T.-t. B.D.

Tri.  $p$  Triangle To Glock.

T. Solo  $mf$  The fields are chill and the sparse rain has stopped;

Vln. I

Vln. II

Vla.

Vc.

Cb.

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This musical score page contains eight systems of music for a full orchestra. The instrumentation includes Flutes 1 and 2, Oboes 1 and 2, Bassoons 1 and 2, Horns 1 and 2, Trombones, Bass Trombone, Double Bass, Timpani, Triangle, and Glockenspiel. The vocal part for Tenor Solo is also present. The score is set in common time with a key signature of one sharp. The tempo is Lively, indicated by a quarter note = 92. The vocal part begins with lyrics: 'The fields are chill and the sparse rain has stopped;'. The score features various dynamics such as piano (p), mezzo-forte (mf), and forte (f). It also includes performance instructions like 'Triangle' and 'To Glock.' with specific dynamic markings (p). The vocal part uses a mix of eighth and sixteenth-note patterns. The score is annotated with a large, semi-transparent watermark reading 'Perusal Score / Do Not Copy'.

16

6

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bb Cl. 1

Bb Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tbn.

B. Tbn.

Tba.

Tim.

T.-t.  
B.D.

Tri.

T. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

The colors of spring seem  
on ev - ery side. The

div.

*Glockenspiel*

*mp*

17

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Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tbn.

B. Tbn.

Tba.

Timp.

T.-t.  
B.D.

Glock.

T. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

11

17

pond is full with leap-ing fish, the green boughs droop with sing-ing thrush-es.

To Sus. Cym. Suspended Cymbals

(15)

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bb Cl. 1

Bb Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tbn.

B. Tbn.

Tba.

Tim.

T.-t.  
B.D.

Sus. Cym.

T. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

(15)

The flow-ers of the field have\_ dab-bled their pow - dered cheeks;

19

20

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bb Cl. 1

Bb Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tbn.

B. Tbn.

Tba.

Timp.

T.-t.  
B.D.

Sus. Cym.

T. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

20

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**VAOMusi||5≡**

29

To Picc.

p

p

p p

pp pp

pp mp

mp

By the bam - boo streams the last frag - ment of cloud

solo

3

4

3

4

29

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bb Cl. 1

Bb Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tbn.

B. Tbn.

Tba.

Tim.

T.-t. B.D.

Sus. Cym.

T. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

22

(34)

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bb Cl. 1

Bb Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tbn.

B. Tbn.

Tba.

Timp.

T.-t. B.D.

Sus. Cym.

T. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

Piccolo

p

Glockenspiel

p

blown by the wind

slow - ly

scat - ters

a

port.

(34)

Perusal Score - Do Not Copy

This page contains musical notation for a full orchestra. The instrumentation includes Flute 1, Flute 2, Oboe 1, Oboe 2, Bassoon 1, Bassoon 2, Horn 1, Horn 2, Trombone, Bass Trombone, Tuba, Timpani, Triangle, Suspended Cymbal, Solo Trumpet, Violin 1, Violin 2, Viola, Cello, and Bass. The score features a mix of rests and rhythmic patterns, with the Solo Trumpet providing vocalizations. The overall style is a formal musical score with clear staff lines and note heads.

(38)

Fl. 1  
Picc.  
Ob. 1  
Ob. 2  
B♭ Cl. 1  
B♭ Cl. 2  
Bsn. 1  
Bsn. 2

Hn. 1  
Hn. 2  
Tbn.  
B. Tbn.  
Tba.

Timpani  
T.t.  
B.D.

Glock.

T. Solo

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

38

To Sus. Cym.

way

tutti

div.

pp

n

pp

div.

ppp

ppp

ppp

ppp

ppp

To Fl.

To A Cl.

(38)

### 3. Flocks of Birds

Misterioso  $\text{J} = 69$

Fl. 1  
Picc.  
Ob. 1  
Ob. 2  
B♭ Cl. 1  
B♭ Cl. 2  
Bsn. 1  
Bsn. 2  
Hn. 1  
Hn. 2  
Tbn.  
B. Tbn.  
Tba.  
Timp.  
Vibraphone  
Vib.  
Glock.  
T. Solo  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

Clarinet in A 1  $p$

*p*

*p*

*mp* *ped.* simile

*mp*

Flocks of birds are fly-ing high, high, in the

Misterioso  $\text{J} = 69$

(6)

Fl. 1  
Picc.  
Ob. 1  
Ob. 2  
A Cl. 1  
Clarinet in A 2  
A Cl. 2  
Bsn. 1  
Bsn. 2

Hn. 1  
Hn. 2  
Tbn.  
B. Tbn.  
Tba.

Timpani  
Vib.  
Glock.

T. Solo

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

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This musical score page is numbered 25 and features a rehearsal mark (6) at the top left. The score is written in common time with a key signature of four sharps. The instrumentation includes Flute 1, Piccolo, Oboe 1, Oboe 2, Alto Clarinet 1, Clarinet in A 2 (with dynamic markings *mf* and *p*), Alto Clarinet 2 (with dynamic *p*), Bassoon 1, Bassoon 2, Horn 1, Horn 2, Trombone, Bass Trombone, Bassoon, Timpani, Vibraphone, Glockenspiel, Trombone Solo, Violin I, Violin II, Cello, and Bass. The vocal part for Trombone Solo includes lyrics: "dis-tance, a lone-ly cloud wan-ders a lone." The score shows various musical phrases with dynamics such as *p*, *mf*, and *pp*. A large watermark reading "Perusal Score - Do Not Copy" is diagonally across the page. The page number 25 is also located at the bottom right.

11

Fl. 1  
Picc.  
Ob. 1 (p)  
Ob. 2 (p)  
A Cl. 1 (p)  
A Cl. 2  
Bsn. 1 (p)  
Bsn. 2 (p)  
Hn. 1 (pp)  
Hn. 2 (pp)  
Tbn. (p) (mp 3 3)  
B. Tbn. (p) (pp)  
Tba. (p) (pp)  
Timp.  
T.-t. B.D. (mp)  
Glock.  
T. Solo (mp 3 3) (poco a poco cresc. 3 3) (fac- ing one an-oth- er, — shar- ing a mu- tual)  
The peak and I sit, —  
Vln. I (mp)  
Vln. II (mp)  
Vla. (p)  
Vc. (p)  
Cb. (p)

Perusal Score / Do Not Copy

15      **poco rit.**

**Glorioso ♩ = 60**

Fl. 1  
Picc.  
Ob. 1 *mp*  
Ob. 2 *mp*  
A Cl. 1 *mp*  
A Cl. 2 *mp*  
Bsn. 1 *mp*  
Bsn. 2  
Hn. 1 *mf*  
Hn. 2 *mf*  
Tbn.  
B. Tbn.  
Tba.  
Timp.  
T.-t.  
B.D.  
Sus. Cym.  
T. Solo  
gaze, nev - er tir - ing, nev - er

**Persual Score** **Do Not Copy**

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

15

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23

rit.

poco meno mosso

Fl. 1

Fl. 2

Ob. 1

Ob. 2

A Cl. 1

A Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tbn.

B. Tbn.

Tba.

Tim.

T.-t. B.D.

Cr. Cym.

T. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

Bass Clarinet in B♭

mp

p

pp

mp

p

mp

p

There is on - ly the

p

rit.

poco meno mosso

div.

p

p

p

p

p

p

mp

p

(23)

Perusal Score / Do Not Copy

30

28

Tempo I ♩ = 69

rall.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

A Cl. 1

Bs. Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tbn.

B. Tbn.

Tba.

Timp.

T.-t. B.D.

Glockenspiel

Cr. Cym.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Perusal Score - Do Not Copy

non dim.  
moun - tain

Vibraphone

To Cr. Cym.

Tempo I ♩ = 69

rall.

28

## 4. The Summit Temple

Pensivo  $\text{♩} = 50$

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
A Cl. 1  
Bs. Cl.  
Bsn. 1  
Bsn. 2

Hn. 1  
Hn. 2  
Tbn.  
B. Tbn.  
Tba.

Timp.

Vib.  
Glock.

T. Solo

rit.

PENSIVO  $\text{♩} = 50$

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

div.

pp  
 $p$   
 $mp$   
 $mf$   
 $mp$   
 $p$   
 $pp$

rit.

pp  
 $p$   
 $mp$   
 $mf$   
 $mp$   
 $p$   
 $pp$

The sum-mit

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32

(6) Poco più mosso  $\text{♩} = 58$

Musical score for orchestra and choir, page 32, section 6. The score includes parts for Flute 1, Flute 2, Oboe 1, Oboe 2, Alto Clarinet 1, Bassoon 1, Bassoon 2, Horn 1, Horn 2, Trombone, Bass Trombone, Tuba, Timpani, Vibraphone, Glockenspiel, Trombone Solo, Violin I, Violin II, Viola, Cello, and Bass. The instrumentation is primarily woodwind and brass, with strings providing harmonic support. The vocal part is for a solo tenor. The score is in common time, key signature of A major (three sharps), and the tempo is  $\text{♩} = 58$ . The vocal line includes lyrics: "tem - ple, the sum - mit tem - ple is a hun - dred feet high;". The vocal part begins with a piano dynamic ( $p$ ) and reaches a forte dynamic ( $f$ ) at the end of the phrase. The score concludes with a repeat sign and the number 6.

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
A Cl. 1  
Bs. Cl.  
Bsn. 1  
Bsn. 2  
Hn. 1  
Hn. 2  
Tbn.  
B. Tbn.  
Tba.  
Timp.  
Vib.  
Glock.  
T. Solo  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

Poco più mosso  $\text{♩} = 58$

tem - ple, the sum - mit tem - ple is a hun - dred feet high;

Crash Cymbals

(6)

33

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**VAOMusi||5≡**

18 a tempo ♩ = 58

rit.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

A Cl. 1

A Cl. 2

Bsn. 1

Bsn. 2

pp

Hn. 1

Hn. 2

Tbn.

B. Tbn.

Tba.

pp

pp

pp

pp

pp

pp

Timp.

pp

Vib.

Glock.

T. Solo

speak a-loud in the si - lence for fear of wak - ing the peo - ple of

To T.-t. & B.D.

pp

rit.

a tempo ♩ = 58

Vln. I

Vln. II

Vla.

Vc.

Cb.

div.

rit.

18

ppp

36

(22)

a tempo

Fl. 1      *ppp*

Fl. 2      *ppp*

Ob. 1      *ppp*

Ob. 2      *ppp*

A Cl. 1      *ppp*

A Cl. 2      *ppp*

Bsn. 1

Bsn. 2

poco rall.

Hn. 1

Hn. 2

Tbn.

B. Tbn.

Tba.

Timp.

T.-t. B.D.      *p*

Glock.      *ppp*      *pp*

T. Solo      *pp*      *heav - en.*

Tam-tam & Bass Drum

To F. Cym.

Vln. I      *ppp*      *div.*      *pp*      *8va*      *pp*      *pppp*

Vln. II      *ppp*      *div.*      *pp*      *8va*      *pp*      *8:*      *pppp*

Vla.      *ppp*      *div.*      *pp*      *8va*      *pp*      *8:*      *pppp*

Vc.

Cb.

(22)

## 5. The Green Mountain

**Adagietto ♩ = 40**

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
A Cl. 1  
A Cl. 2  
Bsn. 1  
Bsn. 2  
Hn. 1  
Hn. 2  
Tbn.  
B. Tbn.  
Tba.  
Timp.  
T.-t.  
B.D.  
Glock.  
T. Solo

**rit. a tempo**

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

**Adagietto ♩ = 40**

pizz.  
arco  
arco  
arco  
arco  
rit. a tempo

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The musical score consists of two systems of music. The first system, starting with 'Adagietto ♩ = 40', features staves for Flute 1, Flute 2, Oboe 1, Oboe 2, Alto Clarinet 1, Alto Clarinet 2, Bassoon 1, Bassoon 2, Horn 1, Horn 2, Trombone, Bass Trombone, Double Bass, Timpani, Triangle, Bass Drum, Finger Cymbals, Glockenspiel, and Trombone Solo. The second system, also starting with 'Adagietto ♩ = 40', features staves for Violin I, Violin II, Viola, Cello, and Double Bass. The score includes various dynamics such as *mp*, *mf*, *f*, *p*, and *pp*. The piece concludes with a ritardando followed by a tempo change. A large, semi-transparent watermark reading 'Perusal Score - Don't Copy' runs diagonally across the page.

(7)

poco rit. Freely Poco movendo  $\text{♩} = 48$

Fl. 1

Fl. 2

Ob. 1 *mp*

Ob. 2 *mp*

A Cl. 1

A Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tbn.

B. Tbn.

Tba.

Timp.

T.-t. B.D.

F. Cym.

To Sus. Cym.

T. Solo

Ah, Ah... If you ask me—

poco rit. Freely Poco movendo  $\text{♩} = 48$

Vln. I

Vln. II

Vla.

Vc.

Cb.

(7)

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Detailed description: This is a page from a musical score. It contains ten staves of music for various instruments. The first section, 'poco rit.', includes Flutes 1 and 2, Oboes 1 and 2, Clarinets 1 and 2, Bassoons 1 and 2, Horns 1 and 2, Trombones, Bass Trombone, Double Bass, Timpani, and two types of Cymbals. The second section, 'Freely', includes the same instruments plus Trombones, Bass Trombone, Double Bass, Timpani, and two types of Cymbals. The third section, 'Poco movendo ♩ = 48', includes the same instruments plus Trombones, Bass Trombone, Double Bass, Timpani, and two types of Cymbals. The vocal parts (T. Solo, Vln. I, Vln. II, Vla., Vc., Cb.) are shown at the bottom. Dynamics like 'mp' (mezzo-forte), 'mf' (mezzo-forte), and 'p' (piano) are indicated. The vocal part has lyrics: 'Ah, Ah... If you ask me—'. A large diagonal watermark reading 'Perusal Score' and 'Do Not Copy' is overlaid across the page.

39

(13)

Fl. 1

Fl. 2

Ob. 1

Ob. 2

A Cl. 1

A Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tbn.

B. Tbn.

Tba.

Tim.

T-t. B.D.

F. Cym.

T. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

To Bs. Cl.

To Cr. Cym.

Suspended Cymbals

why I live on the green moun - tain, If you ask me\_

arco

pizz.

(13)

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25 **molto rit.** Andante  $\text{♩} = 92$

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
A Cl. 1  
A Cl. 2  
Bsn. 1  
Bsn. 2

Hn. 1  
Hn. 2  
Tbn.  
B. Tbn.  
Tba.

Timpani  
T. t.  
B.D.  
Cym.

Vibraphone

T. Solo

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

To Picc.

*at ease.*

**molto rit.** Andante  $\text{♩} = 92$

(25)

A large diagonal watermark reading "Perusal Score - Do Not Copy" is overlaid across the page.

42

(30)

Fl. 1

Fl. 2

Ob. 1

Ob. 2

A Cl. 1

A Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tbn.

B. Tbn.

Tba.

Tim.

Vib.

Cym.

T. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*  
Piccolo

*mp*

*p*

*mp*  
Clarinet in B♭

*p*

To T.-t. & B.D.

*Glockenspiel*

*mp*

*mp*

Peach blos - soms float down moun - tain

*p*

*pp*

*pp*

*p*

*pp*

(30)

*Perusal Score - Do Not Copy*

35

Fl. 1

Picc.

Ob. 1

Ob. 2

B♭ Cl. 1

A Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tbn.

B. Tbn.

Tba.

Tim.

Vib.

Glock.

T. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

rit.

43

*Do Not Copy - Perusal Score*

Flute 1: Measures 35-43. Dynamics: p, mf, p, mf, p, mf, mp. Measure 43 includes a ritardando instruction.

Piccolo: Measures 35-43. Dynamics: p, mf, p, mf, p, mf, mp.

Oboe 1: Measures 35-43. Dynamics: p, mf, p, mf, p, mf, mp.

Oboe 2: Measures 35-43. Dynamics: p, mf, p, mf, p, mf, mp.

B♭ Clarinet 1: Measures 35-43. Dynamics: p, mf, p, mf, p, mf, mp.

Alto Clarinet 2: Measures 35-43. Dynamics: p, mf, p, mf, p, mf, mp.

Bassoon 1: Measures 35-43. Dynamics: p, mf, p, mf, p, mf, mp.

Bassoon 2: Measures 35-43. Dynamics: p, mf, p, mf, p, mf, mp.

Horn 1: Measures 35-43. Dynamics: p, mf, p, mf, p, mf, mp.

Horn 2: Measures 35-43. Dynamics: p, mf, p, mf, p, mf, mp.

Tuba: Measures 35-43. Dynamics: p, mf, p, mf, p, mf, mp.

Timpani: Measures 35-43. Dynamics: p, mf, p, mf, p, mf, mp.

Vibraphone: Measures 35-43. Dynamics: p, mf, p, mf, p, mf, mp.

Glockenspiel: Measures 35-43. Dynamics: p, mf, p, mf, p, mf, mp.

Tenor Solo: Measures 35-43. Dynamics: p, mf, p, mf, p, mf, mp. Includes lyrics: "streams," and "To F. Cym."

Violin I: Measures 35-43. Dynamics: p, mf, p, mf, p, mf, mp. Includes measure numbers 5 and 6, and a divisi section starting at measure 43.

Violin II: Measures 35-43. Dynamics: p, mf, p, mf, p, mf, mp.

Cello: Measures 35-43. Dynamics: p, mf, p, mf, p, mf, mp.

Bass: Measures 35-43. Dynamics: p, mf, p, mf, p, mf, mp.

44

**39**

**Slowing  $\text{♪} = 60$**

**rall.**

Fl. 1

Picc.

Ob. 1 *mp*

Ob. 2 *mp*

Bb Cl. 1 *mp*

A Cl. 2 Bass Clarinet in B $\flat$

Bsn. 1 *p*

Bsn. 2 *pp*

Hn. 1

Hn. 2

Tbn.

B. Tbn.

Tba.

Timp.

T.-t. B.D.

Glock.

T. Solo

Vln. I *p*

Vln. II *p*

Vla. *pizz.*

Vc. *pizz.*

Cb.

**Do Not Copy**

**Perusal Score**

**To Bb Cl.**

**Finger Cymbals To Tri.**

There is no oth - er heav - en on Earth.

**Slowing  $\text{♪} = 60$**

**rall.**

**39**

## 6. Down the Mountain

Andante  $\text{♩} = 69$

The musical score consists of two systems of music. The first system begins with a dynamic of **f** for Picc., followed by **p** for Fl. 1, **p** for Bb Cl. 1, **p** for Bs. Cl., and **p** for Bsn. 1. The second system begins with **mf** for Fl. 1, followed by **p** for To Fl. and **p** for Clarinet in B♭. The vocal line starts with "As I went down the jade moun tain in the eve - ning". The second system continues with **f** for Vln. I, **f** for Vln. II, **arco marcato** for Vla., **f** for Vc., and **f** for Cb.

**Fl. 1** (Flute 1) has a dynamic of **f** at the beginning, followed by **p** for **To Fl.** and **p** for **Clarinet in B♭**.

**Picc.** (Piccolo) has a dynamic of **f** at the beginning.

**Ob. 1** (Oboe 1) and **Ob. 2** (Oboe 2) have rests throughout the measures.

**Bb Cl. 1** (Bassoon 1) and **Bs. Cl.** (Bassoon 2) have rests throughout the measures.

**Bsn. 1** (Bassoon 1) and **Bsn. 2** (Bassoon 2) have rests throughout the measures.

**Hn. 1** (Horn 1) and **Hn. 2** (Horn 2) have rests throughout the measures.

**Tbn.** (Tuba) and **B. Tbn.** (Bass Trombone) have rests throughout the measures.

**Tba.** (Double Bass) has rests throughout the measures.

**Timp.** (Timpani) has a dynamic of **mf**.

**T.-t. B.D.** (Triangle) has a dynamic of **mp**.

**F. Cym.** (Foot Cymbal) has a dynamic of **p**.

**T. Solo** (Tenor Solo) sings the lyrics: "As I went down the jade moun tain in the eve - ning".

**Vln. I** (Violin 1) has dynamics of **f** and **marcato**.

**Vln. II** (Violin 2) has dynamics of **f** and **marcato**.

**Vla.** (Cello) has dynamics of **arco marcato**.

**Vc.** (Double Bass) has dynamics of **arco marcato**.

**Cb.** (Double Bass) has dynamics of **f**, **marcato**, and **arco**.

46

Musical score page 46 featuring multiple staves for various instruments. The score includes parts for Flute 1, Picc., Oboe 1, Oboe 2, Bassoon 1, Bassoon 2, Clarinet 1, Clarinet 2, Horn 1, Horn 2, Trombone, Bass Trombone, Tuba, Timpani, Triangle, Bass Drum, and Trombone Solo. The vocal part for the Trombone Solo includes lyrics: "moon light was my es-cort home. Look - ing back, I saw my path ly - ing in the deep shad-ow." The score is marked with dynamics such as *mp*, *p*, and *3*. A large diagonal watermark reading "Perusal Score / Do Not Copy" is overlaid across the page.

Fl. 1  
Picc.  
Ob. 1  
Ob. 2  
Bb Cl. 1  
Bb Cl. 2  
Bsn. 1  
Bsn. 2

Hn. 1  
Hn. 2  
Tbn.  
B. Tbn.  
Tba.  
Tim.  
T.t.  
B.D.  
Tri.  
T. Solo

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

8

15

poco rit. . . . . Meno mosso  $\text{♩} = 63$

Fl. 1

Picc.

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tbn.

B. Tbn.

Tba.

Tim.

T.-t. B.D.

Glock.

T. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

*Perusal Score / Do Not Copy*

15

*I reached the farm-house of a*

47

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(29)

rit. . . . a tempo

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
A Cl. 1  
A Cl. 2  
Bsn. 1  
Bsn. 2

Hn. 1  
Hn. 2  
Tbn.  
B. Tbn.  
Tba.

Timpani

Vib.  
Glock.

T. Solo

path through the bam - boo, where green vines caught on my clothes.

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

(29)

*Do Not Copy*

Digital Score

50

(34)

rit.

Maestoso  $\text{J} = 66$

Musical score for orchestra and percussion, page 50, measure 34. The score includes parts for Flute 1, Picc., Ob. 1, Ob. 2, A Cl. 1, A Cl. 2, Bsn. 1, Bsn. 2, Hn. 1, Hn. 2, Tbn., B. Tbn., Tba., Timpani, T-t. B.D., Glock., T. Solo, Vln. I, Vln. II, Vla., Vc., and Cb. The instrumentation is primarily woodwind and brass, with occasional contributions from strings and timpani. Dynamics include *fp*, *f*, *mf*, *mp*, and *p*. Measure 34 begins with a ritardando, followed by a dynamic section where most instruments play eighth-note patterns. The woodwinds and brass provide harmonic support, while the strings and timpani provide rhythmic drive. The section ends with a dynamic transition back towards the beginning of the movement.

Continuation of the musical score, page 50, measures 34-35. The instrumentation remains the same. The score shows the continuation of the melodic and harmonic patterns established in measure 34. The dynamics *fp*, *f*, *mf*, *mp*, and *p* are maintained. The woodwind entries continue to provide harmonic color, while the brass and strings maintain the rhythmic pulse. The section concludes with a dynamic transition back towards the beginning of the movement.

Continuation of the musical score, page 50, measures 35-36. The instrumentation remains the same. The score shows the continuation of the melodic and harmonic patterns established in measure 34. The dynamics *fp*, *f*, *mf*, *mp*, and *p* are maintained. The woodwind entries continue to provide harmonic color, while the brass and strings maintain the rhythmic pulse. The section concludes with a dynamic transition back towards the beginning of the movement.

(34)

39

Fl. 1  
Picc.  
Ob. 1  
Ob. 2  
A Cl. 1  
A Cl. 2  
Bsn. 1  
Bsn. 2

Hn. 1  
Hn. 2  
Tbn.  
B. Tbn.  
Tba.  
Tim.  
T.-t.  
B.D.  
Glock.

T. Solo

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

rit.

poco a poco dim.

"Here may we rest!" I passed the time drink-ing with my friend, sing ing "The Wind in the Pines".

To F. Cym.

p

39

Perusal Score / Do Not Copy

52

48

Giacoso  $\text{J} = 69$  accel.

Allegro moderato  $\text{J} = 116$   
accel.

Fl. 1  
Picc.  
Ob. 1  
Ob. 2  
A Cl. 1  
A Cl. 2  
Bsn. 1  
Bsn. 2

Hn. 1  
Hn. 2  
Tbn.  
B. Tbn.  
Tba.

Timp.  
T.-t.  
B.D.  
Glock.  
T. Solo

\*See note  
non div.  
pizz.  
mp  
pizz.  
To Tri.  
Triangle

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

Giacoso  $\text{J} = 69$  accel.

Allegro moderato  $\text{J} = 116$   
accel.  
arco

48

\*Sung on neutral drinking or yodeling syllables.

54 Vivace  $\text{♩} = 144$

Fl. 1

Picc.

Ob. 1  $mf$

Ob. 2  $mf$

A Cl. 1  $mp$

A Cl. 2  $mp$

Bsn. 1  $mp$

Bsn. 2  $mp$

Hn. 1  $mp$

Hn. 2  $mp$

Tbn.

B. Tbn.

Tba.  $p$

Tim.

T.-t. B.D.

Tri.

T. Solo

Vln. I  $mf \ p$

Vln. II  $mf \ p$

Vla.  $mf \ p$

Vc.  $mf \ mp$

Cb.  $mf \ mp$

53

Perusal Score / Do Not Copy

54

54

60

poco rit.

Fl. 1  
Picc.  
Ob. 1  
Ob. 2  
A Cl. 1  
A Cl. 2  
Bsn. 1  
Bsn. 2

Hn. 1  
Hn. 2  
Tbn.  
B. Tbn.  
Tba.  
Tim.  
T.-t.  
B.D.  
Tri.  
T. Solo

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

*Perusal Score* *Do Not Copy*

60

Detailed description: This is a page from a musical score for orchestra and timpani. The page number is 54, and the tempo is marked 60. The score is divided into two systems. The first system consists of measures 1 through 6. The second system begins with measure 7 and ends with measure 12. Various instruments play different parts, including woodwind instruments like Flute 1, Piccolo, Oboe 1, Oboe 2, Alto Clarinet 1, Alto Clarinet 2, Bassoon 1, Bassoon 2, and Horn 1, Horn 2; brass instruments like Trombone, Bass Trombone, and Tuba; and percussion instruments like Timpani, Bass Drum, Triangle, and Trombone Solo. The instrumentation changes slightly between the two systems. Dynamics such as mezzo-forte (mf), mezzo-piano (mp), forte (f), and a 'poco rit.' (slight rallentando) are indicated throughout. Measure 12 concludes with a dynamic of piano (p). A large, semi-transparent watermark reading 'Perusal Score' and 'Do Not Copy' diagonally across the page serves as a copyright notice.

66

**molto allarg.**

**Grandioso ♩ = 72**

Fl. 1

Picc.

Ob. 1

Ob. 2

A Cl. 1

A Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tbn.

B. Tbn.

Tba.

Tim.

T.-t. B.D.

Crash Cymbals

To Tri.

Triangle

To Glock.

T. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

66

*Perusal Score* *Do Not Copy*

56

70

Fl. 1

Picc.

Ob. 1

Ob. 2

A Cl. 1

A Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tbn.

B. Tbn.

Tba.

Timp.

T.-t.  
B.D.

Tri.

T. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

To Fl.

mf

mf

mf

mf

mp

mp

mp

mp

mp

Glockenspiel

mf

70

72

Fl. 1

Picc.

Ob. 1

Ob. 2

A Cl. 1

A Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tbn.

B. Tbn.

Tba.

Tim.

T.-t. B.D.

Glock.

T. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

72

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**Vibraphone**

*mp* *Léo*

*mf* *3*  
We fin - ished our

*p*

Measure 72: Flute 1, Piccolo, Oboe 1, Oboe 2, Alto Clarinet 1, Alto Clarinet 2, Bassoon 1, Bassoon 2, Horn 1, Horn 2, Trombone, Bass Trombone, Tuba, Timpani, Timpani (Bass Drum), Glockenspiel, Trombone Solo, Violin I, Violin II, Viola, Cello, Double Bass. Measure 57: Flute 1, Piccolo, Oboe 1, Oboe 2, Alto Clarinet 1, Alto Clarinet 2, Bassoon 1, Bassoon 2, Horn 1, Horn 2, Trombone, Bass Trombone, Tuba, Timpani, Timpani (Bass Drum), Glockenspiel, Trombone Solo, Violin I, Violin II, Viola, Cello, Double Bass. Measures 57-72: Vibraphone (measures 57-61), Trombone Solo (measures 62-66), Violin I (measures 67-72).

58

rit.

Musical score page 74, measures 1-10. The score includes parts for Flute 1, Picc., Ob. 1, Ob. 2, A Clarinet 1, A Clarinet 2, Bassoon 1, Bassoon 2, Horn 1, Horn 2, Trombone, Bass Trombone, Tuba, Timpani, Vibraphone, Glockenspiel, Tenor Solo, Violin 1, Violin 2, Viola, Cello, and Double Bass. The instrumentation is as follows:

- Flute 1:** Measures 1-10, dynamic  $p$ .
- Picc.:** Measures 1-10.
- Ob. 1:** Measures 1-10.
- Ob. 2:** Measures 1-10.
- A Cl. 1:** Measures 1-10, dynamic  $p$ .
- A Cl. 2:** Measures 1-10, dynamic  $p$ .
- Bsn. 1:** Measures 1-10.
- Bsn. 2:** Measures 1-10.
- Hn. 1:** Measures 1-10.
- Hn. 2:** Measures 1-10.
- Tbn.:** Measures 1-10.
- B. Tbn.:** Measures 1-10.
- Tba.:** Measures 1-10.
- Timp.:** Measures 1-10.
- Vib.:** Measures 1-10, dynamic  $p$ .
- Glock.:** Measures 1-10, dynamic  $mp$ .
- T. Solo:** Measures 1-10, dynamic  $n$ .  
Text: song as the stars fad - ed a - way.
- Vln. I:** Measures 1-10.
- Vln. II:** Measures 1-10.
- Vla.:** Measures 1-10.
- Vc.:** Measures 1-10.
- Cb.:** Measures 1-10.

Measure 10 ends with a **rit.** (ritardando).



60

(82)

rall.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

A Cl. 1

A Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tbn.

B. Tbn.

Tba.

Timp.

Vib.

Tri.

T. Solo

Percussive instruments:

- Triangle (measures 1-3)
- To Glock. (measures 1-3)
- Glockenspiel (measures 4-5)

Dynamic markings: p, ppp, Piccolo, ppp

(82)

Vln. I

Vln. II

Vla.

Vc.

Cb.

Dynamic markings: ppp

Vln. I

Vln. II

Vla.

Vc.

Cb.

Dynamic markings: ppp

Vln. I

Vln. II

Vla.

Vc.

Cb.

Dynamic markings: ppp

Vln. I

Vln. II

Vla.

Vc.

Cb.

Dynamic markings: ppp

Vln. I

Vln. II

Vla.

Vc.

Cb.

Dynamic markings: ppp

(82)