

for R.H.

# HATHOR



*goddess of love, music, dancing and drinking*

Meditation for small orchestra

JOHN WEBBER

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## ORCHESTRA:

2 flutes	marimba
2 oboes	percussion
2 clarinets in B $\flat$	strings
2 bassoons	
2 horns	

score printed in C  
durata circa 20 minutes

## HATHOR:

The Animated Soul (Bat), The Beautiful One in All Her Names, The Beautiful One Whose Attire is Attractive, Beautiful of Face, The Beautiful One in the Sanctuary-of-the-Beautiful-One, The Beautiful Siat (Thinker) for the one who follows Her Path, Beloved of the Gods and the Goddesses, The Brilliant One in the Sky, The Celestial Nurse, Chieftainess of the Gods, Chieftainess of Thebes, Daughter of Atum, Daughter of the Creator Who Came forth from His Body, Daughter of Ra, Distant Goddess, The Divine Cow, The Divine Female Falcon and Sovereign of Ta-Netjer, The Divine Mother, Eldest Child of the Aten, The Eye of Ra, The Eye of Ra Who Appears in the Place-of-Ra (Dendera), The Eye of Ra Who Appears in Her Sanctuary, The Eye of Ra Who is in the Aten, The Eye of Ra Who Takes Her Place in Edfu, The Eye of Ra in the Temple of the Sistrum, The Feline One of Women, The Female Falcon of Biga, The Female Solar Disk in the Eastern Horizon, The Female Solar Disk Equal to the Aten, The Female Solar Disk in the Sanctuary of the Beautiful One, The Female Solar Disk Who Shines in the Horizon, The Female Sun in Dendera, The Female Soul with Two Faces, The First Appearance at the Beginning, The Glorious One, Goddess of Foreign Countries, The Goddess of Love, Goddess Who Reigns in Punt, The Golden One, The Great Cow Who Protects Her Child, Great in Divinity, The Great Female Falcon, Great One, The Great One in Dendera, The Great One in Heaven, The Great One in Tarer, The Great One in the Temple of Purification, The Great Flame, The Great Menit in the Temple of the Menit Necklace, The Great Sovereign in the Land of the Living, Great Wild Cow, Hand of Atum, Her Majesty, Het-Hert the Great, Het-Hert Nebethetpet, The Honored One, Lady of Ahnas, Lady of Akh-isut, Lady of Amethyst, Lady of Byblos, Lady of Cheerfulness, Lady of Dendera, Lady of Djoser, Lady of Djoser/Djseret, Lady of Drunkenness, Lady of Galena, Lady of the Headland of Manu (the western mountain), Lady of Heaven, Lady of Ibshek, Lady of Iqen, Lady of Isheru, Lady of Lapis-Lazuli, Lady to the Limit (of the Universe), Lady of Mefkat (Turquoise), Lady of the Northern Wind, Lady of the Sky, Lady of the Southern Sycamore, Lady of the Tree, Lady of the Tresses, Lady of the Two Braziers, Lady of the Uterus, Lady of the Vulva, Lady of the West, Ma'at in Dendera, The Maiden, The Marvellous One Whose Rites are Magnificent, The Menit, Mistress of Acclamation, Mistress of Agny, Mistress of All, Mistress of All the Blessed Places, Mistress of All the Gods, Mistress of Ancient Times, Mistress of Anu in the Temple of Het-Hert, Mistress of the Beautiful Mound, Mistress of the Birth House, Mistress of the Cities, Mistress of the Country, Mistress of Cows, Mistress of Dance, Mistress of Dendera, Mistress of the Desert, Mistress of the Distribution, Mistress of the Divine Pavilion, Mistress of the East, Mistress of the Ennead, Mistress of the Evening Barque, Mistress of Exultation, Mistress of Fertility, Mistress of the Four Quarters of Heaven, Mistress of the Great Sanctuary, Mistress of the Fillet, Mistress of the Flood, Mistress of Heaven, Mistress of Heaven in Tarer, Mistress of Hetpet, Mistress of the Horizon, Mistress of Icheru, Mistress of Impetuosity in Iatdi, Mistress of Intoxication, Mistress of Joy, Mistress of Judgments, Mistress of Life, Mistress of Love, Mistress of Ma'at, Mistress of Malachite, Mistress of the Malachite Country, Mistress of Mefkat, Mistress of the Menit Necklace, Mistress of Music, Mistress of Myrrh and Sovereign of Punt, Mistress of the Names, Mistress of Nebekheh, Mistress of the Necropolis of the West, Mistress of Nourishment, Mistress of Offerings Amidst the Ennead, Mistress of Punt, Mistress of Qis, Mistress of Records, Mistress of the Red Headband, Mistress of the Two Lands, Mistress of the Sanctuary-of-the-Flame, Mistress of the Sanctuary of Women, Mistress of Sema-Behdet (Diospolis), Mistress of Silence, Mistress of the Sistrum, Mistress of Splendor, Mistress of Strength, Mistress of Temples, Mistress of Trees, Mistress of Terror, Mistress of Transformation in front of the One Who Created Her, Mistress of the Uraeus, Mistress of Wealth, Mistress of Women, The Most Glorious of the Glorious Ones, The Most Glorious of the Great Ones, Mother of Mothers, The One Who Accomplishes the Orders of the Barque of Netjer, The One Who Appears at the Hour of the One Who Gives Light, The One of the Beautiful Face Amidst the Ennead, The One of the Beautiful Face Amidst the Goddesses, The One of the Beautiful Face Whose Head is Lapis-Lazuli, The One of the Beautiful Face in Iatdi, The One of the Beautiful Face Whose Love is Sweet, The One of the Beautiful Face Who Penetrates the Orb of the Sun in the Sky, The One Whose Bosom is Glistening, The One of the Brilliance of Turquoise with the Four Faces, The One Who Came Forth at the Beginning with the Great Nun, The One Who Creates all Nourishment, The One Who Creates the Rays of the Sun, The One Who Defends Her Father from Those Who Rebel Against Him, The One Who Dispenses Commandments to the Ennead, The One Whose Effigy is Hidden Amidst the Ennead, The One Who Enlightens the Land and Illuminates the Rivers with Her Rays, The One Who Makes Egypt Green by Means of Her Scepter of Life, The One Whose Ennead Protects, The One Whose Ennead Surrounds Her Majesty, The One Whose Ennead is Behind Her, The One Whose Ennead Forms Her Entourage, The One Whose Eyes are Painted, The One Whose Face is Beautiful Amidst the Ennead, The One Whose Face Shines without Anger, The One Whose Faces are Numerous, The One Whose Favors are Great, The One Whose Fear that She Inspires is Great, The One Who Fills the Heart of Ra with Goodness, The One Who Fills the Sanctuary with Joy, The One Whose Fire is Great, The One Who Gives Sight to the Blind, The One for Whom the Gods Rise Early to Pay Hommage, The One Whom the Goddesses Acclaim, The One of the Happy Old Age, The One Whose Heart is Satisfied with the Blood of the Enemies, The One Who Inundates the Lands and the Rivers with Favors, The One Whose Image is Great, The One Whose Images are Hidden and Whose Manifestation is Sacred, The One Who Listens to Prayer, The One Whose Love is Great, The One Whose Love is Sweet, The One Who Makes the Ennead and Causes the Gods to Live, The One Who Nourishes Her Infant with Milk, The One Whose Numen is Great, The One Who Makes Beer, The One of Numerous Aspects, The One Who Penetrates the Orb of the Sun in the Sky, The One Who Places Love in the Hearts of Men, The One Who Protects the Infant in its Nest, The One Who Protects with Joy, The One Who Protects the One Who Invokes Her, The One Whose Power is Great, The One Whose Prestige is Great, The One to Whom Ra Gives His Royalty, The One Whose Radiation is Ample, The One Whose Representation is Great, The One Whose Respect that She Inspires is Great, The One Who Rises from the Primordial Waters to the Heavens, The One Who Rises in the Sky, The One Who Shines like Gold in the Sanctuary of the Golden One, The One Who Shines in the Sky, The One Who Spreads Love Throughout the Entire Land, The One Whose Statue is Sacred, The One Whose Strength is Great, The One of Sweet Perfume Amidst the Ennead, The One Who Takes Her Place in the Barque, The One Who Takes Possession by Force, The One Who Takes Wing as the Female Falcon, The One for Whom Women Play the Tamborine, The One Whom Women Rejoice to See, Powerful in Divinity, The Powerful One, The Powerful One in All Her Names, The Powerful One in Edfu, The Powerful One in Dendera, The Powerful One in the Divine, The Powerful One in the Land of Atum, The Powerful One of the Powerful Ones, The Powerful One and Queen, The Powerful One Without Equal, The Primordial One, Princess of Elephantine, Protectress to the one who invokes Her, Queen of Upper Egypt and Sovereign of Lower Egypt, Recorder Amidst the Ennead, Resident in the Land of Djadja, Sovereign of the Gods and the Goddesses, Sovereign of Goddesses and Women, Sovereign in the Necropoli of the Land, The Soul More Animated than the Powers, Sovereign in the Sanctuary of the August One, Sovereign of the Sanctuary-of-the Flame, Sovereign of the Sanctuaries, Sovereign in the Sanctuary-of-Repyt, Sovereign of the Sistrum in the Temple-of-the-Sistrum, Sovereign of Women, The Unique One (Het-Hert as the Uraeus), The Unique One in the Temple of Ma'at, The Uraeus on the Brow of Atum, The Uraeus on the Head of the Master of the Universe, The Uraeus of Ra in Dendera, Wandering Goddess

# HATHOR

Goddess of Love, Music, Dance and (beer) Drinking

John Webber 200911

Adagio ♩ = 60

FLUTE I

FLUTE II

OBOE I

OBOE II

CLARINET (B $\flat$ ) I

CLARINET (B $\flat$ ) II

BASSOON I

BASSOON II

HORN (F) I

HORN (F) II

TIMPANI

MARIMBA

CYMBALS

CLAVES

CASTANET

GOURD

TAMBOURINE

WIND CHIMES

SLEIGH BELLS

TRIANGLE

Adagio ♩ = 60

VIOLINS I

VIOLINS II

VIOLAS

CELLOS

DOUBLE BASSES

The score is for a 3/4 time piece in G major. The woodwind section (Flutes, Oboes, Clarinets, Bassoons, Horns) is mostly silent. The percussion section includes Marimba, Cymbals, Claves, Castanet, Gourds, Tambourine, Wind Chimes, Sleigh Bells, and Triangle. The string section (Violins I & II, Violas, Cellos, Double Basses) features a melodic line in the Violins I part, starting with a *pp* dynamic and including triplets and quintuplets. The Violins II, Violas, and Cellos play pizzicato chords, with the Cellos and Double Basses also marked *pp*.



Fl I *p* *pp*<sup>3</sup>

Fl II *pp*<sup>3</sup>

Ob I *pp*<sup>3</sup>

Ob II

Cl I *pp*<sup>5</sup>

Cl II *pp*<sup>5</sup>

Bs I

Bs II

Hn I

Hn II

16

Timp.

Mrb.

Cym.

Cl.

Cast.

Grd.

Tamb.

W. Ch.

Sl. B.

Tri.

16

VL I *pizz.* *pp*<sup>3</sup> *arco* *pp*

VL II *pizz.* *pp*<sup>3</sup> *arco* *pp*

Vla. *pizz.* *pp*<sup>3</sup> *pp* *pp* *arco* *pp*

Vc. *pp*

D.B. *pizz.* *pp*



28

Fl I *pp*

Fl II *pp*

Ob I *pp*

Ob II *pp*

Cl I *pp*

Cl II *pp*

Bs I *pp* *p*

Bs II *pp*

Hn I

Hn II

28

Timp.

Mrb.

Cym.

Cl.

Cast. *p*

Grd. *p*

Tamb. *p*

W. Ch.

Sl. B.

Tri. *p*

28

VL I

VL II *pizz.* *pp* *arco* *p* *pizz.* *pp*

Vla. *pizz.* *pp*

Vc. *pizz.* *pp*

D.B. *pizz.* *pp*

35

Fl I

Fl II

Ob I

Ob II

Cl I

Cl II

Bs I

Bs II

Hn I

Hn II

35

Timp.

Mrb.

Cym.

Cl.

Cast.

Grd.

Tamb.

W. Ch.

Sl. B.

Tri.

35

VL I

VL II

Vla.

Vc.

D.B.



This page of a musical score contains measures 40 through 45. The instruments are arranged as follows:

- Flutes (Fl I, Fl II):** Flute I has a melodic line starting in measure 40. Flute II is silent.
- Oboes (Ob I, Ob II):** Oboe I has a melodic line starting in measure 43, marked *p*. Oboe II is silent.
- Clarinets (Cl I, Cl II):** Both are silent.
- Bassoons (Bs I, Bs II):** Bassoon I has a melodic line starting in measure 40, marked with a *3* (triple). Bassoon II is silent.
- Horns (Hn I, Hn II):** Horn I has a melodic line starting in measure 40. Horn II has a harmonic accompaniment.
- Timpani (Timp.):** Silent.
- Mridangam (Mrb.):** Silent.
- Cymbals (Cym.):** Silent.
- Clarinets (Cl.):** Silent.
- Castanets (Cast.):** Rhythmic accompaniment starting in measure 40.
- Gongs (Grd.):** Silent.
- Tambourines (Tamb.):** Rhythmic accompaniment starting in measure 40, marked with a *3* (triple).
- Winds (W. Ch., Sl. B., Tri.):** Silent.
- Violins (VL I, VL II):** Violin I has a melodic line starting in measure 40, marked with a *3* (triple). Violin II has a melodic line starting in measure 40. Both have a *p* dynamic marking in measure 45.
- Viola (Vla.):** Silent until measure 43, then has a melodic line marked *ppp* and *arco*.
- Violoncello (Vc.):** Silent until measure 43, then has a melodic line marked *ppp* and *arco*.
- Double Bass (D.B.):** Silent until measure 43, then has a melodic line marked *ppp*.

46

Fl I

Fl II

Ob I

Ob II

Cl I

Cl II

Bs I

Bs II

Hn I

Hn II

46

Timp.

Mrb.

Cym.

Cl.

Cast.

Grd.

Tamb.

W. Ch.

Sl. B.

Tri.

46

VL I

VL II

Vla.

Vc.

D.B.

mf

p

p

mf

p

p

3

5

3

5

p

52

Fl I

Fl II

Ob I

Ob II

Cl I

Cl II

Bs I

Bs II

Hn I

Hn II

52

Timp.

Mrb.

Cym.

Cl.

Cast.

Grd.

Tamb.

W. Ch.

Sl. B.

Tri.

52

VL I

VL II

Vla.

Vc.

D.B.

♩ = ♩

58

Fl I

Fl II

Ob I

Ob II

Cl I

Cl II

Bs I

Bs II

Hn I

Hn II

58

Timp.

Mrb.

Cym.

Cl.

Cast.

Grd.

Tamb.

W. Ch.

Sl. B.

Tri.

♩ = ♩

58

VL I

VL II

Vla.

Vc.

D.B.

meno ♩ = 50

Fl I  
Fl II  
Ob I  
Ob II  
Cl I  
Cl II  
Bs I  
Bs II  
Hn I  
Hn II

Timp.  
Mrb.

Cym.  
Cl.  
Cast.  
Grd.  
Tamb.  
W. Ch.  
Sl. B.  
Tri.

meno ♩ = 50

VL I  
VL II  
Vla.  
Vc.  
D.B.

65

Fl I

Fl II

Ob I

Ob II

Cl I

Cl II

Bs I

Bs II

Hn I

Hn II

65

Timp.

Mrb.

Cym.

Cl.

Cast.

Grd.

Tamb.

W. Ch.

Sl. B.

Tri.

65

VL I

VL II

Vla.

Vc.

D.B.

*p*

*mp*

*pp*

*ppp*

*f*

*mf*

*pizz.*

*arco*

5

5

70

Fl I

Fl II

Ob I

Ob II

Cl I

Cl II

Bs I

Bs II

Hn I

Hn II

70

Timp.

Mrb.

Cym.

Cl.

Cast.

Grd.

Tamb.

W. Ch.

Sl. B.

Tri.

70

VL I

VL II

Vla.

Vc.

D.B.

74

Fl I

Fl II

Ob I

Ob II

Cl I

Cl II

Bs I

Bs II

Hn I

Hn II

Timp.

Mrb.

Cym.

Cl.

Cast.

Grd.

Tamb.

W. Ch.

Sl. B.

Tri.

74

VL I

VL II

Vla.

Vc.

D.B.

*pp*

*mf*

*f*

*p*

*ff*

*pizz.*

*p*

5



79

Fl I

Fl II

Ob I

Ob II

Cl I

Cl II

Bs I

Bs II

Hn I

Hn II

79

Timp.

Mrb.

Cym.

Cl.

Cast.

Grd.

Tamb.

W. Ch.

Sl. B.

Tri.

79

VL I

VL II

Vla.

Vc.

D.B.

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*mf*

*f*

pizz. arco

pizz. *pp* arco

*pp*

arco *pp*

arco *pp*

*pp*

meno ♩ = 40

83

Fl I

Fl II

Ob I

Ob II

Cl I

Cl II

Bs I

Bs II

Hn I

Hn II

*p*

*pp*

*pp*

*pp*

83

Timp.

Mrb.

Cym.

Cl.

Cast.

Grd.

Tamb.

W. Ch.

Sl. B.

Tri.

meno ♩ = 40

83

VL I

VL II

Vla.

Vc.

D.B.

*pp*

*pp*



meno ♩ = 30

95

Fl I

Fl II

Ob I

Ob II

Cl I

Cl II

Bs I

Bs II

Hn I

Hn II

95

Timp.

Mrb.

Cym.

Cl.

Cast.

Grd.

Tamb.

W. Ch.

Sl. B.

Tri.

95

meno ♩ = 30

VL I

VL II

Vla.

Vc.

D.B.

Tempo I ♩ = 60

101

Fl I

Fl II

Ob I

Ob II

Cl I

Cl II

Bs I

Bs II

Hn I

Hn II

101

Timp.

Mrb.

Cym.

Cl.

Cast.

Grd.

Tamb.

W. Ch.

Sl. B.

Tri.

Tempo I ♩ = 60

101

VL I

VL II

Vla.

Vc.

D.B.

107

Fl I

Fl II

Ob I

Ob II

Cl I

Cl II

Bs I

Bs II

Hn I

Hn II

107

Timp.

Mrb.

Cym.

Cl.

Cast.

Grd.

Tamb.

W. Ch.

Sl. B.

Tri.

107

VL I

VL II

Vla.

Vc.

D.B.

Detailed description of the musical score: The page contains 11 systems of musical notation. The first system (measures 107-111) consists of 12 staves for woodwinds and brass: Flute I & II, Oboe I & II, Clarinet I & II, Bassoon I & II, Horn I & II. The second system (measures 107-111) consists of 4 staves for percussion: Tympani, Maracas (treble and bass clefs), Cymbals, Claves, Castanets, Gong, Tambourine, Whistle/Chime, Snare Drum, Triangle. The third system (measures 107-111) consists of 5 staves for strings: Violin I, Violin II, Viola, Violoncello, Double Bass. The score includes various musical notations such as rests, chords, and melodic lines. Dynamics like *mf* and *p* are indicated. Fingerings (3, 5) are shown for some notes. The key signature has one flat (B-flat).

112

Fl I

Fl II

Ob I

Ob II

Cl I

Cl II

Bs I

BS II

Hn I

Hn II

112

Timp.

Mrb.

Cym.

Cl.

Cast.

Grd.

Tamb.

W. Ch.

Sl. B.

Tri.

112

VL I

VL II

Vla.

Vc.

D.B.

116

Fl I

Fl II

Ob I

Ob II

Cl I

Cl II

Bs I

Bs II

Hn I

Hn II

116

Timp.

Mrb.

Cym.

Cl.

Cast.

Grd.

Tamb.

W. Ch.

Sl. B.

Tri.

116

VL I

VL II

Vla.

Vc.

D.B.







130 *meno* ♩ = 50

Fl I  
Fl II  
Ob I  
Ob II  
Cl I  
Cl II  
Bs I  
BS II  
Hn I  
Hn II

Detailed description: This block contains the musical notation for woodwind and brass instruments. It starts at measure 130. Flutes I and II, Oboes I and II, Bassoons I and II, and Horns I and II are shown. The woodwinds have long, sustained notes with slurs. The brass instruments have shorter notes, some with slurs. The tempo is marked 'meno' with a quarter note equal to 50 beats. The key signature has one sharp (F#).

130

Timp.  
Mrb.

Detailed description: This block contains the musical notation for the Timpani (Timp.) and Maracas (Mrb.). The Timpani part is mostly rests. The Maracas part consists of a rhythmic pattern of eighth notes in the right hand and a similar pattern in the left hand, with some chords.

Cym.  
Cl.  
Cast.  
Grd.  
Tamb.  
W. Ch.  
Sl. B.  
Tri.

Detailed description: This block contains the musical notation for various percussion instruments. The Cymbal (Cym.) has a few notes. The Clavichord (Cl.) has a complex rhythmic pattern with triplets and quintuplets. The Castanets (Cast.) and Gong (Grd.) have rhythmic patterns. The Tambourine (Tamb.) has a rhythmic pattern with a '10' marking. The Water Chimes (W. Ch.), Snare Drum (Sl. B.), and Triangle (Tri.) have simple rhythmic patterns.

130 *meno* ♩ = 50

VL I  
VL II  
Vla.  
Vc.  
D.B.

Detailed description: This block contains the musical notation for string instruments. It starts at measure 130. Violins I and II (VL I, VL II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.) are shown. The strings play a melodic line with slurs and some pizzicato (pizz.) markings. The tempo is marked 'meno' with a quarter note equal to 50 beats. The key signature has one sharp (F#).

136

Fl I  
Fl II  
Ob I  
Ob II  
Cl I  
Cl II  
Bs I  
Bs II  
Hn I  
Hn II

136

Timp.  
Mrb.

Cym.  
Cl.  
Cast.  
Grd.  
Tamb.  
W. Ch.  
Sl. B.  
Tri.

136

VL I  
VL II  
Vla.  
Vc.  
D.B.

143

Fl I

Fl II

Ob I

Ob II

Cl I *mp*

Cl II *mp*

Bs I *mp*

Bs II

Hn I

Hn II

143

Timp.

Mrb. *f*

Cym. *mf*

Cl. *f*

Cast. *f*

Grd. *f*

Tamb. *f*

W. Ch.

Sl. B.

Tri. *f*

143

VL I *pp*

VL II *pp*

Vla.

Vc. *pizz.*

D.B.

150

Fl I

Fl II

Ob I

Ob II

Cl I

Cl II

Bs I

Bs II

Hn I

Hn II

150

Timp.

Mrb.

Cym.

Cl.

Cast.

Grd.

Tamb.

W. Ch.

Sl. B.

Tri.

150

VL I

VL II

Vla.

Vc.

D.B.

157

Fl I

Fl II

Ob I

Ob II

Cl I

Cl II

Bs I

Bs II

Hn I

Hn II

157

Timp.

Mrb.

Cym.

Cl.

Cast.

Grd.

Tamb.

W. Ch.

Sl. B.

Tri.

157

VL I

VL II

Vla.

Vc.

D.B.

165

Fl I *p*

Fl II *p*

Ob I

Ob II

Cl I

Cl II

Bs I

Bs II

Hn I

Hn II

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

165

Timp. *mf*

Mrb.

Cym.

Cl.

Cast.

Grd.

Tamb.

W. Ch.

Sl. B.

Tri.

165

VL I *p*

VL II *p*

Vla. *p*

Vc. *p*

D.B. *p*



171 *meno* ♩ = 40

Fl I *pp*

Fl II *pp*

Ob I

Ob II

Cl I *pp*

Cl II *pp*

Bs I

Bs II

Hn I *pp*

Hn II *pp*

171 *pp*

Timp.

Mrb.

Cym.

Cl.

Cast.

Grd.

Tamb.

W. Ch.

Sl. B.

Tri.

171 *meno* ♩ = 40

VL I *mp*

VL II *pp*

Vla. *pp*

Vc. *p*

D.B. *p* arco

177

Fl I

Fl II

Ob I

Ob II

Cl I

Cl II

Bs I

BS II

Hn I

Hn II

177

Timp.

Mrb.

Cym.

Cl.

Cast.

Grd.

Tamb.

W. Ch.

Sl. B.

Tri.

177

VL I

VL II

Vla.

Vc.

D.B.

180

Fl I

Fl II

Ob I

Ob II

Cl I

Cl II

Bs I

BS II

Hn I

Hn II

180

Timp.

Mrb.

Cym.

Cl.

Cast.

Grd.

Tamb.

W. Ch.

Sl. B.

Tri.

180

VL I

VL II

Vla.

Vc.

D.B.

184 *meno* ♩ = 30

Fl I *pp*

Fl II *pp*

Ob I

Ob II

Cl I

Cl II

Bs I

Bs II

Hn I *mf*

Hn II

184

Timp.

Mrb.

Cym.

Cl.

Cast.

Grd.

Tamb.

W. Ch.

Sl. B.

Tri.

184 *meno* ♩ = 30

VL I *pp*

VL II *pp* Unis.

Vla. *pp*

Vc. *pizz.* *pp*

D.B. *pizz.* *pp*

Tempo I ♩ = 60

188

Fl I

Fl II

Ob I

Ob II

Cl I

Cl II

Bs I

Bs II

Hn I

Hn II

188

Timp.

Mrb.

Cym.

Cl.

Cast.

Grd.

Tamb.

W. Ch.

Sl. B.

Tri.

188

Tempo I ♩ = 60

Vl I

Vl II

Vla.

Vc.

D.B.

193

Cym. Cl. Cast. Grd. Tamb. W. Ch. Sl. B. Tri.

VL I VL II Vla. Vc. D.B.

197

Cym. Cl. Cast. Grd. Tamb. W. Ch. Sl. B. Tri.

VL I VL II Vla. Vc. D.B.

202

Cym.  
Cl.  
Cast.  
Grd.  
Tamb.  
W. Ch.  
Sl. B.  
Tri.

Detailed description: This block contains the percussion score for measures 202 through 205. The instruments listed are Cym., Cl., Cast., Grd., Tamb., W. Ch., Sl. B., and Tri. Measure 202 features a five-measure quintuplet on the Cl. staff. Measure 203 is mostly silent. Measure 204 has a sustained chord on the Grd. staff and a single note on the W. Ch. staff. Measure 205 features a triplet on the Cl. staff and a single note on the W. Ch. staff.

202

VL I  
VL II  
Vla.  
Vc.  
D.B.

Detailed description: This block contains the string and woodwind score for measures 202 through 205. The instruments are VL I, VL II, Vla., Vc., and D.B. Measures 202 and 203 feature complex woodwind passages with triplets and slurs. The strings (Vc. and D.B.) play a steady eighth-note accompaniment. The Viola (Vla.) part is silent throughout these measures.

207

Cym.  
Cl.  
Cast.  
Grd.  
Tamb.  
W. Ch.  
Sl. B.  
Tri.

Detailed description: This block contains the percussion score for measures 207 through 210. The instruments listed are Cym., Cl., Cast., Grd., Tamb., W. Ch., Sl. B., and Tri. Measure 207 features a five-measure quintuplet on the Cl. staff. Measure 208 is mostly silent. Measure 209 has a sustained chord on the Grd. staff and a single note on the W. Ch. staff. Measure 210 features a triplet on the Cl. staff and a single note on the W. Ch. staff.

207

VL I  
VL II  
Vla.  
Vc.  
D.B.

Detailed description: This block contains the string and woodwind score for measures 207 through 210. The instruments are VL I, VL II, Vla., Vc., and D.B. Measures 207 and 208 feature complex woodwind passages with slurs and ties. The strings (Vc. and D.B.) continue their eighth-note accompaniment. The Viola (Vla.) part is silent throughout these measures.

211

Cym.

Cl.

Cast.

Grd.

Tamb.

W. Ch.

Sl. B.

Tri.

211

VL I

VL II

Vla.

Vc.

D.B.

215

Mrb.

Cym.

Cl.

Cast.

Grd.

Tamb.

W. Ch.

Sl. B.

Tri.

215

VL I

VL II

Vla.

Vc.

D.B.



meno ♩ = 50

218

Fl I

Fl II

Ob I

Ob II

Cl I

Cl II

Bs I

Bs II

Hn I

Hn II

218

Timp.

Mrb.

218

Cym.

Cl.

Cast.

Grd.

Tamb.

W. Ch.

Sl. B.

Tri.

meno ♩ = 50

218

VL I

VL II

Vla.

Vc.

D.B.

223

Fl I

Fl II

Ob I

Ob II

Cl I

Cl II

Bs I

Bs II

Hn I

Hn II

223

Timp.

Mrb.

Cym.

Cl.

Cast.

Grd.

Tamb.

W. Ch.

Sl. B.

Tri.

223

VL I

VL II

Vla.

Vc.

D.B.

228  $\text{♩} = \text{♩}$

Fl I  
Fl II  
Ob I  
Ob II  
Cl I  
Cl II  
Bs I  
BS II  
Hn I  
Hn II  
Timp.  
Mrb.  
Cym.  
Cl.  
Cast.  
Grd.  
Tamb.  
W. Ch.  
Sl. B.  
Tri.  
VL I  
VL II  
Vla.  
Vc.  
D.B.

Fl I

Bs I

*mp*

Tempo I ♩ = 60

VL I

VL II

Vla.

Vc.

D.B.

*pp*

*pp*

*pp*

*pp*

*pp*

arco

arco

arco

pizz.

pizz.

pizz.



Fl I

Bs I

*p*

VL I

VL II

Vla.

Vc.

D.B.

*pp*

*pp*

arco

237

Fl I

Bs I

VL I

VL II

Vla.

Vc.

D.B.

pizz.

arco

240

Fl I

Bs I

VL I

VL II

Vla.

Vc.

D.B.

pizz.

243

Fl I

Bs I

VL I

VL II

Vla.

Vc.

D.B.

pizz.

arco

246

Fl I

Bs I

VL I

VL II

Vla.

Vc.

D.B.

pizz.

249

Fl I

Bs I

VL I *pp*

VL II *arco*

Vla.

Vc.

D.B.

249

250

251

252

Fl I

Bs I

VL I *pizz.*

VL II

Vla. *arco*

Vc.

D.B. *pp*

252

253

254

This page of a musical score, numbered 48, covers measures 255 to 257. The score is arranged in a standard orchestral format with multiple staves for woodwinds, brass, percussion, and strings. The key signature is one sharp (F#) and the time signature is 6/4. A tempo marking of quarter note = ♩ is shown at the top right. The woodwind section includes Flutes I and II, Oboes I and II, Clarinets I and II, Bassoons I and II, and Horns I and II. The brass section includes Trumpets, Trombones, and Tuba. The percussion section includes Timpani, Maracas, Cymbals, Congas, Castanets, Gongs, Tambourines, Whistles, Snare Drum, and Triangles. The string section includes Violins I and II, Viola, Violoncello, and Double Bass. The score features complex rhythmic patterns, including sixteenth-note runs in the strings and woodwinds, and a prominent maraca part in measure 257. Dynamics such as *f* and *pp* are indicated throughout. Measure numbers 255, 256, and 257 are clearly marked at the beginning of their respective measures.



meno ♩ = 50

258

Fl I  
Fl II  
Ob I  
Ob II  
Cl I  
Cl II  
Bs I  
BS II  
Hn I  
Hn II

258

Timp.  
Mrb.

Cym.  
Cl.  
Cast.  
Grd.  
Tamb.  
W. Ch.  
Sl. B.  
Tri.

meno ♩ = 50

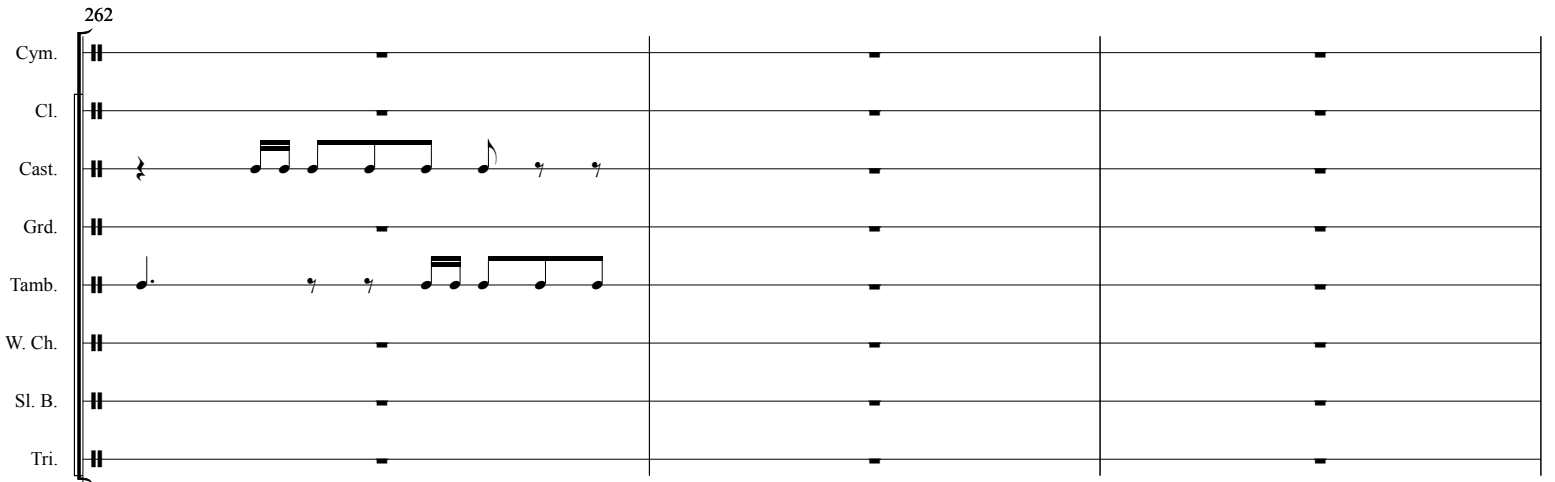
258

VL I  
VL II  
Vla.  
Vc.  
D.B.

mp 3  
pizz.  
pp  
pizz.  
pp

262

Cym. | Cl. | Cast. | Grd. | Tamb. | W. Ch. | Sl. B. | Tri.



262

VL I

VL II *arco*

Vla.

Vc.

D.B.



265

Cym. | Cl. | Cast. | Grd. | Tamb. | W. Ch. | Sl. B. | Tri.



265

VL I

VL II

Vla.

Vc.

D.B.



meno ♩ = 40

269

Fl I *mp*

Fl II *mp*

Ob I *mp*

Ob II *mp*

Cl I *p* *mp*

Cl II *p*

Bs I *mp*

Bs II *mp*

Hn I *pp*

Hn II *pp*

269

Timp.

Mrb.

Cym.

Cl.

Cast.

Grd.

Tamb.

W. Ch.

Sl. B.

Tri.

meno ♩ = 40

269

VL I *pp*

VL II *pp*

Vla. *pp* arco

Vc. *pp* arco pizz. arco

D.B. *pp* arco pizz. arco

274

Fl I

Fl II

Ob I

Ob II

Cl I

Cl II

Bs I

Bs II

Hn I

Hn II

274

Timp.

Mrb.

Cym.

Cl.

Cast.

Grd.

Tamb.

W. Ch.

Sl. B.

Tri.

274

VL I

VL II

Vla.

Vc.

D.B.

meno  $\text{♩} = 30$

279

F1 I

F1 II

Ob I

Ob II

Cl I

Cl II

Bs I

BS II

Hn I

Hn II

Timp.

Mrb.

Cym.

Cl.

Cast.

Grd.

Tamb.

W. Ch.

Sl. B.

Tri.

279

meno  $\text{♩} = 30$

VL I

VL II

Vla.

Vc. arco

D.B. arco

*p*

*Con sord.*

*pp*

*pp*

*pp*

The musical score is arranged in two systems. The upper system contains woodwinds, brass, and percussion. The lower system contains strings. The score is marked 'meno' with a tempo of quarter note = 30. Measure 279 is the starting point. The woodwinds and brass are mostly silent, with Horns I and II playing a melodic line starting in measure 279. The percussion section includes Maracas, which play a rhythmic pattern. The strings play a complex, arpeggiated accompaniment. Dynamics range from piano (p) to pianissimo (pp). The 'Con sord.' marking is present for the Horns.

283

Fl I

Fl II

Ob I

Ob II

Cl I

Cl II

Bs I

Bs II

Hn I

Hn II

Senza sord.

283

Timp.

Mrb.

Cym.

Cl.

Cast.

Grd.

Tamb.

W. Ch.

Sl. B.

Tri.

*pp*

*mf*

*mf*

*mf*

283

Tempo I ♩ = 60

VL I

VL II

Vla.

Vc.

D.B.

*p*

*p*

*ppp*

*ppp*

arco

*ppp*

289

Fl I  
Fl II  
Ob I  
Ob II  
Cl I  
Cl II  
Bs I  
BS II  
Hn I  
Hn II

Detailed description: This section of the score covers measures 289 through 295. It includes staves for Flute I and II, Oboe I and II, Clarinet I and II, Bassoon I and II, Horn I and II, and Trombone I and II. All instruments are shown with a whole rest in every measure, indicating they are silent during this passage.

289

Timp.  
Mrb.

Detailed description: This section covers measures 289 through 295 for the Timpani (Timp.) and Maracas (Mrb.). The Timpani part begins in measure 289 with a *pp* dynamic, playing a triplet of eighth notes followed by a quintuplet of eighth notes. The Maracas part is silent throughout the entire passage.

Cym.  
Cl.  
Cast.  
Grd.  
Tamb.  
W. Ch.  
Sl. B.  
Tri.

Detailed description: This section covers measures 289 through 295 for various percussion instruments. The Cymbal (Cym.) is silent. The Conga (Cl.) has a single note in measure 290, followed by a triplet and quintuplet in measure 291. The Castanets (Cast.) have a single note in measure 290. The Gong (Grd.) has a single note in measure 290. The Tambourine (Tamb.) is silent. The Wood Chime (W. Ch.) has a single note in measure 289 and 295. The Snare Drum (Sl. B.) is silent. The Triangle (Tri.) has a single note in measure 289 and 295.

289

VL I  
VL II  
Vla.  
Vc.  
D.B.

Detailed description: This section covers measures 289 through 295 for the string instruments. The Violin I (VL I) and Violin II (VL II) parts feature melodic lines with triplets and a *mf* dynamic. The Viola (Vla.) part consists of sustained chords. The Violoncello (Vc.) and Double Bass (D.B.) parts also consist of sustained chords. Dynamics include *mf* and *p*.

296

Fl I *pppp*

Fl II *pppp*

Ob I *pppp*

Ob II *ppp* *pppp*

Cl I *ppp* *pppp*

Cl II *ppp* *pppp*

Bs I *ppp* *pppp*

Bs II *ppp* *pppp*

Hn I *ppp* Senza sord. *pppp*

Hn II *ppp* *pppp*

Timp. *pp*

Mrb. *pp*

Cym.

Cl.

Cast.

Grd.

Tamb.

W. Ch.

Sl. B.

Tri.

296

VL I *ppp*

VL II *ppp*

Vla. *mf*

Vc. *mf*

D.B. *mf*