

FOUR EXPRESSIONS

FOR SYMPHONY ORCHESTRA



KEVIN POELKING

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Enjoy the music, thank you for your support, and please stay in touch!



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Not for Performance

FOUR EXPRESSIONS

FOR SYMPHONY ORCHESTRA

(2026)

INSTRUMENTATION

2 Flutes

2 Oboes

2 Clarinets in Bb

2 Bassoons

4 Horns in F

2 Trumpets in C (*parts also available in Bb*)

3 Trombones (*2 tenors + 1 bass*)

Tuba

Timpani

Percussion I + II*

(*Clockenspiel, Crotales, Xylophone, Vibraphone, Chimes, Snare drum, Bass drum, Tam-tam, Tambourine, Slapstick, Suspended cymbal, Triangle*)

Piano

Strings

**Many of the percussion instruments are shared between players. A percussion score (both parts printed together) is also available for ensembles with limited percussionists or for dividing amongst more players.*

ABOUT THE SCORE COVER IMAGE

The Artists

Synchrodogs is the Ukrainian artistic duo of Tania Shcheglova and Roman Noven. Working across installation, conceptual and fashion photography, sound, CGI, and AI/VFX, their practice explores how form, idea, and technology shape perception, emotional response, and human attention.

Their work has been featured internationally in galleries and publications, including the *British Journal of Photography*, *The Wall Street Journal*, and international editions of *Vogue*, *Vice*, and *Esquire*.

The Inspiration

Entitled Overture, this image by Synchrodogs beautifully encapsulates the four expressions presented in this work. The ever-present promise of the horizon suggests New Horizon, the off-balance, chaotic elements of the image — including the subject's windblown hair and the asymmetrical meeting of wave and rock — reflect Unsettled. A closer look at the sunlit wave reveals a different kind of energy: warmth, tenderness, and protection, as it curves around the figure in a way that recalls Embrace. And throughout it all, the subject remains firmly planted, ready to meet the wave and whatever challenge it brings with confidence and bravado, embodying Stride.

KPmusic

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Original Cover Photo
Overture

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PROGRAM NOTES

Four Expressions for Symphony Orchestra presents four contrasting musical reflections on the human experience. Across its four movements, the work explores possibility, instability, compassion, and confidence, tracing an arc that moves from the excitement of discovery, through discomfort and support, toward inner strength and self-assurance.

I. NEW HORIZON

c. 3' 30"

The opening movement of *Four Expressions* is the celebration of possibility. Through spirited musical gestures, quickly exchanged lines of dialogue, and moments of focused contemplation, New Horizon celebrates the excitement of collaboration, learning, and the exchange of ideas that lead to new understanding.

II. UNSETTLED

c. 3' 15"

Unsettled explores instability, friction, and the unbalanced feeling that often comes with trying something new. From the very beginning, an all-out sprint of undulating musical lines and unexpected interruptions creates a sense of imbalance and unease, where the music often seems to fight itself rather than resolve. The middle section slows to a deliberate, yet awkward pace, reflecting the discomfort that can be an essential part of growth and transformation. When the music finally finds its footing, it accelerates once again to its frenetic pace, excitedly pushing forward before fully finding its balance. The movement ends with a violent glissando in the strings, leaving the listener with the image of an ungraceful final fall.

III. EMBRACE

c. 5' 45"

In contrast, Embrace is shaped by the human experience of being soothed, supported, and ultimately strengthened through compassion. It begins with a minimalist-inspired piano creating a reassuring, calming pulse. The horn enters with a chromatic, uneasy line, quickly echoed by solo violin, representing the still-unsettled nature of the music. When the motor of the piano gives way, it is met by a soft warmth as muted strings develop a singing solo cello. This calming voice suggests a deep inner comfort, introducing the melody that carries the rest of the movement. From there, the music gradually gains strength and confidence, unfolding into a broad and radiant moment of beauty born from a single moment of compassion.

IV. STRIDE

c. 2' 30"

Stride closes the work with confidence, energy, and style. Driving rhythms and bold gestures propel the music forward, expressing a sense of expertise that comes from experience. The music projects unapologetic assurance, bringing the suite to a close with purpose and momentum. In the final measures, a sudden shift to the major key feels like a confident wink to the listener, as if all of this has come easily. The same falling glissando gesture heard at the end of the second movement returns in the final measure, but this time it lands confidently, steadied by the assurance of its own inner strength.

FOUR EXPRESSIONS

FOR SYMPHONY ORCHESTRA

KEVIN POELKING

I. NEW HORIZON

Fanfare, Spirited $\text{♩} = 86$

Flute 2
Oboe 2
Clarinet 1 (Bb) 2
Bassoon 1 2
Horn (F) 1 2 3 4
Trumpet 1 (C) 2
Trombone 1 2
Trombone 3 Tuba
Timpani
Percussion I
Crotales
Vibraphone
Snare drum
Bass drum
Tam-tam
Percussion II
Glockenspiel
Chimes
Tambourine
Piano
Violin 1
Violin 2
Viola
Violoncello
Contrabass

FL. 1

Ob. 1

Cl. 1
2

Bsn 1
2

Hn. 1
2

3
4

Tpt 1
2

Tbn. 1
2

Tbn. 3
Tba

Timp.

Perc. I

Perc. II

Pno

Vln 1

2

Vla

Vc.

Cb.

8

5

6

7

8

damp

B.D.

f

f

f

div.

unis.

div.

div.

unis.

unis.

unis.

unis.

Score for Performance

Fl. 1

Ob. 1

Cl. 1
2

Bsn 1
2

Hn. 1
2

3
4

Tpt 1
2

Tbn. 1
2

Tbn. 3
Tba

Timp.

Perc. I

Perc. II

Pno

Vln 1

2

Vla

Vc.

Cb.

a 2

p

f

mp

f

Tam-tam

div.

unis.

Rec.

[9] [10] [11] [12]

Petersen's Score for Performance

Fl. 1

Ob. 1
2

Cl. 1
2

Bsn 1
2

Hn. 1
2

3
4

Tpt 1
2

Tbn. 1
2

Tbn. 3
Tba

Timp.

Perc. I

Perc. II

Pno

Vln 1
2

Vla

Vc.

Cb.

mf *ppp*

f

mf *ppp*

f

f

f

ppp *ff*

f

f *stacc., punchy*

f *stacc., punchy*

fpp *ff*

fpp *ff*

f *fpp* *ff*

f

17 19 20

This musical score page contains the following parts and markings:

- Fl. 1**: Flute 1 part with various articulations.
- Ob. 1**: Oboe 1 part, starting with a first ending bracket labeled "1." and a forte dynamic.
- Cl. 1/2**: Clarinet 1 and 2 parts.
- Bsn 1/2**: Bassoon 1 and 2 parts.
- Hn. 1/2**: Horn 1 and 2 parts.
- Hn. 3/4**: Horn 3 and 4 parts.
- Tpt 1/2**: Trumpet 1 and 2 parts.
- Tbn. 1/2**: Trombone 1 and 2 parts.
- Tbn. 3**: Trombone 3 part.
- Tba**: Tuba part.
- Timp.**: Timpani part.
- Perc. I**: Percussion I part, including a crochets (Crot.) marking.
- Perc. II**: Percussion II part.
- Pno**: Piano part.
- Vln 1/2**: Violin 1 and 2 parts, with "div." (divisi) markings.
- Vla**: Viola part, with "div." markings.
- Vc.**: Violoncello part, with "div." markings.
- Cb.**: Contrabass part.

Fl. 1

Ob. 1

Cl. 1
2

Bsn 1
2

Hn. 1
2

3
4

Tpt 1
2

Tbn. 1
2

Tbn. 3
Tba

Timp.

Perc. I

Perc. II

Pno

Vln 1

2

Vla

Vc.



Cb.

mp

div.

div.

div. a3

28  = 

Fl. 1  *pp*

Ob. 1  *ff*

Cl. 1  *ff* *pp*

Bsn 1  *ff* *pp*

Hn. 1  *ff*

Hn. 2  *ff*

Hn. 3  *ff*

Hn. 4  *ff*

Tpt 1  *ff*

Tbn. 1  *ff*

Tbn. 3  *ff*

Tba  *ff*

Timp. *p* *ff* damp

Perc. I *ppp* snares on, w.  snares

Perc. II *f*

Pno *fp* *ff* *fp* *ff*

Vln 1 *div.* *ff*

Vln 2 *unis.* *ff*

Vla *unis.* *ff*

Vc. *ff*

Cb. *ff*

27

28

29

30

31

Fl. 1

Ob. 1

Cl. 1
2

Bsn 1
2

Hn. 1
2

3
4

Tpt 1
2

Tbn. 1
2

Tbn. 3
Tba

Timp.

Perc. I

Perc. II

Pno

Vln 1

Vln 2

Vla

Vc.

Cb.

pp

mp

pp < *p*

p

div. a2

unis.

1.

2.

Fl. 1

Ob. 1

Cl. 1
2

Bsn 1
2

Hn. 1
2

3
4

Tpt 1
2

Tbn. 1
2

Tbn. 3
Tba

Timp.

Perc. I

Perc. II

Pno

Vln 1

2

Vla

Vc.

Cb.

mp

p

mp

p

open

p

Vib.

mf

div.

48

49

50

Fl. 1
 Ob. 1
 Cl. 1
 Bsn 1
 2
 Hn. 1
 2
 3
 4
 Tpt 1
 2
 Tbn. 1
 2
 Tbn. 3
 Tba
 Timp.
 Perc. I
 Perc. II
 Pno
 Vln 1
 2
 Vla
 Vc.
 Cb.

Musical score for page 16, measures 54-57. The score includes parts for Flute 1, Oboe 1, Clarinet 1, Bassoon 1 & 2, Horns 1-4, Trumpets 1-2, Trombones 1-3, Tuba, Timpani, Percussion I & II, Piano, Violins 1 & 2, Viola, Violoncello, and Contrabass. A large diagonal watermark "Performer's Score - Not for Performer's Use" is overlaid on the page.

⊕ Coda

PERMISSIONS
SCORE
NOT FOR
PERFORMANCE

1 2
 Fl. 1 2
 Oboe 1 2
 Cl. 1 2
 Bsn 1 2
 Hn. 1 2
 3 4
 Tpt 1 2
 Tbn. 1 2
 Tbn. 3
 Tba
 Timp.
 Perc. I
 Perc. II
 Pno
 1
 Vln 2
 Vla
 Vc.
 Cb.

62 63 64 66

II. UNSETTLED

Impatient ca. ♩ = 124

1. *mf*

Oboe 1

Clarinet 1 (Bb) 2 *a 2* *f* *a 2* *f*

Bassoon 1 2 *f*

Horn (F) 1 2 3 4 *mute in*

Trumpet 1 (C) 2 *mute in*

Trombone 1 2 *mute in*
(Tbn 2 open)

Trombone 3

Tuba

Timpani

Percussion I
Crotales
Vibraphone
Triangle
Snare drum
Bass drum
Tam-tam

Percussion II
Glockenspiel
Xylophone
Chimes
Slapstick
Bass drum
Tam-tam

Piano

Violin 1 *solo* *f* *tutti* *f* *mp* *mf* *mp*

Violin 2 *f* *pizz.*

Viola *f*

Violoncello *f*

Contrabass *f*

2 3

Fl. 1

Ob. 1
2

Cl. 1
2

Bsn 1
2

Hn. 1
2

3
4

Tpt 1
2

Tbn. 1
2

Tbn. 3
Tba

Timp.

Perc. I

Perc. II

Pno

Vln 1

Vln 2

Vla

Vc.

Cb.

f

mp

f

pp

mf

f

mp

mf

ff

arco

pizz.

sostenuto

mute out

mute

8

9

10

Fl. 1 *a 2*

Ob. 1 2

Cl. 1 2

Bsn 1 2 *f* *a 2*

Hn. 1 2 *a 2* open *mp*

Hn. 3 4 *a 2* open *pp*

Tpt 1 2 *mf*

Tbn. 1 2 *f* *p* *f* *n* *2. n*

Tbn. 3 Tba *f* *n* *n*

Timp. *f* *fp* *ff*

Perc. I *mf* [S.D.] *ff* [tam-tam] [S.D.] *n*

Perc. II [Slapstick] *ff* [Chimes] *pp*

Pno (8)

Vln 1 2 *pizz.* *arco*

Vla *arco*

Vc. *mf*

Cb. *div.* *mf*

14 15 16 17

Fl. 1 *ff*

Ob. *ff*

Cl. 1 2 *ff* 1. *f*

Bsn. 1 2 *ff* *a 2*

Hn. 1 2 *f* 3 4 *f*

Tpt. 1 2 *f*

Tbn. 1 2 *f* *gliss.*

Tbn. 3 Tba *f* *gliss.*

Timp. *n* *gliss.* *ff*

Perc. I *mf* *ff*

Perc. II *f* *f* [B.D.]

Pno *ff* *gliss.* *aggressively!* *gliss.*

Vln. 1 *div.* *div.* *unis.*

Vln. 2 *div.* *unis.*

Vla. *pizz.* *arco*

Vc. *ff* *gliss.* *aggressively!* *pizz.*

Cb. *ff* *gliss.* *pizz.* *arco*

(Low drum gliss to drum tuned to C. Damp low drum.)

18 19 20 21

Score for Percussion and other instruments. Includes parts for Flute, Oboe, Clarinet, Bassoon, Horns, Trumpets, Trombones, Timpani, Percussion I & II, Piano, Violins, Viola, Violoncello, and Contrabass.

Key features of the score include:

- Flute 1:** Starts with a *ff* dynamic and a 4-measure rest, then plays a melodic line with *mp* dynamics.
- Oboe 1:** Enters in the second measure with a *mp* dynamic.
- Clarinet 1 & 2:** Play a rhythmic pattern of eighth notes with *ff* dynamics.
- Bassoon 1 & 2:** Play a rhythmic pattern of eighth notes with *ff* dynamics.
- Horn 1 & 2:** Play a sustained chord with *p* dynamics.
- Trumpet 1 & 2:** Play a sustained chord with *p* dynamics.
- Trombone 1 & 2:** Play a rhythmic pattern of eighth notes with *ff* dynamics.
- Trombone 3 / Tuba:** Play a rhythmic pattern of eighth notes with *ff* dynamics.
- Timpani:** Play a rhythmic pattern of eighth notes with *ff* dynamics.
- Percussion I:** Snare drum part with *mp* dynamics.
- Percussion II:** Play a melodic line with *mp* dynamics.
- Piano:** Play a rhythmic pattern of eighth notes with *mp* dynamics.
- Violin 1 & 2:** Play a rhythmic pattern of eighth notes with *mp* dynamics, then switch to *pizz.* and *arco* dynamics.
- Viola:** Play a rhythmic pattern of eighth notes with *ff* dynamics.
- Violoncello:** Play a rhythmic pattern of eighth notes with *ff* dynamics.
- Contrabass:** Play a rhythmic pattern of eighth notes with *ff* dynamics.

Rehearsal marks are present at measures 28, 29, 30, and 31. A large watermark "Percussion Score - Not for Performance" is overlaid diagonally across the page.

36 Clumsy ♩ = 72

FL. 1

Ob. 1

Cl. 1

Bsn 1

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt 1

Tbn. 1

Tbn. 2

Tbn. 3

Tba

Timp.

Perc. I

Perc. II

Pno

Vln 1

Vln 2

Vla

Vc.

Cb.

div. a3

p dolce, molto vib.

div.

p dolce, molto vib.

div. pizz.

p

unis.

div.

sim.

p

36 37 38 39 40

Performer's Score - Not for Performance

Fl. 1

Ob. 1

Cl. 1
2

Bsn 1
2

Hn. 1
2
3
4

Tpt 1
2

Tbn. 1
2

Tbn. 3
Tba

Timp.

Perc. I
Perc. II

Pno

Vln 1
2

Vla

Vc.

Cb.

1. *p*

1. *leggiero*
ppp

p

p

open

f

p

p

pp

ppp

p

p

mp

mp

univ. pizz.

univ. *mp* pizz.

mp

univ.

mp

(univ.)

pp

(pizz.)

p

41

42

43

44

45

Fl. 1 2

Ob. 1 2

Cl. 1 2

Bsn. 1 2

Hn. 1 2 3 4

Tpt. 1 2

Tbn. 1 2

Tbn. 3 Tba

Timp.

Perc. I [Vib.] damp all other notes [Crot.]

Perc. II

Pno

Vln. 1 arco p

Vln. 2

Vla. arco sim.

Vc. arco p mp molto sim.

Cb. div. unis. arco

46 47 48 49

Score for Performance

Fl. 1

Ob. 1
2

Cl. 1
2

Bsn 1
2

Hn. 1
2
3
4

Tpt 1
2

Tbn. 1
2

Tbn. 3
Tba

Timp.

Perc. I

Perc. II

Pno

Vln 1
2

Vla

Vc.

Cb.

tutti

p arco

mp dolce

f

mp

pp

1. mp

p

50 51 52 53

Fl. 1 *ppp* *mf* *mp*³

Ob. 1 *mp*³

Cl. 1 *mp*³

Bsn 1 *p*

Hn. 1 *mp*³

Tpt 1

Tbn. 1 *p*

Tba *p*

Tbn. 3

Timp.

Perc. I

Perc. II *pp* *Glock.*

Pno

Vln 1 *mf*³

Vln 2 *mf*³

Vla *mf*³

Vc. *div.*

Cb.

♩ = 128

Fl. 1

Ob. 1
2

Cl. 1
2

Bsn 1
2

Hn. 1
2

3
4

Tpt 1
2

Tbn. 1
2

Tbn. 3
Tba

Timp.

Perc. I

Perc. II

Pno

Vln 1

2

Vla

Vc.

Cb.

p

mf

mp

pp

pizz.

[S.D.]

58

59

60

61

Permsai ScoreNet for Petfoharcs

Woodwinds:
 Fl. 1: *f*, *a 2*
 Ob. 1: *f*, *a 2*
 Cl. 1 & 2: *f*, *a 2*
 Bsn 1 & 2: *f*, *a 2*
 Hn. 1 & 2: *f*, *a 2*
 Tpt 1 & 2: *mp*, *mf*
 Tbn. 1 & 2: *mf*, *f*
 Tbn. 3 & Tba: *mf*, *f*

Percussion:
 Timp.: *mf*, *f*
 Perc. I: *mf*
 Perc. II: *mf*

Piano:
 Pno: *mf*

Strings:
 Vln 1: *f*
 Vln 2: *f*, *arco*
 Vla: *f*
 Vc.: *f*, *arco*
 Cb.: *f*, *pizz*, *p*

Measures 62, 63, 64, and 65 are marked at the bottom of the score.

Fl. 1 *a 2*

Ob. 1

Cl. 1
2

Bsn 1
2

Hn. 1
2

3
4

Tpt 1
2

Tbn. 1
2

Tbn. 3
Tba

Timp.

Perc. I

Perc. II

Pno

Vln 1

Vln 2

Vla

Vc. *arco* *pizz.* *arco*

Cb.

FL. 1

Ob. 1
2

Cl. 1
2

Bsn 1
2

Hn. 1
2

3
4

Tpt 1
2

Tbn. 1
2

Tbn. 3
Tba

Timp.

Perc. I

Perc. II

Pno

Vln 1
2

Vla

Vc.

Cb.

mf

fp

f

ff

pp

div.

pizz.

arco

unis.

Tam-tam

S.D.

Chimes

69

70

71

72

Fl. 1 *ff*

Ob. 1 2 *ff*

Cl. 1 2 *ff*

Bsn 1 2 *ff*

Hn. 1 2 *ff*

Hn. 3 4 *ff*

Tpt 1 2 *f* *aggressively!*

Tbn. 1 2 *f* *gliss.*

Tbn. 3 Tba *f*

Timp. *n* *ff* *(as h (re))*

Perc. I *mf* *ff*

Perc. II *f* *f* *B.D.*

Pno *ff* *aggressively!* *gliss.*

Vln 1 *div.*

Vln 2 *unis.*

Vla *ff*

Vc. *ff* *aggressively!* *gliss.*

Cb. *ff* *unis.*

73 74 75 76

Watermark: *PerforMance Scores - Not for PerforMance*

Fl. 1
Ob. 1
Cl. 1 2
Bsn 1 2
Hn. 1 2 3 4
Tpt 1 2
Tbn. 1 2
Tbn. 3 Tba
Timp.
Perc. I
Perc. II
Pno
Vln 1 unis. div. unis.
Vln 2
Vla
Vc.
Cb.

79

77 78 79 80

fp *ff* *ff* *ff*

to Bass Drum
Tam-tam

Fl. 1

Ob. 1

Cl. 1
2

Bsn. 1
2

Hn. 1
2
3
4

Tpt. 1
2

Tbn. 1
2

Tbn. 3
Tba

Timp.

Perc. I

Perc. II

Pno

Vln. 1
2

Vla

Vc.

Cb.

p

mp

pp

pp

pp

mp

pizz.

p

pizz.

pp

81 82 83 84 85 86 87

Deliberate (opt: play small noteheads instead if playing as standalone movement)

Fl. 1
 Ob. 1
 2
 Cl. 1
 2
 Bsn 1
 2
 Hn. 1
 2
 3
 4
 Tpt 1
 2
 Tbn. 1
 2
 3
 Tba
 Timp.
 Perc. I
 Perc. II
 Pno
 Vln 1
 2
 Vla
 Vc.
 Cb.

88 *f* 89 90 *ff* 91

Not for Performance

III. EMBRACE

Tenderly, patient ♩ = 48

Flute 1
2

Oboe 1
2

Clarinet 1
(Bb) 2

Bassoon 1
2

Horn 1
2
(F)
3
4

Trumpet 1
(C) 2

Trombone 1
2

Trombone 3
Tuba

Timpani

Percussion I
Crotales
Vibraphone
Triangle
Bass drum

Percussion II
Glockenspiel
Suspended Cym.
Tam-tam

Piano
pp
leg.

Violin 1
2

Viola

Violoncello

Contrabass

1. solo
p

2 3 4 5

Fl. 1

Ob. 1

Cl. 1
2

Bsn 1
2

Hn. 1
2

3
4

Tpt 1
2

Tbn. 1
2

Tbn. 3
Tba

Timp.

Perc. I

Perc. II

Pno

Vln 1

Vln 2

Vla

Vc.

Cb.

Vib. with bows

mp

con sord.

ppp

pp

pp

pp

pp

6 7 8 9 10

Performer's Score - Not for Performance

The score is arranged in systems for various instruments. The woodwind section includes Flute 1 (Fl. 1), Oboe 1 (Ob. 1), Clarinet 1 and 2 (Cl. 1, 2), and Bassoon 1 and 2 (Bsn. 1, 2). The brass section includes Horns 1-4 (Hn. 1, 2, 3, 4), Trumpets 1-2 (Tpt. 1, 2), Trombones 1-3 (Tbn. 1, 2, 3), and Tuba (Tba). Percussion includes Timpani (Timp.), Percussion I (Perc. I), and Percussion II (Perc. II). The piano part (Pno) is shown with a grand staff and includes a *(Rev.)* marking. The string section includes Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Key markings and dynamics include *pp* (pianissimo) for the woodwinds, *p* (piano) for the Violin 1 part, and *poco* (poco) for the Violin 1 part. A *solo* marking is present above the Violin 1 staff. The score includes first endings (1.) and fermatas.

Measure numbers 11, 12, 13, and 14 are indicated at the bottom of the page.

poco rit..... Tempo I

Fl. 1

Ob. 1

Cl. 1
2

Bsn 1
2

Hn. 1
2

3
4

Tpt 1
2

Tbn. 1
2

Tbn. 3
Tba

Timp.

Perc. I

Perc. II

Pno

Vln 1

Vln 2

Vla

Vc. Solo

Vc.

Cb.

20 21 22 23 24 25 26 27

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

p

p

p

p

p

p

p

p

pp unis. via sord. via sord. *pp* via sord. *pp* unis. via sord. *pp* *molto espress. senza sord.* *p*

FL. 1

Ob. 1
2

Cl. 1
2

Bsn 1
2

Hn. 1
2
3
4

Tpt 1
2

Tbn. 1
2

Tbn. 3
Tba

Timp.

Perc. I
w. mallets
p

Perc. II
Glock.
p — *mp*

Pno

Vln 1
senza sord. *pp* — *n mp* — *div.*

Vln 2
senza sord. *p* — *div.* — *unis.* — *div.*

Vla
div. — *unis.*

Vc.
unis. — *p* — *via sord.*

Cb.
p — *via sord.*

p *mp* *p* *rit.....*

[28] [29] [30] [31] [32] [33]

poco accel.....

poco piu mosso ♩ = 54

mp

Fl. 1

Ob. 1

Cl. 1
2

Bsn 1
2

Hn. 1
2

3
4

Tpt 1
2

Tbn. 1
2

Tbn. 3
Tba

Timp.

Perc. I

Perc. II

Crot. + Vib. w. bows

Sus. Cym. w. mallets

Pno

Vln 1

Vln 2

Vla

Vc.

Cb.

, unis.

p delicate

unis.

mp

senza sord.

mp

PERFORMER SCORE - NOT FOR PERFORMER

Fl. 1

Ob. 1

Cl. 1
2

Bsn 1
2

Hn. 1
2

Hn. 3
4

Tpt 1
2

Tbn. 1
2

Tbn. 3
Tba

Timp.

Perc. I

Perc. II

Pno

Vln 1

Vln 2

Vla

Vc.

Cb.

mf

mf

mf

pp

pp

pp

mp

mp

pp

mf

div.

unis.

div.

div.

un.

n

p

n

p

42

43

44

45

46

47

Peterson's Scores - Not for Petromance

Permsai Score - Not for Performance

Fl. 1
Ob. 1
Cl. 1
Bsn 1
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt 1
Tpt 2
Tbn. 1
Tbn. 2
Tbn. 3
Tba
Timp.
Perc. I
Perc. II
Pno
Vln 1
Vln 2
Vla
Vc.
Cb.

54 55 56 57 58

FL. 1

ff

Ob. 1
2

ff

Cl. 1
2

ff

Bsn. 1
2

ff

Hn. 1
2

f

Hn. 3
4

f

Tpt. 1
2

ff

Tbn. 1
2

ff

Tbn. 3
Tba

ff

Timp.

ff

Perc. I

ff

Perc. II

ff

Glock.

mf

ff

Pno

ff

Vln. 1

ff

Vln. 2

ff

Vla.

ff

unis.

Vc.

ff

Cb.

ff

59 60 61 62

This is a page of a musical score, page 55, containing measures 63 through 66. The score is for a full orchestra and strings. The instruments are arranged in staves as follows:

- Fl. 1
- Ob. 1
- Cl. 1, 2
- Bsn. 1, 2
- Hn. 1, 2, 3, 4
- Tpt. 1, 2
- Tbn. 1, 2
- Tbn. 3, Tba
- Timp.
- Perc. I
- Perc. II (includes Tam-tam)
- Pno (Piano)
- Vln. 1, 2
- Vla
- Vc.
- Cb.

The score includes various musical notations such as triplets (indicated by '3'), dynamic markings (*fff*, *ff*), and performance instructions like 'a 2' and 'ff'. Measure numbers 63, 64, 65, and 66 are clearly visible at the bottom of their respective staves.

lunga

Fl. 1

Ob. 1

Cl. 1
2

Bsn 1
2

Hn. 1
2

Hn. 3
4

Tpt 1
2

Tbn. 1
2

Tbn. 3
Tba

Timp.

Perc. I

Perc. II

Pno

Vln 1

Vln 2

Vla

Vc.

Cb.

Permusai Score - Not for Performance

IV. STRIDE

Confident ♩ = 152

Flute 1
2

Oboe 1
2

Clarinet 1
(Bb) 2

Bassoon 1
2

Horn 1
(F) 2
3
4

Trumpet 1
(C) 2

Trombone 1
2

Trombone 3
Tuba

Timpani

Percussion I
Crotales
Vibraphone
Tambouring
Snare drum
Bass drum
Tam-tam

Percussion II
Glockenspiel
Xylophone
Chimes
Slapstick
Tam-tam

Piano

Violin 1
2

Viola

Violoncello

Contrabass

pp *f*

2.
p

4.
pp *mf* *p*

3.
pp

f

f

f *poco stacc.*

f *poco stacc.*

f *poco stacc.*

f *pizz.*

mp *f*

2 3 4 5

This image shows a page of a musical score, page 58, for a symphony orchestra. The score is for measures 6 through 10. The instruments included are:

- Fl. 1
- Ob. 1 & 2
- Cl. 1 & 2
- Bsn. 1 & 2
- Hn. 1, 2, 3, 4
- Tpt. 1 & 2
- Tbn. 1, 2, 3
- Tba.
- Timp.
- Perc. I & II
- Pno.
- Vln. 1 & 2
- Vla.
- Vc.
- Cb.

The score features various dynamics and performance markings:

- Fl. 1: *f*
- Ob. 1 & 2: *f*
- Cl. 1 & 2: *f*
- Bsn. 1 & 2: *f*
- Hn. 1 & 2: *f*
- Hn. 3 & 4: *f*
- Tpt. 1 & 2: *mf*
- Tbn. 1, 2, 3: *mf*
- Tba.: *mf*
- Timp.: *n* (normal), *f*
- Perc. I: *f*
- Perc. II: *f*
- Pno.: *f*
- Vln. 1 & 2: *f*, *mf*
- Vla.: *f*, *mf*
- Vc.: *f*, *arco*
- Cb.: *f*

Additional markings include *pp* for Trombones and *a 2* for Bassoon 2. Measure numbers 6, 7, 8, 9, and 10 are indicated at the bottom of the score.

Fl. 1

f > *p*
f > *p*
f
f > *p* *f* > *p* *f* > *p* *f* > *p* *f* > *p*

Ob.

mf > *p*
f > *p*
f
mf > *p* *mf* > *p*
f > *p* *f* > *p*

Cl. 1
2

mf > *p*
f
mf > *p* *mf* > *p*

Bsn 1
2

Hn. 1
2

Hn. 3
4

Tpt 1
2

mp < *f*
mp < *f* mute in
f > *p* *f* > *p* *f* > *p*

Tbn. 1
2

Tbn. 3
Tba

Timp.

Perc. I

Perc. II

Xylo.
f > *p*

Pno

Vln 1

div. pizz.
f
unis. arco
mf
div. pizz.
f
unis.

Vln 2

ff
mp > *f*
ff

Vla

f > *mf*

Vc.

Cb.

pizz.

11 12 13 14 15

17

Fl. 1 *p* *f*

Ob. 1 2 *p* *f*

Cl. 1 2 *mf* *f*

Bsn 1 2

Hn. 1 2 *mp* *f*

3 4 *mp* *f*

Tpt 1 2 *p* *f* mute out open

Tbn. 1 2 *f*

Tbn. 3 Tbn. *f*

Timp. *f*

Perc. I Tamb. *mf*

Perc. II *f*

Pno *f* *sm*

Vln. 1 *div.* *unis.*

2 *arco* *f*

Vla. *f*

Vc. *f*

Cb. *arco*

16 17 18 19 20

26

Fl. 1
f → *pp*
f

Ob.
f → *pp*
ff

Cl. 1
 2
f → *n*

Bsn. 1
 2
ff

Hn. 1
 2
f → *pp*

Hn. 3
 4
f → *n*

Tpt. 1
 2

Tbn. 1
 2

Tba
 Tbn. 3
ff

Timp.

Perc. I
 Vib.
f → *ppp*

Perc. II
 Tam-tam
f

Pno

Vln. 1
ff

Vln. 2
ff

Vla.
ff
 div.

Vc.
ff
 div.

Cb.
ff

25

26

27

28

29

Fl. 1 *a 2*
ff

Ob. 1
ff

Cl. 1
ff

Bsn 1
ff

Hn. 1
a 2
ff

Hn. 2
ff

Hn. 3
ff

Hn. 4

Tpt 1
ff

Tbn. 1
f

Tbn. 2
f

Tbn. 3
f

Tba

Timp.

Perc. I
 [S.D.]
pp

Perc. II
ff

Pno
ff

Vln 1

Vln 2

Vla
unis.
3
div.
3

Vc.
unis.
3
div.
3

Cb.
3

34

Fl. 1 *mf* *f > p* *f > p* *f* *mp* *f*

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

Cl. 1 2 *mf* *mf > p* *f* *mp* *f*

Bsn 1 2 *a 2*

Hn. 1 2 *mf* *p* *f* *mp* *f*

3 4 *mp* *f* *mp* *f*

Tpt 1 2 *mf* *mp* *f* *mp* *f* *mute in*

Tbn. 1 2 *f* *mp* *f* *mp* *f*

Tbn. 3 Tba *mp* *mp* *f* *mp* *f*

Timp. *f*

Perc. I *f mp* *f mp*

Perc. II *f > p* *f* *Slapstick*

Pno *f*

Vln 1 *mf* *div. pizz.* *ff* *unis. arco* *f* *mf*

2 *ff* *mp* *f*

Vla *mf* *f* *mf*

Vc. *f*

Cb. *f*

34 35 36 37 38

Fl. 1

f > *p* *f* > *p* *f* > *p* *f* > *p* *f*

Ob.

mf > *p* *mf* > *p*
f > *p* *f* > *p*

Cl. 1
2

f > *p* *mf* > *p*

Bsn 1
2

a 2
mf > *f*

Hn. 1
2

mp > *f*

3
4

Tpt 1
2

mf > *f* open

Tbn. 1
2

f

Tbn. 3
Tbn.

f

Timp.

f

Perc. I

mf > *p* *mf* > *p* *mf* > *p* *p*

Xylo. Glock. Tamb. Xylo.

Perc. II

mf > *p* *mf* > *p*

mf *f*

Pno

δ^{mv}

Vln 1

div. pizz.

Vln 2

ff unis. arco *f*

Vla

f

Vc.

pizz. arco

Cb.

pizz. arco

39 40 41 42 43

Fl. 1

Ob.

Cl. 1
2

Bsn 1
2

Hn. 1
2

3
4

Tpt 1
2

Tbn. 1
2

Tbn. 3
Tbn.

Timp.

Perc. I

Perc. II

Pno

Vln 1
2

Vla

Vc.

Cb.

f *p* *f* *p*
f *p* *f* *p*
mf *p* *mf* *p*
f *p* *f* *p*
mf *p* *mf* *p*

pp *f*
pp *f*
pp *f*
pp *f*

pp *f* *mp* *sfz* *sfz* *sfz* *sfz*

p *f*

mf *p* *mf* *p*

(8)

unis. div. unis.

mf *ff* *mf*

div. pizz.

44 45 46 47

Fl. 1 *f p f p f p*

Ob. 1 *f p f*

Cl. 1 2 *f mf f n*

Bsn 1 2 *a 2*

Hn. 1 2 *mp f pp*

Hn. 3 4 *mp f f*

Tpt 1 2 *f p f p f p* *mute* *mute out*

Tbn. 1 2

Tbn. 3 Tba

Timp. *sfz sfz f*

Perc. I *f* *Vib.* *f ppp*

Perc. II *f ff*

Pno

Vln 1 *f* *un.* *arco* *ff*

Vln 2 *ff*

Vla *f* *ff*

Vc. *pizz.* *arco*

Cb.

48 49 50 51

Fl. 1

Ob. 1

Cl. 1
2

Bsn 1
2

Hn. 1
2

3
4

Tpt 1
2

Tbn. 1
2

Tbn. 3
Tba

Timp.

Perc. I
(Xeo)

Perc. II

Pno

Vln 1

Vln 2

Vla

Vc.

Cb.

pp

f

a 2

n

a 2 open

ff

mp

gua

pizz.

arco

div.

ff

f

ff

ff

52

53

54

55

56

Fl. 1

Ob. 1

Cl. 1
2

Bsn 1
2

a 2

solo

Hn. 1
2

Hn. 3
4

Tpt 1
2

Tbn. 1
2

Tbn. 3
Tba

f

Timp.

Perc. I

Perc. II

mf

f

fsub.

Crot.

Pno

(8)

ff

Vln 1

Vln 2

Vla

Vc.

Cb.

div.

unis.

f

57 58 59 60 61

63

pp *ff* *mf* *ff*

Fl. 2

Ob. 1

Cl. 1 2

Bsn. 1 2

Hr. 1 2

Hr. 3 4

Tpt. 1 2

Tbn. 1 2

Tbn. 3 Tba

Timp.

Perc. I

Perc. II

Tam-tam

Pno

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

pizz. *arco*

ff *f*

62

63

64

65

66

1.

Fl. 1

Ob. 1

Cl. 1

2.

mf

Bsn 1

2.

mf

Hn. 1

2.

Hn. 3

4.

Tpt 1

2.

Tbn. 1

2.

p

Tbn. 3

Tba

3.

Timp.

mf

Perc. I

Vib.

f

Perc. II

Chimes

mf cresc.

Pno

Vln 1

mp

Vln 2

mf

Vla

mf

Vc.

pizz.

f

Cb.

pizz.

f

Fl. 1 *a 2*
 mp *ff*

Ob. 1
 2 *mp* *ff*
mp *ff*

Cl. 1
 2 *ff*

Bsn. 1
 2 *a 2*
ff

Hn. 1
 2 *p* *mf*

3
 4 *p* *mf*

Tpt. 1
 2 *mf*

Tbn. 1
 2 *mf*

Tbn. 3
 Tba *mf*

Perc. I *p* *mf* *mf*

Perc. II *p* *mf* *mf*

Pno

Vln. 1 *mf* *div.* *f*

2 *div.* *f*

Vla. *f*

Vc. *ff*

Cb. *ff*

72 73 74 75 76

Perthes & Söhne
 Scores & Music
 Not for Performance

FL. 1 *ff*

Ob. 1 2 *a 2 ff*

Cl. 1 2 *ff*

Bsn 1 2 *ff*

Hn. 1 2 *ff*

Hn. 3 4 *ff*

Tpt 1 2 *mf ff a 2*

Tbn. 1 2 *a 2 ff*

Tbn. 3 Tba *ff*

Timp. *ff*

Perc. I *ff* [Crot.]

Perc. II *ff* [Gloc.]

Pno *ff* *8va* *mp*

Vln 1 *ff unis.*

Vln 2 *ff unis.* *pizz.* *arco*

Vla *ff*

Vc. *ff arco* *div.*

Cb. *ff arco*

[77] *ff* [78] [79] [80] [81]

PETSCHAI SCORE - NOT FOR PETSCHAI

This is a page of a musical score, page 75, for a full orchestra and piano. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The instruments are arranged in the following order from top to bottom: Flute 1, Oboe 1, Clarinet 1 and 2, Bassoon 1 and 2, Horns 1, 2, 3, and 4, Trumpets 1 and 2, Trombones 1, 2, and 3, Tuba, Timpani, Percussion I, Percussion II, Piano, Violin 1 and 2, Viola, Violoncello, and Contrabass.

The score consists of four measures, numbered 87, 88, 89, and 90 at the bottom of each staff. A large, diagonal watermark is overlaid across the entire page, reading "Peters" and "ScoreNet for Performances".

Key musical details include:

- Flute 1:** Features a melodic line with grace notes and accents, ending with a trill in measure 89.
- Oboe 1:** Plays a similar melodic line to the flute, with grace notes and accents.
- Clarinet 1 & 2:** Provide harmonic support with sustained notes and rhythmic patterns.
- Bassoon 1 & 2:** Play a rhythmic pattern of eighth notes.
- Horns:** Play sustained chords with accents.
- Trumpets & Trombones:** Play rhythmic patterns of eighth notes.
- Tuba:** Plays a rhythmic pattern of eighth notes.
- Timpani:** Plays a rhythmic pattern of eighth notes.
- Percussion I:** Features a section in measure 89 with a **ff** dynamic, playing a **Tam-tam** and **Tamb.** (Tambourine).
- Percussion II:** Plays a rhythmic pattern of eighth notes.
- Piano:** Provides harmonic accompaniment with chords and arpeggios.
- Violins & Cellos/Double Basses:** Play rhythmic patterns of eighth notes.

Fl. 1

Ob. 1

Cl. 1
2

Bsn 1
2

Hn. 1
2

3
4

Tpt 1
2

Tbn. 1
2

Tbn. 3
Tba

Timp.

Perc. I

Perc. II

Pno

Vln 1

2

Vla

Vc.

Cb.

97

92

93

Watermark: Performances Score for Not for Performances

Fl. 1

Ob. 1

Cl. 1
2

Bsn 1
2

a 2

ff

Hn. 1
2

Hn. 3
4

Tpt 1
2

Tbn. 1
2

Tbn. 3
Tba

p *ff*

a 2

6

Timp.

Perc. I

Perc. II

solo

fff

p *ff* *fff*

Slapstick

B.D.

ff

Pno

(8)

Vln 1

Vln 2

Vla

Vc.

Cb.

unis.

fff

gliss.

div.

fff

unis.

gliss.

fff