

Ricardo

# LORENZ

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## Todo Terreno

for Symphony Orchestra

*Full Score*

Commissioned by the Los Angeles Philharmonic Association  
Gustavo Dudamel, Music & Artistic Director

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Moderato spiritoso.....	26
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Ancora piu sostenuto.....	68

Duration ca 9'



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Perussal

# INSTRUMENTATION

Piccolo  
2 Flutes  
2 Oboes  
English Horn  
Eb Clarinet  
2 Bb Clarinets  
Bass Clarinet  
2 Bassoons  
Contra Bassoon

4 F Horns  
3 C Trumpets  
2 Tenor Trombones  
Bass Trombone  
Tuba

Timpani (5 drums)  
Percussion (4 players)

Harp  
Piano

Strings  
(minimum 10, 10, 10, 8, 6)

## Percussion I

Crotale  
Glockenspiel  
Sleigh Bells  
Chimes  
Suspended Cymbal  
Crash Cymbal (handheld)  
Cabaça  
Bass Drum

## Percussion II

Triangle (medium)  
Splash Cymbal  
China Cymbal  
Crash Cymbal (on stand)  
Suspended Cymbal  
Tam-Tam  
2 Snare Drums (small)

## Percussion III

Vibraphone  
Marimba  
2 Cowbells (Hi & Low)  
Güiro  
Bongos  
2 Double-headed Tom-Toms (10" & 12")  
14" Floor Tom tuned lower than 12" Tom-Tom  
Bass Drum

## Percussion IV

Xylophone  
Triangle (medium)

Todo Terreno is approximately 8' 30" in duration

# Todo Terreno

for symphony orchestra

Transposed Score

Ricardo Lorenz

**Risoluto**  
"Postpone no more" ♩ = 140 - 145

**3/4** **5/4** (5/4 always 3+2)

Piccolo  
Flute I II  
Oboe I II  
English Horn  
Clarinet in E♭  
Clarinet in B♭ I II  
Bass Clarinet  
Bassoon I II  
Contrabassoon  
Horn in F I II  
Horn in F III IV  
Trumpet in C I  
Trumpet in C II III  
Trombone I II  
Bass Trombone  
Tuba  
Timpani  
Percussion I  
Percussion II  
Percussion III  
Percussion IV  
Harp  
Piano  
Violin I  
Violin II  
Viola  
Cello  
Double Bass

Sus. cymb.  
Ly.  
scrape briskly on bow w/wire brush  
(play grace note before the down beat)  
Vib.  
Nyl.  
ff [con brio e ben articolato, almost percussive]  
f  
f [con brio e ben articolato, almost hammered]  
mp [marcato]

5 7

Picc. Fl. Ob. E. Hn. Cl. (E $\flat$ ) Cl. (B $\flat$ ) B. Cl. Bsn. C. Bn.

Hn. (F) Tpt. I (C) Tpt. (C) Tbn. B. Tbn. Tuba Timp.

Perc. I Perc. II Perc. III Perc. IV

Hp. Pno.

S.D. (sn. on) w/stick  
mf [leggiere] p sfp mf

Trgl. (med)  
mp

5 7

Vln. I Vln. II Vla. Vc. D.B.

Soli  
mf mf f  
pizz.  
mf [crisp]

8

Picc.

Fl.

Ob.

E. Hn.

Cl. (E $\flat$ )

Cl. (B $\flat$ )

B. Cl.

Bsn.

C. Bn.

Hn. (F)

Tpt. I (C)

Tpt. (C)

Tbn.

B. Tbn.  
Tuba

Timp.

Perc. III

Perc. IV

Hp.

Pno.

Marb. med. yarn

*mp*

*mf*

*f*

8

Vln. I

Vln. II

Vla.

Vc.

D.B.

Soli

*mf*

*f*

*fp*

*f*

*mf*

*ff*

div.

**11**

Picc.

Fl. *Solo* *Solo* *f* *mf* *1.*

Ob. *f* *mf* *1.*

E. Hn. *f*

Cl. (E $\flat$ )

Cl. (B $\flat$ ) *mf* *1.*

B. Cl.

Bsn.

C. Bn.

Hn. (F)

Tpt. I (C)

Tpt. (C) *II. con sord.* *f*

Tbn.

B. Tbn. Tuba

Timp.

Perc. I *Crot.* *mp*

Perc. II (S.D.) *mp*

Perc. III (Marb.) *f* *mf<sub>sub</sub>*

Perc. IV (Xyl.) *mf*

Hp. *ff*

Pno. *f*

**11**

Vln. I *mp* *al tallone* *f* *mf*

Vln. II *ff* *al tallone* *ord.* *mf*

Vla. *ff* *ord.* *mf*

Vc. *ff* *unis.* *arco* *al tallone* *ord.* *mf*

D.B.

13

Picc. *f*

Fl. *f* *ff*

Ob. *f* *ff*

E. Hn. *f* *ff*

Cl. (E $\flat$ )

Cl. (B $\flat$ ) *f* *mf* *f* *ff*

B. Cl. *f*

Bsn. *f* *ff*

C. Bn.

Hn. (F)

Tpt. I (C) *mf*

Tpt. (C) *ff* III. con sord.

Tbn. *f* [bright] *ff* I. Solo

B. Tbn. Tuba

Timp.

Perc. I *f*

Perc. II *ff* Splash cymb. choke

Perc. III *f*

Perc. IV *f* *lv.*

Hp. *gliss.* *gliss.* *gliss.* *fff*

Pno.

Vln. I *ff* *div.*

Vln. II *ff*

Vla. *ff*

Vc. *ff* *pizz.* *mf*

D.B. *mf* *pizz.*

17 "Earth expands left and right"

15

Picc. *fp*

Fl.

Ob. II. *mf*

E. Hn.

Cl. (E $\flat$ )

Cl. (B $\flat$ ) *mf*

B. Cl.

Bsn.

C. Bn.

Hn. (F)

Tpt. I (C)

Tpt. (C) II. *ff*

Tbn. *fp* *poco* *fp*

B. Tbn. Tuba *mp*

Timp.

Perc. I (Crot.) *mf*

Perc. II *f* [Vib.]

Perc. III *f* [Nyl.]

Perc. IV *f* *mf* *f* *mf*

Hp.

Pno. *f*

15

Vln. I *f*

Vln. II *f*

Vla. *f* *pizz.* *div.* *arco* *p* [espress.]

Vc. *f* *div.* *arco* *p* [espress.]

D.B. *arco* *p* [espress.]



21

Picc. *f*

Fl. *f*

Ob. *f*

E. Hn.

Cl. (E $\flat$ )

Cl. (B $\flat$ ) *f*

B. Cl.

Bsn.

C. Bn.

Hn. (F) *sfz*

cuivré *mf* *sfz* *sfz*

Solo cuivré *fp* *f* *ffp*

Tpt. I (C) *mf* *f* *sfz*

Tpt. (C) *mf* *f* *sfz*

Tbn. *f* *sfz*

B. Tbn. Tuba

Timp.

Perc. IV (Xyl.) *f*

Hp.

Pno.

21

Vln. I *mp sub* *mf*

Vln. II *mp sub arco unis.* *mf*

Vla. *f*

Vc. *f*

D.B.

24 **3/4**

Picc. *f* *sfz*

Fl. *f* *sfz*

Ob. *f* *sfz*

E. Hn.

Cl. (E $\flat$ ) *f* *ff*

Cl. (B $\flat$ ) *f* *ff*

B. Cl. *f* *ff* II.

Bsn. *mf* *sfz* *mf* *sfz* *f* *ff*

C. Bn.

Hn. (F) *mf* *sfz* *mf* *sfz* *sfz* *mf* *sfz* *mf*

Tpt. I (C) *sfz* *mf* III. cuivr 

Tpt. (C)

Tbn.

B. Tbn. Tuba

Timp. **3/4**

Perc. IV

Hp.

Pno.

24 **3/4**

Vln. I *ff*

Vln. II *ff*

Vla. *unis.* *ff*

Vc. *ff*

D.B.

27 **3/4** **5/4**

Picc. *f* *ff*

Fl. (a 2) *f* *ff*

Ob. *f* *ff*

E. Hn.

Cl. (E $\flat$ ) *f* *ff*

Cl. (B $\flat$ ) *ff* *f* *ff*

B. Cl. *f* *ff*

Bsn. *f* *ff*

C. Bn.

Hn. (F) *f* *ff*

Tpt. I (C) *f* *ff*

Tpt. (C) III. senza sord. *f* *ff*

Tbn. *f* *ff*

B. Tbn. Tuba *ff*

Timp. *ff* *hard fel*

Perc. IV (Xyl.) *f* *ff*

Hp.

Pno. *ff*

27 **3/4** **5/4**

Vln. I *f* *ff* *div.*

Vln. II *f* *ff* *div.*

Vla. *f* *ff* *div.*

Vc. *f* *ff* *div.*

D.B. *f* *ff*

31 Capriccioso (l'istesso tempo)  
"Brighten-up, the road is before us"

5/4

Picc. *ff*

Fl. *ff* *f* *ff*

Ob. *ff*

E. Hn. *f* *ff*

Cl. (E $\flat$ ) *ff*

Cl. (B $\flat$ ) *ff* *mf* *I. Solo*

B. Cl. *mf* *[match pizz articulation]*

Bsn. *ff* (a 2) *mf<sub>sub</sub>*

C. Bn.

5/4

Hn. (F)

Tpt. I (C)

Tpt. (C)

Tbn.

B. Tbn. Tuba

5/4

Timp. *mf<sub>sub</sub>* *mp*

Perc. I *B. Drum* *mf*

Perc. II *Splash cymb.*

Perc. IV *sfz*

Hp. *f* *gliss.*

Pno.

31 Capriccioso (l'istesso tempo)  
"Brighten-up, the road is before us"

5/4

Vln. I *ffz* *mf<sub>sub</sub>* *unis.*

Vln. II *ffz* *mf<sub>sub</sub>* *unis.*

Vla. *ffz* *mf<sub>sub</sub>* *pizz.* *unis.*

Vc. *ffz* *mf<sub>sub</sub>* *[full & vibrant]* *pizz.*

D.B. *ffz* *mf<sub>sub</sub>* *div.*

34 35 3/4 5/4

Picc. *Solo*  
 Fl. *f* *ff* *mf* [cantabile]  
 Ob. *mf* [cantabile]  
 E. Hn. *f* *mp*  
 Cl. (E $\flat$ )  
 Cl. (B $\flat$ ) *f* *mp*  
 B. Cl. *f*  
 Bsn. *f* [legato]  
 C. Bn.  
 Hn. (F)  
 Tpt. I (C) *mf* [dolce & cantabile] *Solo senza sord.*  
 Tpt. (C)  
 Tbn.  
 B. Tbn. Tuba  
 Timp. 3/4 5/4  
 Hp. *mp* *f* *gliss.*  
 Pno.  
 34 35 3/4 5/4

Vln. I *div.* *pizz.* *arco*  
 Vln. II *pizz.* *arco* *f*  
 Vla. *f* [legato e cantabile]  
 Vc. *div. arco* *f* [legato e cantabile]  
 D.B. *unis.*

38 **5/4**

Picc. *f*

Fl. *f*

Ob. *f*

E. Hn. *f*

Cl. (E $\flat$ ) *f* Solo *ff*

Cl. (B $\flat$ ) *f* a 2 *ff* [con brio] Soli

B. Cl. *f*

Bsn. II. *f* a 2 *ff* [con brio] Soli

C. Bn. *f* a 2 *ff* [con brio] Soli

**5/4**

Hn. (F) *mf* a 2 *f*

Tpt. I (C) *f*

Tpt. (C)

Tbn. *f*

B. Tbn. Tuba *mf* Bass Tbn.

**5/4**

Timp.

Perc. I *f* [Glsp.]

Hp. *ff* *mf*

Pno. *mf* *f*

**5/4**

Vln. I *ff* unis.

Vln. II *ff*

Vla. *ff*

Vc. *ff* unis. *ff* arco

D.B. *ff* arco *ff*

42 "You are not all that is here"

2/4

Picc.

Fl. *mp* *f*

Ob. *mp* *f*

E. Hn.

Cl. (E $\flat$ )

Cl. (B $\flat$ ) *mf<sub>sub</sub>* *f* *ff* *mf*

B. Cl.

Bsn. *f*

C. Bn. *mf<sub>sub</sub>* *f*

Hn. (F) III. ord. *sfz* *mp* *sfz* *mf* *f* *mp* *ff*

Tpt. I (C)

Tpt. (C)

Tbn. *f*

B. Tbn. *a 2* *sfz* *mp* *sfz* *mf* *f* *mp* *ff*

Tuba

Timp.

Perc. I

Hp.

Pno. *p*

2/4

2/4

42 "You are not all that is here"

2/4

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

Vln. II *mf* *f* *div.*

Vla. *fp* *mf* *div.*

Vc. *fp* *mf*

D.B. *fp* *mf*



50

Picc. *mp* *f*

Fl.

Ob. 1. *mp* *f* *mf* *f*

E. Hn. *mp* *mf* *f*

Cl. (E $\flat$ )

Cl. (B $\flat$ ) *mf* *f* 1. *mf* *f*

B. Cl.

Bsn.

C. Bn. *mf* *f*

Hn. (F) 1. *f* [soloistic] III. *mf* *f*

Tpt. I (C)

Tpt. (C)

Tbn.

B. Tbn. Tuba

Timp.

Perc. I

Perc. II

Perc. III (Marb.) *[mf]*

Perc. IV (Nyl.) *[mp]*

Hp.

Pno. *mp*

50

Vln. I *f*

Vln. II

Vla. *f* [legato e cantabile]

Vc. *f* [legato e cantabile] arco div.

D.B. unis.

56 "Much unseen is also here"

54

Picc. *f [dolce]*

Fl. *f [dolce]*

Ob.

E. Hn.

Cl. (E $\flat$ )

Cl. (B $\flat$ ) *f [dolce]*

B. Cl.

Bsn.

C. Bn.

Hn. (F)

Tpt. I (C) *Solo*  
*mf [playful]*

Tpt. (C)

Tbn. *I. Solo*  
*f [playful]*

B. Tbn. Tuba *Bass Tbn.*  
*ff [con brio, soloistic]*

Timp.

Perc. I

Perc. II

Perc. III

Perc. IV

Hp.

Pno. *mp* *f* *mf*

*sfz* *mf*

54

56 "Much unseen is also here"

Vln. I *ff* *f*

Vln. II *ff* *f*

Vla. *f* *fp* *f*

Vc. *f* *fp* *f*  
*unis.*

D.B. *f* *fp* *f*  
*arco*

58 4/4

Picc. *ff*

Fl. *ff*

Ob. *f* *ff* *a 2*

E. Hn. *ff*

Cl. (E $\flat$ )

Cl. (B $\flat$ ) *f* *ff*

B. Cl. *f*

Bsn. *f*

C. Bn.

Hn. (F) *f* *ff* *mf* III.

Tpt. I (C)

Tpt. (C) *f* *ff* II.

Tbn. *mf* *f*

B. Tbn. Tuba *f*

Timp.

Hp.

Pno.

58 4/4

Vln. I *ff* *div.*

Vln. II

Vla. *div.* *f*

Vc. *f* *ff* *unis.*

D.B.

62 "Earth serves me with breath to speak"

4/4 3/4

Picc. *f*

Fl. *ff* *f*

Ob. II. *ff* *f*

E. Hn.

Cl. (E $\flat$ )

Cl. (B $\flat$ ) II. *ff* *f*

B. Cl.

Bsn. *Soli* *ff* [legato] *ff*

C. Bn. *ff*

Hn. (F) *ff* *f*

Tpt. I (C) *f*

Tpt. (C) *ff* a 2 con sord.

Tbn. *f*

B. Tbn. Tuba *f*

Timp. *fp* *mf*

Hp.

Pno.

62 "Earth serves me with breath to speak"

4/4 3/4

Vln. I *ff* *f* *div.*

Vln. II *f*

Vla. *ff* *f* *ff* *unis.*

Vc. *f* *ff*

D.B. *ff* *ff* *ff* *ff*

66 **3/4** **2/4** **3/4** **68** **4/4**

Picc. *ff*

Fl. *ff*

Ob. *ff*

E. Hn.

Cl. (E $\flat$ )

Cl. (B $\flat$ )

B. Cl.

Bsn. *ff*

C. Bn.

Hn. (F) *sfz* *ff*

Tpt. I (C) *ff*

Tpt. (C) *ff*

Tbn. *ff*

B. Tbn. Tuba *fff*

Timp. *fp* *mf* *fff*

Perc. I

Hp.

Pno.

66 **3/4** **2/4** **3/4** **68** **4/4**

Vln. I *ff* *ff*

Vln. II *ff*

Vla. *ff*

Vc. *div.* *unis.*

D.B. *div.*



74 Moderato spiritoso ← ♩ = ♩ →  
"I inhale great draughts of space"

5/4

Picc. *ff*

Fl. *ff*

Ob. *ff*

E. Hn.

Cl. (E♭) *ff*

Cl. (B♭)

B. Cl.

Bsn.

C. Bn.

Hn. (F) *f*

Tpt. I (C) *f con sord.*

Tpt. (C) *f (con sord.)*

Tbn. *f*

B. Tbn. *f*

Tuba *f*

Timp. *ff [secco sempre]* *mp*

Perc. I

Perc. II

Perc. III

Perc. IV

Hp.

Pno. *f sfz f sfz f sfz mf*

74 Moderato spiritoso ← ♩ = ♩ →  
"I inhale great draughts of space"

5/4

Vln. I *ff sfz sfz f div.*

Vln. II *ff sfz sfz f div.*

Vla. *ff sfz sfz f*

Vc. *ff sfz sfz f*

D.B. *ff pizz. sfz sfz*

5/4

78

← ♩ = ♩ →  
sempre fino alla misura 228

228

Picc. *mf* [leggiere]

Fl. *mf* [leggiere]

Ob. Solo *mf* [leggiere]

E. Hn. *f*

Cl. (E♭) Solo *mf* [leggiere]

Cl. (B♭) *mf* [leggiere]

B. Cl.

Bsn. II. Solo *mf*

C. Bn.

5/4

228

Hn. (F) *f* a 2

Tpt. I (C)

Tpt. (C)

Tbn.

B. Tbn. Tuba

5/4

228

Timp.

Perc. I *mf* Glsp.

Perc. II China cym. (sm) buzz roll *pp*

Perc. III (Marb.) *f*

Perc. IV

Hp. Solo *f* [brillante] *ff* gliss. *ff*

Pno.

5/4

78

← ♩ = ♩ →  
sempre fino alla misura 228

228

Vln. I *mf* [playful] unis. pizz.

Vln. II *mf* [crisp] pizz.

Vla. *mf* [crisp] div.

Vc. *f* [crisp] pizz. div.

D.B.

82

Picc. *ff*

Fl. *f* *ff*

Ob. *f [marcato]* *ff*

E. Hn. *f [marcato]* *ff*

Cl. (E♭) *f* *ff*

Cl. (B♭) *f [marcato]* *ff*

B. Cl. *ff*

Bsn. *f [marcato]* *ff*

C. Bn. *ff*

Hn. (F) *mf* *a 2* *cuivré* *ff*

Tpt. I (C) *ff* *cuivré* *senza sord. cuivré*

Tpt. (C) *ff* *senza sord. cuivré*

Tbn. *f* *con sord.* *ff* *senza sord. cuivré*

B. Tbn. Tuba *ff* *a 2* *cuivré*

Timp. *wood* *mf* *f*

Perc. I *B. Drum* *mf secco* *w/yarn mallet* *sfp* *molto*

Perc. II *mf*

Perc. IV (Xyl.) *p* *mf cresc.*

Hp.

Pno. *f* *p<sub>sub</sub>* *f*

Vln. I *sfz* *mp* *mf arco unis.* *div.* *cresc.* *ff*

Vln. II *mf* *mf* *div.* *cresc.* *ff*

Vla. *arco unis.* *div.* *cresc.* *ff*

Vc. *mf arco unis.* *mp<sub>sub</sub>* *mf* *mp<sub>sub</sub>* *mf* *cresc.* *ff*

D.B. *mf* *mp<sub>sub</sub>* *mf* *mp<sub>sub</sub>* *mf* *pizz.* *arco* *pizz.* *cresc.* *ff*

"It pervades the open air"

Picc. *f*

Fl. *f*

Ob.

E. Hn.

Cl. (E $\flat$ )

Cl. (B $\flat$ )

B. Cl.

Bsn.

C. Bn.

Hn. (F) *f* ord. *sfz*

Tpt. I (C) *f* ord.

Tpt. (C) *f* ord.

Tbn. *f* ord.

B. Tbn. Tuba *f* ord. *sfz*

Timp. *f*

Perc. I *ff* *secco*

Perc. II

Perc. IV *ff* *loco*

Hp. *loco*

Pno. *mf* *sfz*

Esaltato

"It pervades the open air"

Vln. I *sfz*

Vln. II *unis.* *sfz*

Vla. *sfz*

Vc. *sfz*

D.B. *div.* *ff*



95 **3/4** **2/2** **3/4** **5/4**

Picc. *f* *ff*

Fl. I. *f* *ff*

Ob.

E. Hn. *f mf*

Cl. (E $\flat$ )

Cl. (B $\flat$ ) *p mf* II. *mp f mf* I. Solo *f*

B. Cl. *mf*

Bsn. *p* I. Solo *ff* II. *[f]* *fp*

C. Bn. *mf*

Hn. (F) *p* I. *mf* *fp* *mf*

Tpt. I (C)

Tpt. (C)

Tbn. I. *f* *fp*

B. Tbn. Tuba

Timp. **3/4** **2/2** **3/4** **5/4**

Perc. III *mf*

Perc. IV *mp* Trgl. (med)

Hp. *mf* *f*

Pno. *mf*

95 **3/4** **2/2** **3/4** **5/4**

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

Vln. II *mf* *p* *f* *mp* *div.*

Vla. *f* *mp* *pizz.* *f*

Vc. *f* *mp*

D.B. *arco* *mf* *div.*

100 Arioso "Large, melodious thoughts descend upon me"

5/4

222

Picc. Fl. Ob. E. Hn. Cl. (E $\flat$ ) Cl. (B $\flat$ ) B. Cl. Bsn. C. Bn.

1. Solo *f* [cantabile] *mf* *ff* II. Solo *ff* a 2 *ff*

*pp* *mf* *ff* *mp* *cresc.* *mp*

*fp* *fp* *mp*

5/4

222

Hn. (F) Tpt. I (C) Tpt. (C) Tbn. B. Tbn. Tuba

*mp* *mp* *mp* *fp* *fp* *fp* *mf*

5/4

222

Timp. Perc. I Perc. II Perc. III Perc. IV (Trgl.) Hp. Pno.

Solo *ff*

100 Arioso "Large, melodious thoughts descend upon me"

5/4

222

Vln. I Vln. II Vla. Vc. D.B.

*p* *pp* *mp* *mp* *mp*

unis. *p* [espress.] arco *mp*







115 116

Picc. *mf* *Soli* *f*

Fl. *f [cantabile]*

Ob. II. *f [cantabile]* I. *f [cantabile]*

E. Hn. *mf* *Soli* *f*

Cl. (E $\flat$ )

Cl. (B $\flat$ ) *mf* *Soli* I. *f*

B. Cl.

Bsn. *fp* *f*

C. Bn. *[ff]*

Hn. (F) *mf* *mf* *ff* a 2 3

Tpt. I (C) *mf* *senza sord.* *mf [stout]* *f* *mf*

Tpt. (C) *f* *senza sord.* II. *f* (1.) *ff*

Tbn. *mf* *ff*

B. Tbn. Tuba *f* *mf<sub>sub</sub>*

Timp. *ff* *f* *mp*

Perc. I

Perc. III *f*

Hp. *A $\sharp$  - A $\natural$*

Pno. *mf* *8 $\flat$*

115 116

Vln. I *f* *sfp* *f [cantabile]* *mf*

Vln. II *unis.* *p* *f* *fp* *f [cantabile]* *mf*

Vla. *mp* *mf* *div.* *f*

Vc. *mf* *f*

D.B. *mf* *f*

119 121 121

Picc. *f*

Fl. II. *f*

Ob. II. *f*

E. Hn. *f*

Cl. (E $\flat$ )

Cl. (B $\flat$ ) *f*

B. Cl. *f*

Bsn. *f*

C. Bn. *f*

Hn. (F) *fp*

Tpt. I (C)

Tpt. (C) *mf*

Tbn. *fp* *f*

B. Tbn. Tuba *f*

Timp. *mf* *f* *mf*

Perc. I Cabaca *mf*

Perc. III Marb. hard yarn *ff*

Hp.

Pno. *f* [leggiero]

119 121 121

Vln. I *mf* div. *mf* sul pont. *ff*

Vln. II *ff*

Vla. *f* *mf*

Vc. *f* *mf*

D.B. *f* *mf*







136

"Here is the efflux of the soul"

Picc. *ff*  
 Fl. *ff*  
 Ob. *ff*  
 E. Hn. *ff*  
 Cl. (E $\flat$ )  
 Cl. (B $\flat$ )  
 B. Cl. *ff*  
 Bsn. *ff*  
 C. Bn. *ff*  
 Hn. (F) *f*  
 Tpt. I (C) *f*  
 Tpt. (C) *f* [soloistic]  
 Tbn.  
 B. Tbn. Tuba  
 Timp. *mf* *mp* [marcato sempre]  
 Perc. I  
 Perc. II  
 Perc. III  
 Perc. IV *ff* Trgl. (med)  
 Hp.  
 Pno.

136

"Here is the efflux of the soul"

Vln. I *ff*  
 Vln. II *ff*  
 Vla. *ff*  
 Vc. *ff*  
 D.B. *ff*

140 **3/8** (← ♩ = ♩ →)

**4/4** **142**

Picc. *f*

Fl. *f*

Ob. *f*

E. Hn. *f*

Cl. (E $\flat$ ) *f*

Cl. (B $\flat$ ) *f*

B. Cl. *f*

Bsn. *f*

C. Bn. *f*

Hn. (F) *fp*

Tpt. I (C) *fp*

Tpt. (C) *f*

Tbn. *f*

B. Tbn. Tuba *f*

Timp. *mp*

Perc. I *f*

Perc. II *f*

Perc. III (Vib.) *f*

Perc. IV *mf*

Hp. *f*

Pno. *f*

**3/8** (← ♩ = ♩ →)

**4/4** **142**

Vln. I *f*

Vln. II *mf<sub>sub</sub> cresc.*

Vla. *mf<sub>sub</sub> cresc.*

Vc. *mf<sub>sub</sub> cresc.*

D.B. *mf<sub>sub</sub> cresc.*

III. (con sord.)

Gisp.

Xyl.

unis.

143 **3/4** **5/4**

Pic. *f* *ff*

Fl. *f* *ff* II.

Ob. *f* *ff*

E. Hn.

Cl. (E $\flat$ ) *f* *ff*

Cl. (B $\flat$ ) *f* *ff* 1.

B. Cl.

Bsn. *ff* 1.

C. Bn.

Hn. (F) *f* *ff*

Tpt. I (C) *f* *mf*

Tpt. (C) *mf* *f* II. con sord. a 2

Tbn. *f*

B. Tbn. Tuba

Timp. **3/4** **5/4**

Perc. I *ff*

Perc. II *mf* S.D. (sn. on) *measured*

Perc. III *ff* *[leggiero e ben articolato]*

Perc. IV *f* *mf*

Hp. *gliss.*

Pno.

143 **3/4** **5/4**

Vln. I *f*

Vln. II

Vla. *f*

Vc. *f*

D.B. *div.* *ff*

146 "Nature is rude and incomprehensible at first"

5/4 3/4

Picc. *ff*

Fl. *ff*

Ob.

E. Hn. *ff* *Soli*

Cl. (E $\flat$ )

Cl. (B $\flat$ ) [*f*] [*f*] [*ff*] II.

B. Cl.

Bsn. *f* II.

C. Bn.

Hn. (F) *ff* [broad & plaintive] a 2

Tpt. I (C) [*mf*] *f* *mf*

Tpt. (C) *f* [*marcato*]

Tbn. *f* [*marcato*]

B. Tbn. *f* [*marcato*] Bass Tbn.

Tuba *f* [*marcato*]

Timp. *mf*

Perc. II (S.D.)

Perc. IV *f*

Hp. *ff*

Pno. [*mf*] *f* *mf*

146 "Nature is rude and incomprehensible at first"

5/4 3/4

Vln. I *ff* *unis.* *pizz. div.* *unis. arco*

Vln. II *mf* [*plaintive*] *ff* *pizz. div.*

Vla. *mf* [*plaintive*] *ff* *pizz. div.*

Vc. *f* *div. a 4* *ff* *pizz.*

D.B. *f* *ff*

149

3/4 2/4 3/4

Picc.

Fl.

Ob.

E. Hn.

Cl. (E $\flat$ )

Cl. (B $\flat$ )

B. Cl.

Bsn.

C. Bn.

Hn. (F)

Tpt. I (C)

Tpt. (C)

Tbn.

B. Tbn. Tuba

Timp.

Perc. II

Perc. IV

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

*f*, *ff*, *mf*, *p*, *mp sub*, *f*, *ff*, *loco*, *pizz.*, *arco*

155

153

2/4 5/4 3/4

Picc. *f* *ff* *ff* *a 2*

Fl. *ff* *f*

Ob. *f* *ff* *ff*

E. Hn. *f*

Cl. (E♭) *f* *ff* *ff*

Cl. (B♭) *f*

B. Cl. *f*

Bsn. *f*

C. Bn. *f*

Hn. (F) *f* *III.* *a 2*

Tpt. I (C) *f*

Tpt. (C) *II.* *ff*

Tbn. *I. Soli* *ff*

B. Tbn. Tuba *ff*

Timp. *p* *f* *mp sub[marcato sempre]* *simile*

Perc. II *fp*

Perc. III

Perc. IV (Xyl.) *gliss.* *ff* *f<sub>sub</sub>*

Hp. *gliss.*

Pno. *gr<sup>ca</sup>* *6* *6* *ff*

153

2/4 5/4 155 3/4

Vln. I *mf* *gliss.* *fff* *div.* *f*

Vln. II *mf* *gliss.* *fff* *Soli* *ff*

Vla. *arco unis.* *ff*

Vc. *arco (div.)* *f [cantabile]* *f* *div.*

D.B. *f* *unis.* *f*

157 **3/4** **5/4** **159**

Picc. *f*

Fl. *a 2 f*

Ob. *a 2 f*

E. Hn. *Soli*

Cl. (E $\flat$ ) *Soli*

Cl. (B $\flat$ ) *ff [con brio]*

B. Cl. *ff [plump, match timpani]*

Bsn. *f [crisp]*

C. Bn. *f [crisp]*

Hn. (F) *ff*

Tpt. I (C) *con sord. Soli ff [con brio]*

Tpt. (C) *III. senza sord. f*

Tbn. *f*

B. Tbn. Tuba *ff*

Timpani *mf sfz f mp<sub>sub</sub> mf*

Perc. II *f*

Perc. III

Perc. IV *[f]*

Hp.

Pno.

157 **3/4** **5/4** **159**

Vln. I *Soli unis. ff*

Vln. II *div. sfz f unis.*

Vla. *Soli sfz f*

Vc. *Soli sfz f*

D.B. *Soli unis. sfz f*



164

Speranzoso

"Who knew we held so much goodness"

2/4

Picc. *ff* [espress.]

Fl. *mf<sub>sub</sub>*

Ob. *mf<sub>sub</sub>* a 2 *ff*

E. Hn. *mf<sub>sub</sub>*

Cl. (E $\flat$ ) *ff* *f*

Cl. (B $\flat$ ) *mf<sub>sub</sub>* *fp*

B. Cl. *mf<sub>sub</sub>* *fp*

Bsn. *mf<sub>sub</sub>* *fp*

C. Bn. *mf<sub>sub</sub>* *fp*

Hn. (F) I. *mf* [espress.] *f* *fp*

Tpt. I (C) *f* *fp*

Tpt. (C) II. senza sord. *mf* [espress.] *f* a 2 Soli cuivr  *ff*

Tbn. II. *f*

B. Tbn. Tuba *f*

Timp. *f*

Perc. II

Perc. III Sm. low Cowb. Floor Tom *mp* *mf* *mp* *mf*

Perc. IV *ff*

Hp.

Pno. *mf*

2/4

2/4

Speranzoso

164

"Who knew we held so much goodness"

2/4

Vln. I *div.*

Vln. II *div.*

Vla. *div.*

Ve. *div.*

D.B. *div.* *unis. arco* *div.*

Todo Terreno (All Terrain)

168 **2/4** **3/4** **5/8** **5/4**

Picc. *ff*

Fl. *ff*

Ob. *ff*

E. Hn. *ff*

Cl. (E $\flat$ ) *ff*

Cl. (B $\flat$ ) *fp* *cresc.* *ff*

B. Cl. *fp* *cresc.* *ff*

Bsn. *fp* *cresc.* *ff*

C. Bn. *f* *cresc.* *ff*

Hn. (F) *fp* *ff*

Tpt. I (C) *ff* *cuivré senza sord.* *ff* *a 2 cuivré* *III. [ff] cuivré*

Tpt. (C) *ff*

Tbn. *ff* *ffp* *ff*

B. Tbn. Tuba *ff* *ffp* *ff*

Timp. *ff* *ff* *wood* *p* *molto* *f*

Perc. I

Perc. III (Cowb. & Toms) *ff*

Perc. IV (Nyl.) *ff*

Hp.

Pno.

Vln. I *ffp* *cresc.* *fff*

Vln. II *ffp* *cresc.* *fff*

Vla. *ff* *cresc.* *fff*

Vc. *ff* *cresc.* *fff*

D.B. *ff* *cresc.* *fff*

168 **2/4** **3/4** **5/8** **5/4**

unis.

div.

173 "The Earth suffices"  
( ← ♩ = ♩ → )

5/4

Picc. *mf*

Fl. *mf*

Ob.

E. Hn.

Cl. (E♭)

Cl. (B♭)

B. Cl. *Solo* *mf*

Bsn. *mp sub*

C. Bn. *mp* *mf*

5/4

Hn. (F)

Tpt. I (C)

Tpt. (C)

Tbn.

B. Tbn. Tuba

5/4

Timp.

Perc. I *Cabaca* *mf*

Perc. III

Perc. IV *mf*

Hp. *Soli* [percussive, almost hammered] *ff*

Pno. *Soli* *f*

173 "The Earth suffices"  
( ← ♩ = ♩ → )

5/4

Vln. I

Vln. II

Vla. *Soli unis.* *mp pizz. unis.*

Vc. *f* *arco* *mp*

D.B.

177

Picc.

Fl.

Ob.

E. Hn.

Cl. (E $\flat$ )

Cl. (B $\flat$ )

B. Cl.

Bsn.

C. Bn.

Hn. (F)

Tpt. I (C)

Tpt. (C)

Tbn.

B. Tbn. Tuba

Timp.

Perc. I

Perc. III

Perc. IV (Xyl.)

Hp.

Pno.

Tom-toms

Hi Bongo

Low Bongo

*mf*

*mp*

*f*

*mf*

*mp*

*mf*

*sfz*

*mp*

8<sup>va</sup>

177

Vln. I

Vln. II

Vla.

Vc.

D.B.

*f*

*mp sub*

*f*

*mp sub*

*f*

*mp sub*

*f*

*mp sub*

*f*

*f*

*mp*

*f*

*div.*

*unis.*

*unis.*

"Be not discouraged,  
there are divine things well envelop'd"

182

4/4

3/4

181

Picc. *mf* *cresc.*

Fl. II. *mf* *cresc.*

Ob. II. *mf* *cresc.*

E. Hn. *f*

Cl. (E $\flat$ ) *mf* *cresc.*

Cl. (B $\flat$ ) *f*

B. Cl. *f*

Bsn. *mf* *cresc.*

C. Bn. *mf* *cresc.*

Hn. (F) *ff* *cuivré con sord.*

Tpt. I (C) *f*

Tpt. (C) II. *mf*

Tbn.

B. Tbn. Tuba

Timp. 4/4 3/4

Perc. I

Perc. III *f*

Perc. IV *mf* *Trgl. (med) always closed*

Hp. *ff*

Pno. *f loco* *ff* *mf [bouyant]*

"Be not discouraged,  
there are divine things well envelop'd"

182

4/4

3/4

181

Vln. I *ff* *f* *unis.*

Vln. II *ff* *f* *unis.*

Vla. *ff* *f* *div.*

Vc. *ff* *f* *mf* *ff*

D.B. *ff* *mf* *pizz.*



191

190

Picc. *ff*

Fl. *ff*

Ob.

E. Hn.

Cl. (E $\flat$ ) *ff*

Cl. (B $\flat$ ) *ff*

B. Cl.

Bsn. *f*

C. Bn. *f*

Hn. (F)

Tpt. I (C)

Tpt. (C) *Soli* *ff* [con brio] *a 2* *3* *5* *con sord. (straight)* *ff*

Tbn.

B. Tbn. Tuba *f*

Timp.

Perc. IV

Hp.

Pno. *f* [leggero e ben articolato]

191

Vln. I *unis.* *ff* *unis.* *ff*

Vln. II *ff* *ff*

Vla. *f*

Vc. *f* *div.*

D.B. *arco* *f*

( ← ♩ = ♩ → )

194

Picc. *ff* [leggiero]

Fl. *ff* [leggiero]

Ob. *ff* [leggiero]

E. Hn. *ff* [leggiero]

Cl. (E $\flat$ ) *ff* [*ff* leggiero]

Cl. (B $\flat$ ) *ff* [*ff* leggiero]

B. Cl. *ff*

Bsn. *ff*

C. Bn. *ff*

Hn. (F) *f* a 2 *gliss.* *sfz* *ff*

Tpt. I (C) *f* *gliss.* *sfz* *ff*

Tpt. (C) *f*

Tbn. *ff*

B. Tbn. Tuba *ff*

Timp. *f* [B. Drum] *fp* *cresc.*

Perc. I *f* [Trgl. (med)] *mp* *ff*

Perc. IV *ff*

Hp.

Pno. *ff*

Vln. I 194 *cresc.* *ff*

Vln. II *cresc.* *ff*

Vla. *cresc.* *ff*

Vc. *cresc.* *ff*

D.B. *f* *div.* *cresc.*

( ← ♩ = ♩ → )

198

Giubilante

"The efflux of the soul is happiness"

Picc. *ff*

Fl. *ff*

Ob. *ff*

E. Hn. *ff*

Cl. (E $\flat$ ) *ff*

Cl. (B $\flat$ ) *ff*

B. Cl. *mf*

Bsn. *mf*

C. Bn. *mf*

Hn. (F) *f* *sfz* *a 2* *sfz*

Tpt. I (C) *f con sord.* *mp sub*

Tpt. (C) *f* *mp sub*

Tbn. *f* *mp sub*

B. Tbn. Tuba *mf*

Timp. *ff* *sfz* *sfz*

Perc. I *sfz* *sfz*

Perc. IV

Hp. *sfz* *sfz*

Pno. *f* *ff* *mf* *ff*

Giubilante

198

"The efflux of the soul is happiness"

Vln. I *f* *sfz* *sfz*

Vln. II *f* *sfz* *sfz* *mp sub* *sfz*

Vla. *f* *sfz* *sfz* *mp sub* *sfz*

Vc. *f* *sfz* *sfz* *mp sub* *arco* *unis.* *sfz*

D.B. *ff* *pizz.* *arco* *pizz.* *mf sub*



204

Picc. *mf*

Fl. *f<sub>a 2</sub>* *f* II. [*f*] *mf<sub>sub</sub>*

Ob. *f* I. [*f*] *mf*

E. Hn. *f* *mf<sub>sub</sub>*

Cl. (E $\flat$ ) *f* *mf<sub>sub</sub>*

Cl. (B $\flat$ ) *ff* *fp* *fff* [*ff*] *mf*

B. Cl. *ff* *fp* *fff* *f* *ff*

Bsn. *ff* *fp* *fff* *f* *ff*

C. Bn. *ff* *fp* *fff* *f* *ff*

Hn. (F) *ff* *fp* *fff* II. [*ff*] (*a 2*) *f* *sfz*

Tpt. I (C) *ff* *fp* *fff* *ffp* senza sord. *f* *Soli* *sfz*

Tpt. (C) *ff* *fp* *fff* *ffp* *f* *Soli* *f*

Tbn. I. *ff* *fp* *f* II. con sord. *ff* *f* *f*

B. Tbn. Bass Tbn. *ff* *fp* *f* *a 2* *ff* *f*

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

Timp. *ff* *p<sub>sub</sub>* *fff* *f* *Gls.*

Perc. I *ff* *Tam-tam w/metal beater* *ff*

Perc. II *f* *scrape 1st attack* *B. Drum w/yarn mallets*

Perc. III *sfz*

Hp.

Pno. *8va* *ff*

204

Vln. I *ff* *fp* *fff* *div.* *f* *Soli* *ff* *div.*

Vln. II *ff* *fp* *fff* *f* *ff* *div.*

Vla. *ff* *div.*

Ve. *ff* *fp* *fff* *div.*

D.B. *f* *ff* *molto* *ff*



213 rit.

Picc. Solo

Fl. *mf* *f* [*molto espress.*]

Ob. *mf*

E. Hn.

Cl. (E $\flat$ )

Cl. (B $\flat$ ) <sup>a 2</sup> *p*

B. Cl.

Bsn.

C. Bn.

Hn. (F) *p*

Tpt. I (C)

Tpt. (C)

Tbn.

B. Tbn. Tuba

Timp.

Perc. I

Perc. II

Perc. III

Hp. *ff*

Pno.

213 rit.

Vln. I *mf*

Vln. II *pp*

Vla. *p*

Vc. *pizz.* *mp*

D.B.

218

*a tempo*

*ancora a tempo*

Picc.

Fl. *f* *mp* Solo *p*

Ob.

E. Hn.

Cl. (E $\flat$ ) *mp* [marcato sempre]

Cl. (B $\flat$ ) *mp* [marcato sempre]

B. Cl. *mp* [marcato sempre]

Bsn.

C. Bn. *mf*

Hn. (F)

Tpt. I (C)

Tpt. (C)

Tbn.

B. Tbn. Tuba

Timp. *p*

Perc. I *mp* Crot.

Perc. II

Perc. III *mp* Vib.

Perc. IV

Hp. *mf* *f* *mf* *lv.*

Pno. *mf* *f* 8<sup>va</sup>-----

218

*a tempo*

senza vib.

*ancora a tempo*

Vln. I *mp* *p*

Vln. II unis. *mf* pizz. div. *p*

Vla. (pizz.) div. *mf* [crisp] [*mf*]

Vc. pizz. div. *mf* [crisp] [*mf*]

D.B. *mf* [crisp] [*mf*]

223 224

Picc. *I. Solo*

Fl. [*p*] (1.) [*p*]

Ob.

E. Hn. [*mp*] [*mp*]

Cl. (E $\flat$ ) [*mp*] [*mp*]

Cl. (B $\flat$ ) [*mp*] [*mp*]

B. Cl. [*mp*] [*mp*]

Bsn.

C. Bn.

Hn. (F)

Tpt. I (C)

Tpt. (C)

Tbn.

B. Tbn. Tuba

Timp.

Perc. I

Perc. II

Perc. III

Perc. IV

Hp.

Pno.

223 224

Vln. I unis. [*p*] [*dim.*]

Vln. II

Vla.

Vc.

D.B.

229

Bramoso e sostenuto ♩ = 100

"I don't need constellations any nearer"

227 *rit.* **5/4**

Picc. *mp* [crisp]

Fl. II.Soli *poco* I. Solo *f* [freely] *ff*

Ob. I. *mf* [crisp]

E. Hn.

Cl. (E $\flat$ )

Cl. (B $\flat$ ) II.Soli *poco*

B. Cl.

Bsn. I. Solo *mf*

C. Bn.

Hn. (F)

Tpt. I (C) con sord. (straight) *mf* [crisp]

Tpt. (C) III. senza sord. II. con sord. *mf* [crisp]

Tbn.

B. Tbn. Tuba

Timp. **5/4**

Perc. IV *p* [crisp] **Nyl.**

Hp. *f* *8va*

Pno. *mf* *loco* *8va*

229

Bramoso e sostenuto ♩ = 100

"I don't need constellations any nearer"

227 *rit.* **5/4**

Vln. I *ppp* *mf* [crisp] *sul A* *sul D*

Vln. II *p* [legato] *arco unis.*

Vla. *arco (div.)* *p* [legato]

Vc. *mp* [legato] *unis. arco* *pizz.* *mf*

D.B. *mp* *mf*

4/4

231

Picc. *mp sub [crisp]*

Fl.

Ob.

E. Hn. *mf*

Cl. (E $\flat$ )

Cl. (B $\flat$ ) *f [freely]* I. Solo *molto* *fff*

B. Cl.

Bsn.

C. Bn.

4/4

Hn. (F)

Tpt. I (C)

Tpt. (C)

Tbn.

B. Tbn. Tuba

4/4

Timp.

Perc. IV

Hp. *mp*

Pno.

4/4

231

Vln. I *mf [legato]* *unis.*

Vln. II *mf*

Vla. *unis.* *mf*

Vc. *unis.* *mf*

D.B.

233  $\frac{4}{4}$

Picc.

Fl. II. *f*

Ob. II. *f*

E. Hn. *f*

Cl. (E $\flat$ )

Cl. (B $\flat$ ) *f*

B. Cl.

Bsn. *f* a 2

C. Bn.

Hn. (F) *f* a 2

Tpt. I (C) *f* [con brio, soloistic]

Tpt. (C) *f* senza sord.

Tbn.

B. Tbn. Tuba

Timp. *f* *ff* *lv*

Perc. I Crash cym. (hand held) *f*

Perc. II

Hp.

Pno. *f* *ff*

Vln. I *div.*

Vln. II *div.*

Vla. *div.*

Vcl. *div.*

D.B. *f* arco pizz. *div. arco* arco pizz.

236 **3/4** **2/4**

Picc. *ff*

Fl. *f* *ff*

Ob. *ff*

E. Hn.

Cl. (E $\flat$ ) *f* *ff*

Cl. (B $\flat$ ) *f* *ff*

B. Cl.

Bsn. *f*

C. Bn.

Hn. (F) *ff* *ff*  
cuivré  
III. cuivré  
ord.

Tpt. I (C) *f* *ff*  
senz. sord.

Tpt. (C) *ff* *ff*

Tbn. *f* *ff*  
1.

B. Tbn. Tuba

Timp.

Perc. I

Perc. II *p* *molto*  
Sus. cymb.

Hp.

Pno.

Vln. I *ff* *f*

Vln. II *ff* *f*

Vla. *div.* *unis.*

Vc. *f unis.* *unis.*

D.B. *f* *pizz.*

**3/4** **2/4**

236

239 Ancora piu sostenuto ♩ = 90

2/4 3/4

Picc. *mf* *f*

Fl. *mf* *f*

Ob.

E. Hn.

Cl. (E $\flat$ ) *mf*

Cl. (B $\flat$ ) *mf*

B. Cl.

Bsn. *f*

C. Bn.

Hn. (F) *mf* a 2 ord. IV. *f*

Tpt. I (C) *mf*

Tpt. (C) II. *f*

Tbn.

B. Tbn. Tuba *f*

Timp. *f*

Perc. I Chimes *f* *ff*

Perc. II *ff*

Perc. III

Perc. IV

Hp.

Pno. *f* *f*

239 Ancora piu sostenuto ♩ = 90

2/4 3/4

Vln. I *f* *f*

Vln. II *f*

Vla. *f* *f* *div.* *unis.*

Vc. *f* *div.* *arvo* *div.*

D.B. *f*

L'istesso tempo ma raggiante  
"Brighten up! To that which is endless and beginningless"

245

Picc. *ff* [marcatissimo]

Fl. *ff* [marcatissimo]

Ob. *ff* [marcatissimo]

E. Hn.

Cl. (E $\flat$ ) *ff* [marcatissimo]

Cl. (B $\flat$ ) *ff*

B. Cl.

Bsn. *sfz*

C. Bn. *sfz*

Hn. (F) *sfz*

Tpt. I (C) *ff*

Tpt. (C) *ff*

Tbn. 1. *fp*

B. Tbn. Bass Tbn. *sfz*

Tuba *ff*

Timp. *mf*

Perc. I S.D. (sn. on) *ff*

Perc. II *mf* [leggiero e ben articolato]

Perc. III *f*

Perc. IV *f* [marcatissimo]

Hp. *ff* gliss.

Pno. *f* [marcatissimo] *loco* [con brio e ben articolato, almost hammered]

Sleigh bells shake briskly

L'istesso tempo ma raggiante  
"Brighten up! To that which is endless and beginningless"

245

Vln. I *sfz* *mf* div.

Vln. II *mp* *mf* *sfz* *mf*

Vla. *mp* *mf* *sfz* *mf*

Vc. *mp* *mf* *sfz* *mf*

D.B. *mp* *f* *pizz. unis.*

248

Picc. *ff*

Fl. *ff*

Ob. *ff*

E. Hn.

Cl. (E) *f*

Cl. (B) *f* (I.)

B. Cl.

Bsn. *ff*

C. Bn.

Hn. (F) *ff*, *f*, *sfp*

Tpt. I (C) *ff*, *f*, *sfp*

Tpt. (C) *ff*, II. *f*, *sfp*

Tbn. *mf*, *ff*, *sfp*

B. Tbn. Tuba *mf*, *ff*

Timp. *sfz*, *mf*

Perc. I *ff*

Perc. II (S.D.)

Perc. III (Vib.)

Perc. IV (Xyl.)

Hp. *fff*, *L.v.*

Pno. *f*, *[f]*, *loco*

248

Vln. I *sfp* div., *f*

Vln. II *f*, *sfp* div., *f*

Vla. *f*, *sfp*, *f*

Vc. *f*, *sfp*, *f* div., *arco*

D.B. *f*

251

2/4

150

Picc. *f* *sfz* *f* *loco*

Fl. *8va* *f* *loco*

Ob. *f* *loco*

E. Hn. *sfz*

Cl. (E $\flat$ ) *f* *sfz* *f*

Cl. (B $\flat$ ) *f* *sfz* *f*

B. Cl. *sfz* *ff*

Bsn. *ff*

C. Bn. *ff*

Hn. (F) *sfz* *sfp* *mf* *f* *sfp* *ff* *gliss.*

Tpt. I (C) *ff* *sfz* *sfp* *mf* *f* *sfp*

Tpt. (C) *ff* *sfz* *sfp* *mf* *f* *sfp*

Tbn. *sfz* *sfp* *mf* *f* *sfp*

B. Tbn. Tuba *sfz* *sfp* *mf* *f* *sfp*

Timp. *sfz* *f* *mf* *sfz secco* *Glsp.*

Perc. I *[ff]* *ff* *Solo buzz roll* *ff* *gliss.*

Perc. II *[ff]* *ff* *molto* *ff* *sfz* *loco gliss.*

Perc. IV *f* *ff* *gliss.*

Hp. *ff* *gliss.*

Pno. *8va* *loco* *gliss.* *ff* *gliss.*

2/4

150

2/4

150

251

2/4

150

Vln. I *f* *ff* *f* *ff*

Vln. II *f* *mp* *sfp* *f* *ff*

Vla. *f* *mp* *sfp* *mf* *ff* *unis.*

Vc. *f* *mp* *sfp* *mf* *ff* *unis.*

D.B. *f* *mp* *sfp* *mf* *ff* *unis.*

255 Subito vivace ← ♩ = ♩ →

(3+2)

Picc. *f*  
 Fl. *f*  
 Ob. *f*  
 E. Hn. *f*  
 Cl. (E♭) *f*  
 Cl. (B♭) *f*  
 B. Cl. *f*  
 Bsn. *f*  
 C. Bn. *f*  
 Hn. (F) *sfz* closed *sfz* closed *p*  
 Tpt. I (C) *ff*  
 Tpt. (C) *ff*  
 Tbn. *ff*  
 B. Tbn. Tuba *ff*  
 Timp. *ff*  
 Perc. I (Gls.) *f* S.D. (sn. off)  
 Perc. II *mf* S.D. (sn. on)  
 Perc. IV (Xyl.) *ff*  
 Hp. *f*  
 Pno. *f*

255 Subito vivace ← ♩ = ♩ →

(3+2)

Vln. I *ff* *sfz* *mp* *molto*  
 Vln. II *ff* *sfz* *mp* *molto*  
 Vla. *ff* *sfz* *mp* *molto*  
 Vc. *ff*  
 D.B. *ff*

259 (2+3) (3+2) 4/8 ← ♩ = ♩ → 3/4

Picc. *ff* *f* *ff*

Fl. *ff* [*ff*]

Ob. *ff* *ff*

E. Hn. *f* *ff*

Cl. (E) *ff* *f* *ff*

Cl. (B) *f* *ff*

B. Cl. *f* *ff*

Bsn. *f* *ff* *f* *ff*

C. Bn. *f* *ff* *f* *ff*

Hn. (F) *ff* *sfmp* *ff* *a2* *ff* *a2open*

Tpt. I (C) *ff* *sfmp* *f* *ff*

Tpt. (C) *ff* *Soli* *f* *ff*

Tbn. *ff* *sfmp* *ff* *ff*

B. Tbn. Tuba *ff* *ff*

Timp. *mf*

Perc. I

Perc. II

Perc. IV *mf* *ff*

Hp. *f* *gliss.* *fff*

Pno. *ff* *loco* *loco*

Vln. I 259 (2+3) (3+2) *ff* [*choked*] *f* *ff* *uniss.*

Vln. II [*choked*] *ff* *f* *ff*

Vla. [*choked*] *ff* *f* *ff*

Ve. *f* *ff*

D.B. *f* *ff*

4/8 ← ♩ = ♩ → 3/4

l'istesso tempo ( ← ♩ = ♩ → )

3/4

Picc. *mp* [piercing]

Fl. II. *mp* [piercing]

Ob. II. *mp* [piercing]

E. Hn. *mp* [piercing]

Cl. (E $\flat$ )

Cl. (B $\flat$ )

B. Cl. *ff*

Bsn. *ff*

C. Bn. *ff*

Hn. (F)

Tpt. I (C)

Tpt. (C) III. *f*

Tbn. I. *p* [piercing]

B. Tbn. Tuba

Timp. *mp*

Perc. I Crot. *mp*

Perc. II Sus. cymb. med. yarn *mf*

Perc. III (Vib.) *mf*

Perc. IV (Xyl.) *p* [piercing]

Hp. *fff* *ff*

Pno. *f*

l'istesso tempo ( ← ♩ = ♩ → )

3/4

Vln. I

Vln. II *div.*

Vla. *sfz* *div.* *mp* *molto* *ff*

Vc. *sfz* *mp* *molto* *ff* *div.*

D.B. *arco* *sfz* *mp* *molto* *ff*

"It is safe be not detain'd!"

266

Picc. *ff*

Fl. 1. *ff*

Ob. 1. *ff*

E. Hn. *ff*

Cl. (E $\flat$ ) *ff*

Cl. (B $\flat$ ) *f* *ff*

B. Cl. *ff*

Bsn. *ff*

C. Bn. *ff*

Hn. (F) *ff*

Tpt. I (C) *f* *ff*

Tpt. (C) *f* *ff*

Tbn. *ff*

B. Tbn. Tuba *f* [marcato] *ff*

Timp. [*mf*] *secco* *f*

Perc. I

Perc. II *choke* *fff*

Perc. III (Vib.) *f* *ff*

Perc. IV *ff*

Hp.

Pno. *fff*

"It is safe be not detain'd!"

266

Vln. I *ff*

Vln. II *div.* *ff*

Vla. *unis.* *martelé* *fff*

Vc. *unis.* *martelé* *fff*

D.B. *unis.* *fff*

Fine (edited 7/3/23)

**R**icardo Lorenz is associate professor of composition at the Michigan State University College of Music. His compositions have received praise for their fiery orchestrations, harmonic sophistication, and rhythmic vitality. These impressions have accompanied performances of his works at prestigious international festivals such as Carnegie Hall's Sonidos de las Américas, Ravinia Festival, Santa Fe Chamber Music Festival, France's Berlioz Festival, Spain's Festival Internacional de Música Contemporánea de Alicante, the Festival Cervantino in Mexico, and Turkey's Uluslararası Summer Festival among others.

Lorenz's orchestral compositions have been performed by the Chicago Symphony Orchestra, American Composers Orchestra, New World Symphony, San Antonio Symphony, Dayton Philharmonic, Billings Symphony (Montana), Youngstown Symphony, Minneapolis Chamber Symphony, Chicago Sinfonietta, and by premier orchestras in Germany, Spain, Sweden, the Czech Republic, Mexico, and Venezuela. Between 1998 and 2003, Venezuelan-born Ricardo Lorenz served as composer-in-residence of the Armonía Musicians Residency Program of the Chicago Symphony Orchestra, a program designed to building bridges through music between the orchestra, Chicago neighborhoods, and community groups. During the 1998-99 season, he served as composer-in-residence of the Billings Symphony, Montana, and as a result of Lorenz being the first recipient of the "Composer for the Next Generation" program, several of his works were performed during three consecutive seasons (1998-2001) of Chicago's Music in the Loft chamber music series. In the summer of 2001, the Chicago Symphony Orchestra, under the baton of William Eddins, premiered Lorenz's *En Tren Vá Changó*, the first work commissioned by Ravinia Festival in preparation of the festival's 100th anniversary celebration.

Although Lorenz has resided in the United States since 1982, he has always maintained close ties with Latin America. Between 1987 and 1992, he held the position of interim director of the Indiana University Latin American Music Center. During this time he established a network of composers from the continent and compiled the sourcebook *Scores and Recordings* at Indiana University's Latin American Music Center (Indiana University Press, 1995) nominated to receive the 1996 Best General Reference Source Award by the Association of Recorded Sound Collections. By invitation from the Ministry of Culture of Colombia, Lorenz served as jury member of Colombia's 1998 National Prize in Composition. In addition, he has been the recipient of several other distinctions and awards from Civitella Ranieri Foundation, Rockefeller Foundation Humanities Fellowship, Organization of American States (OAS), Concert Artists Guild, Meet-the-Composer Midwest, Barlow Endowment for Music Composition, the Newhouse Foundation, Illinois Community College Trustees Association, and ASCAP among others.

Lorenz holds a Ph.D. degree in composition from The University of Chicago and a master of music degree from Indiana University. He studied composition with Juan Orrego Salas, Shulamit Ran, Hector Tosar, and Donald Erb. His compositions are published by MMB Music and can be heard on the following record labels: Arabesque Recordings, Albany Records, Indiana University LAMC Series, Doublemoon Records (Turkey), Urtex Digital Classics (Mexico), and SOMM Recordings (UK).



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