

# S.T.E.A.M.

*CELEBRATING THE CREATIVE PROCESS*

Paul A. Jacobson

*in six contiguous or separate movements*

I. CURIOSITY AND WONDER

II. INQUIRY

III. INDUSTRY

IV. DISCOVERY

V. SYNERGY

VI. PHILANTHROPY

**INSTRUMENTATION:**

FLUTE 1 / PICCOLO  
FLUTE 2  
OBOE 1  
OBOE 2 / ENGLISH HORN  
Bb CLARINET 1-2  
BASSOON 1-2

(OPTIONAL SAXOPHONES WHICH DOUBLE THE F HORN PARTS A1 - A2 - T1 - T2)

F HORN 1-2-3-4  
Bb TRUMPET 1-2-3  
TROMBONE 1-2  
TUBA

PERCUSSION:

LARGE GONG  
SUSPENDED CYMBAL  
CRASH CUMBALS  
PICCOLO SNARE DRUM  
SNARE DRUM  
BASS DRUM  
LARGE CONCERT TOMS (3 PITCHES))  
MARK TREE  
TRIANGLE  
TIMPANI

MALLET PERCUSSION:

GLOCKENSPIEL  
CHIMES  
XYLOPHONE

HARP (*may be played on an electronic keyboard with a harp sound*)

CELESTE (*may be played on an electronic keyboard with a celeste sound*)

VIOLINS 1  
VIOLINS 2  
VIOLAS  
VIOLONCELLI  
CONTRABASSI

## **PERFORMANCE NOTES:**

This piece is designed to be played either as one piece with six contiguous movements, or as one piece with six separate movements. To play through the piece without stopping, use the "Segue Endings" as indicated. To stop after any of the movements, use the "Fine Ending" for that movement. Beginning measures for each movement are marked in the score.

Flute one doubles on Piccolo and Oboe 2 doubles on English Horn.

Four saxophone parts have been included doubling the F Horn parts for orchestras which do not have a full (or strong) F Horn section.  
(Eb Alto Sax. 1 & 2, Bb Tenor Sax 1 & 2)

The harp may be doubled as needed. Both the harp and celeste parts may be played on electronic keyboards using harp and celeste sounds if the actual instruments are not available.

## **PROGRAM NOTES:**

In contemporary educational parlance, the importance of Science, Technology, Engineering and Math curricula are emphasized and widely termed, S.T.E.M education. Recently, the integrative importance of the creative arts has been conceded and included, transforming this educational acronym into S.T.E.A.M. education (Science, Technology, Engineering, Arts, and Math). Whatever the acronym, success in these areas of study involve skillful navigation of the creative and collaborative process. Each movement of this piece portrays one of the many aspects of this scintillating journey.

### **I. CURIOSITY AND WONDER**

*"Do not grow old, no matter how long you live. Never cease to stand like curious children before the Great Mystery into which we were born"* -Albert Einstein

### **II. INQUIRY**

*"You have brains in your head, you have feet in your shoes;  
You can steer yourself in any direction you choose.  
You're on your own and you know what you know.  
You are the guy who'll decide where to go."* -Dr. Seuss

### **III. INDUSTRY**

*"Opportunity is missed by most people because it is dressed in overalls and looks like work."* -Thomas Alva Edison

### **IV. DISCOVERY**

*"The most exciting phrase to hear in science, the one that heralds new discoveries, is not 'Eureka!' but 'That's funny...'"*  
-Isaac Asimov

### **V. SYNERGY**

*"Synergy is what happens when one plus one equals ten or a hundred or even a thousand! It's the profound result when two or more respectful human beings determine to go beyond their preconceived ideas to meet a great challenge."* -Stephen Covey

### **VI. PHILANTHROPY**

*"I'm interested in things that change the world or that affect the future and wondrous, new technology where you see it, and you're like, 'Wow, how did that even happen? How is that possible?'"* -Elon Musk

(pedal diagrams are offered only as  
suggestions and are not comprehensive)

**I. Curiosity & Wonder ( $\text{d}=72$ )**

(may be played on an electronic keyboard using a harp sound)

Harp  
(or electronic keyboard  
using a harp sound)

Timpani

**I. Curiosity & Wonder ( $\text{d}=72$ )**

Violin 1a

Violin 2a

Viola

Violoncello

ContraBassi

Hp. or kybd. sub.

Vln. 1a

Vln. 2a

Vla.

V.C.

C.B.

## Score

(S.T.E.A.M. - pg. 5)

Musical score page 5 featuring six staves:

- Bssn. 2**: Bassoon 2, Bass clef, key signature of one sharp. Measures 1-19 are rests. Measure 20 starts with a dynamic *mf*, followed by a series of eighth-note patterns.
- Hp. or kybd. sub.**: Bass clef, key signature of one sharp. Measures 1-19 are rests. Measure 20 begins with a sixteenth-note pattern.
- Vln. 1a**: Treble clef, key signature of one sharp. Measures 1-19 are rests. Measure 20 begins with a sixteenth-note pattern.
- Vln. 2a**: Treble clef, key signature of one sharp. Measures 1-19 are rests. Measure 20 begins with a sixteenth-note pattern.
- Vla.**: Bass clef, key signature of one sharp. Measures 1-19 are rests. Measure 20 begins with a sixteenth-note pattern.
- V.C.**: Bass clef, key signature of one sharp. Measures 1-19 are rests. Measure 20 begins with a sixteenth-note pattern, followed by a dynamic *arco*.
- C.B.**: Bass clef, key signature of one sharp. Measures 1-19 are rests. Measure 20 begins with a sixteenth-note pattern.

## Score

Fl. 1 / Picc. 29

Fl. 2

Clar. 1

Clar. 2

Bsns. 1

Bsns. 2

*Flute*

*mf*

*mf*

*mf*

*mf*

*mf*

*Hp. or kybd. sub.* 29

*Xylophone (transposed)  
hard mallets*

*mf*

Mts.

Vln. 1a 29

Vln. 2a

Vla.

V.C. 2 3 4

C.B.

## Score

(8<sup>va</sup>) - - - - -

*Fl. 1 / Picc.*

*Fl. 2*

*Clar. 1*

*Clar. 2*

*Bsns. 1*

*Bsns. 2*

*Mts.*

*Vln. 1a*

*Vln. 2a*

*Vla.*

*V.C.*

*C.B.*

5      6      7      8      9      10

## Score

*Fl. 1 / Picc.*

42

*Fl. 2*

*Clar. 1*

*Clar. 2*

*Bsns. 1*

*Bsns. 2*

*Mts.*

42

*To Chimes*

*Tim.*

42

*mf*

*Vln. 1a*

42

*Vln. 2a*

*Vla.*

*V.C.*

2      3      4

*C.B.*

## Score

Fl. 1 / Picc.

48

Fl. 2

Clar. 1

Clar. 2

Bsns. 1

Bsns. 2

Timp.

48

Vln. 1a

Vln. 2a

Vla.

V.C.

C.B.

## Score

Fl. 1 / Picc.

54

Fl. 2

Clar. 1

Clar. 2

Bsns. 1

Bsns. 2

Timp.

54

Vln. 1a

Vln. 2a

Vla.

4

V.C.

C.B.

## Score

(S.T.E.A.M. - pg. 11)

Fl. 1 / Picc.      Fl. 2      Clar. 1      Clar. 2      Bsns. 1      Bsns. 2

Opt. A. Sx. 1 (hn. 1 dbl.)      Opt. A. Sx. 2 (hn. 3 dbl.)      Opt. T. Sx. 1 (hn. 2 dbl.)      Opt. T. Sx. 2 (hn. 4 dbl.)

Hn. 1      Hn. 3      Hn. 2      Hn. 4

Trpt. 2      Trb. 1      Trb. 2      Tuba

Cel. or kybd. sub.      Hp. or kybd. sub.

Chm.      Timp.      Metal Perc.

Vln. 1a      Vln. 2a      Vla.      V.C.      C.B.

*legato*

*mp*

*legato*

*mp*

*mp*

*mp*

*mp*

*mp*

*mp*

*mp*

*mp*

*mf*

*mf*

*D7( add 2 )*

*E Major chord*

*Bb Major chord*

*E Major chord*

*Bb Major chord*

*Chimes (written at pitch - not transposed)*

*large gong*

*sul pont.*

*(normal)*

*mf*

FL. 1 / Picc.

FL. 2

Ob. 1

Clar. 2

Bsn. 1

Bsn. 2

*To Piccolo*

*legato*

*mf*

Opt. A. Sx. 1  
(hu. 1 dbl.)

Opt. A. Sx. 2  
(hu. 3 dbl.)

Opt. T. Sx. 1  
(hu. 2 dbl.)

Opt. T. Sx. 2  
(hu. 4 dbl.)

Hn. 1

Hn. 3

Hn. 2

Hn. 4

Trpt. 1

*mp*

Trpt. 2

Trpt. 3

Trb. 1

Trb. 2

Tuba

*mf*

CelOr kybd. sub.

*ff*

*Major chord*

*Bb Major chord*

*E Major*

*F# Major*

*F# aug.*

*F# Major*

*F# aug.*

*To Glockenspiel*

Hp. or kybd. sub.

Chm.

Temp.

Metal Perc.

*mark tree*  
(gently & randomly - like wind chimes)

*legato*  
*normal*

Vln. 1a

*f*

Vln. 2a

*f*

*legato*  
*normal*

Vla.

*legato*

*f*

V.C.

*f*

C.B.

Fl. 1 / Picc. *legato*

Fl. 2 *f* *legato*

Ob. 1 *f*

Clar. 1

Clar. 2 *f*

Bsns. 1

Bsns. 2 *mf* *f*

*Piccolo*

Opt. A. Sx. 1 (*hn. 1 dbl.*)

Opt. A. Sx. 2 (*hn. 3 dbl.*)

Opt. T. Sx. 1 (*hn. 2 dbl.*)

Opt. T. Sx. 2 (*hn. 4 dbl.*)

Hn. 1

Hn. 3

Hn. 2

Hn. 4

Trpt. 1 *mf*

Trb. 1

Trb. 2

Tuba *f*

Cel or kybd. sub.

F# Major

F# aug.

F# Major

E2

F# chord

D Maj. Pentatonic

Glockspiel (transposed)

Mts. *brass mallets* *f*

Tim.

Metal Perc.

Vln. 1a

Vln. 2a

Vla.

V.C.

C.B.

Score

Fl. 1 / Picc. *To Flute*

Fl. 2

Clar. 1

Clar. 2

Bsns. 1

Bsns. 2

*Opt. A. Sx. 1*  
(hn. 1 dbl.)

*Opt. A. Sx. 2*  
(hn. 3 dbl.)

*Opt. T. Sx. 1*  
(hn. 2 dbl.)

*Opt. T. Sx. 2*  
(hn. 4 dbl.)

Hn. 1

Hn. 3

Hn. 2

Hn. 4

Trpt. 1

Trpt. 2

Trpt. 3

Trb. 1

Trb. 2

Tuba

Cel or kybd. sub.

*E-chord*

Hp. or kybd. sub.

Mts.

Temp.

Metal Perc.

Vln. 1a

Vln. 2a

Vla.

V.C.

C.B.

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## Score

(S.T.E.A.M. - pg. 15)

*Fl. 1 / Picc.*

*Fl. 2*

*Clar. 1*

*Clar. 2*

*Bsn. 1*

*Bsn. 2*

*Opt. A. Sx. 1  
(hs. 1 dbl.)*

*Opt. A. Sx. 2  
(hs. 3 dbl.)*

*Opt. T. Sx. 1  
(hs. 2 dbl.)*

*Opt. T. Sx. 2  
(hs. 4 dbl.)*

*Hn. 1*

*Hn. 3*

*Hn. 2*

*Hn. 4*

*Trpt. 1*

*Trpt. 2*

*Trpt. 3*

*Trb. 1*

*Trb. 2*

*Tuba*

*Cel or kybd. sub.*

*Hp. or kybd. sub.*

*Chm.*

*Mts.*

*Tim.*

*Metal Perc.*

*Vln. 1a*

*Vln. 2a*

*Vla.*

*V.C.*

*C.B.*

## Score

(S.T.E.A.M. - pg. 16)

*(jump to segue ending if continuing)*

Fine Ending for Movement I.

Fl. 1 / Picc. 95  
Fl. 2  
Clar. 1  
Clar. 2  
Bsns. 1  
Bsns. 2

*-I*

*mp*

*(jump to segue ending if continuing)*

Opt. A. Sx. 1  
(hn. 1 dbl.) 95  
Opt. A. Sx. 2  
(hn. 3 dbl.)  
Opt. T. Sx. 1  
(hn. 2 dbl.)  
Opt. T. Sx. 2  
(hn. 4 dbl.)

Hn. 1  
Hn. 3  
Hn. 2  
Hn. 4  
Tuba

*-I*

*(jump to segue ending if continuing)*

Fine Ending for Movement I.

Cel or kybd. sub. 95  
Hp. or kybd. sub. 95  
Mts.  
Timp.

*8 basso*

*-I*

*mf*

*mf*

*mf*

*dampen*

*p*

*(jump to segue ending if continuing)*

Fine Ending for Movement I.

Vln. 1a 95  
Vln. 2a  
Vla.  
V.C.  
C.B.

*ppp*

*pizz*

*mp*

*pizz*

*mp*

*pizz*

*mp*

*pizz*

*mp*

## Score

(S.T.E.A.M. - pg. 17)

(begin mvt. II from measure 105)  
**II. Inquiry ( $\text{♩}=82$ )**

Fl. 1 / Picc.      Fl. 2      Ob. 2 & E. Hn.      Clar. 1      Clar. 2      Bsns. 1      Bsns. 2

*segue ending to Movement II.*      *mf*      *mf English Horn*      *mf*      *mf*      *mf*      *mf*

(begin mvt. II from measure 105)  
**II. Inquiry ( $\text{♩}=82$ )**

Opt. A. Sx. 1  
(hn. 1 dbl.)      Opt. A. Sx. 2  
(hn. 3 dbl.)      Hn. 1      Hn. 3

*segue ending to Movement II.*      *mf*      *mf*      *mf*      *mf*

(begin mvt. II from measure 105)  
**II. Inquiry ( $\text{♩}=82$ )**

Cel. or kybd. sub.      Hp. or kybd. sub.      Mts.

*segue ending to Movement II.*      *ff*      *f*      *To Chimes*

(begin mvt. II from measure 105)  
**II. Inquiry ( $\text{♩}=82$ )**

Vln. 1a      Vln. 2a      Vla.      V.C.      C.B.

*segue ending to Movement II.*      *legato*      *div.*      *f spicc. & div.*      *mp*      *legato*      *f*      *f*

## Score

Fl. 1 / Picc.

Fl. 2

Ob. 2 & E. Hn.

Clar. 1

Clar. 2

Bsns. 1

Opt. A. Sx. 1  
(hn. 1 dbl.)

Opt. A. Sx. 2  
(hn. 3 dbl.)

Hn. 1

Hn. 3

Cel. or kybd. sub.

Hp. or kybd. sub.

Vln. 1a

Vln. 2a

Vla.

V.C.

C.B.

108

108

mf

mf

mf

mf

108

108

a2

legato  
f

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## Score

Fl. 1 / Picc.

Fl. 2

Ob. 2 & E. Hn.

Clar. 1

Clar. 2

Bsns. 1

Opt. A. Sx. 1  
(hn. 1 dbl.)

Opt. A. Sx. 2  
(hn. 3 dbl.)

Hn. 1

Hn. 3

Cel. or kybd. sub.

Hp. or kybd. sub.

Vln. 1a

Vln. 2a

Vla.

V.C.

C.B.

## Score

Ob. 2 & E. Hn. *115*

*Opt. A. Sx. 1*  
(*hn. 1 dbl.*)

*Opt. A. Sx. 2*  
(*hn. 3 dbl.*)

*Opt. T. Sx. 1*  
(*hn. 2 dbl.*)

Hn. 1

Hn. 3

Hn. 2

*Cel. or kybd. sub.* *115*

*Hp. or kybd. sub.* *115*

Vln. 1a *115*

Vln. 2a

Vla.

V.C.

C.B.

## Score

Ob. 2 & E. Hn. *l20*

Bsns. 1

Bsns. 2

*Opt. A. Sx. 1  
(hn. 1 dbl.)* *l20*

*Opt. A. Sx. 2  
(hn. 3 dbl.)*

*Opt. T. Sx. 1  
(hn. 2 dbl.)*

Hn. 1

Hn. 3

Hn. 2

*Cel. or kybd. sub.* *l20* *f* *XX*

*Hp. or kybd. sub.* *l20*

Vln. 1a *l20*

Vln. 2a

Vla. *a2*

V.C.

C.B.

## Score

(S.T.E.A.M. - pg. 22)

Ob. 2 & E. Hn. 125

Bsns. 1

Bsns. 2

Opt. A. Sx. 1 (hn. 1 dbl.) 125

Opt. A. Sx. 2 (hn. 3 dbl.)

Opt. T. Sx. 1 (hn. 2 dbl.)

Opt. T. Sx. 2 (hn. 4 dbl.)

Hn. 1

Hn. 3

Hn. 2

Hn. 4

Cel. or kybd. sub. 125

Hp. or kybd. sub.

Timp. 125

Metal Perc. 125

Vln. 1a 125

Vln. 2a

Vla.

V.C.

C.B.

## Score

(S.T.E.A.M. - pg. 23)

Fl. 1 / Picc. *133* *rall.* *mf* *a tempo* *f*

Fl. 2 *rall.* *mf* *a tempo* *f*

Ob. 2 & E. Hn. *rall.* *mf* *a tempo* *f*

Clar. 1 *rall.* *mf* *a tempo* *f*

Clar. 2 *rall.* *mf* *a tempo* *f*

Bsn. 1 *rall.* *mf* *a tempo* *f*

Bsn. 2 *rall.* *mf* *a tempo* *f*

*Opt. A. Sx. 1* (*hm. 1 dbl.*) *< f* *rall.* *mf* *a tempo* *f*

*Opt. A. Sx. 2* (*hm. 3 dbl.*) *f* *rall.* *mf* *a tempo* *f*

*Opt. T. Sx. 1* (*hm. 2 dbl.*) *f* *rall.* *mf* *a tempo* *f*

*Opt. T. Sx. 2* (*hm. 4 dbl.*) *f* *rall.* *mf* *a tempo* *f*

Hn. 1 *< f* *rall.* *mf* *a tempo* *f*

Hn. 3 *f* *rall.* *mf* *a tempo* *f*

Hn. 2 *f* *rall.* *mf* *a tempo* *f*

Hn. 4 *f* *rall.* *mf* *a tempo* *f*

Trb. 1 *rall.* *mf* *a tempo* *sostenuto* *f*

Trb. 2 *rall.* *mf* *a tempo* *sostenuto* *f*

Tuba *rall.* *mf* *a tempo* *sostenuto* *f*

Cel. or kybd. sub. *133* *ff* *mp* *rall.* *f*

Hp. or kybd. sub. *133* *ff* *mp* *rall.* *f* *C2(65)* *a tempo*

Tim. *mf* *sus. cym.* *ff* *rall.* *a tempo*

Metal Perc. *133* *mp* *ff* *rall.* *a tempo*

Vln. 1a *133* *rall.* *a tempo* *f*

Vln. 2a *f* *rall.* *a tempo* *f*

Vla. *f* *rall.* *a tempo* *f*

V.C. *f* *rall.* *a tempo* *f*

C.B. *f* *rall.* *a tempo* *f*

## Score

(S.T.E.A.M. - pg. 24)

Fl. 1 / Picc. *ff*

Fl. 2

Ob. 2 & E. Hn.

Clar. 1

Clar. 2

Bsns. 1

Bsns. 2

*mf*

Opi. A. Sx. 1  
(hn. 1 dbl.) *mf*

Opi. A. Sx. 2  
(hn. 3 dbl.)

Opi. T. Sx. 1  
(hn. 2 dbl.)

Opi. T. Sx. 2  
(hn. 4 dbl.)

Hn. 1

Hn. 3

Hn. 2

Hn. 4

Trb. 1

Trb. 2

Tuba

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

Hp. or kybd. sub. *mf*

Fm (add 2, b6) C2 (ff)

Fm (add 2, b6)

Vln. 1a *mf*

Vln. 2a

Vla.

V.C.

C.B.

## Score

(S.T.E.A.M. - pg. 25)

Fl. 1 / Picc.

Fl. 2

Ob. 2 & E. Hn.

Clar. 1

Clar. 2

Bssn. 1

Bssn. 2

Opt. A. Sx. 1  
(hm. 1 dbl.)

Opt. A. Sx. 2  
(hm. 3 dbl.)

Opt. T. Sx. 1  
(hm. 2 dbl.)

Opt. T. Sx. 2  
(hm. 4 dbl.)

Hn. 1

Hn. 3

Hn. 2

Hn. 4

Trb. 1

Trb. 2

Tuba

Cel. or kybd. sub.

Hp. or kybd. sub.

Vln. 1a

Vln. 2a

Vla.

V.C.

C.B.

## Score

(S.T.E.A.M. - pg. 26)

(jump to segue ending if continuing)                      Fine Ending for Movement II.                      Segue Ending to Movement III.

**Allegro ( $\downarrow = 82$ )**

**(begin mvt. III from measure 171)**  
**III. Industry**

Fl. 1 / Picc.                      Fl. 2                      Ob. 2 & E. Hn.                      Bsn. 1

rit.                      rit.                      rit.                      rit.

**(jump to segue ending if continuing)**

Opt. A. Sx. 1  
(mn. 1 dbl.)                      Opt. A. Sx. 2  
(mn. 3 dbl.)                      Opt. T. Sx. 1  
(mn. 2 dbl.)                      Opt. T. Sx. 2  
(mn. 4 dbl.)

Hn. 1                      Hn. 3                      Hn. 2                      Hn. 4

Trpt. 1                      Trpt. 2                      Trpt. 3

Trb. 1                      Trb. 2

Cel. or kybd. sub.

rit.                      (jump to segue ending if continuing)                      Fine Ending for Movement II.                      Segue Ending to Movement III.

**Allegro ( $\downarrow = 82$ )**

**(begin mvt. III from measure 171)**  
**III. Industry**

Hp. or kybd. sub.

**Allegro ( $\downarrow = 82$ )**

**(begin mvt. III from measure 171)**  
**III. Industry**

Vln. 1a                      Vln. 2a                      Vla.                      V.C.                      C.B.

rit.                      rit.                      rit.                      rit.                      rit.

pizz.                      pizz.                      rit.                      rit.                      rit.

**Allegro ( $\downarrow = 82$ )**

**(begin mvt. III from measure 171)**  
**III. Industry**

Clar. 1  
176

Clar. 2

Bsn. 1  
fp

Bsn. 2  
f

f fp

Opt. A. Sx. 1  
(hn. 1 dbl.)  
176

Opt. A. Sx. 2  
(hn. 3 dbl.)  
fp

Opt. T. Sx. 1  
(hn. 2 dbl.)  
fp

Opt. T. Sx. 2  
(hn. 4 dbl.)  
fp

Hn. 1  
fp

Hn. 3  
fp

Hn. 2  
fp

Hn. 4  
fp

Trpt. 1  
fp

Trpt. 2  
fp

Trpt. 3  
fp

Trb. 1  
fp

Trb. 2  
fp

Tuba  
fp

Hn. 1  
fp

Hn. 3  
fp

Hn. 2  
fp

Hn. 4  
fp

Trpt. 1  
fp

Trpt. 2  
fp

Trpt. 3  
fp

Trb. 1  
fp

Trb. 2  
fp

Tuba  
fp

Cel. or kybd. sub.  
176

*ff* martelato

Hp. or kybd. sub.  
176

Chimes  
(written at pitch - not transposed)  
f

Timpani  
176  
(lowest possible pitch)  
*ff*

Metal Perc.  
large gong  
*ff*

drums  
large tom  
*ff*  
bass drum  
v

Vln. 1a  
176

Vln. 1b

Vln. 2a  
fp

Vla.  
fp

V.C.

C.B.

## Score

(S.T.E.A.M. - pg. 28)

*Fl. 1 / Picc.*

*Fl. 2*

*Ob. 1*

*(English Horn)*

*Ob. 2 & E. Hn.*

*Clar. 1*

*Clar. 2*

*Bsn. 1*

*Bsn. 2*

*Opt. A. Sx. 1  
(hn. 1 dbl.)*

*Opt. A. Sx. 2  
(hn. 3 dbl.)*

*Opt. T. Sx. 1  
(hn. 2 dbl.)*

*Opt. T. Sx. 2  
(hn. 4 dbl.)*

*Hn. 1*

*Hn. 3*

*Hn. 2*

*Hn. 4*

*Trpt. 1*

*Trpt. 2*

*Trpt. 3*

*Trb. 1*

*Trb. 2*

*Tuba*

*Cel or kybd. sub.*

*Hp. or kybd. sub.*

*Chm.*

*Metal Perc.*

*drums*

*Vln. 1a*

*Vln. 2a*

*Vla.*

*VC.*

*C.B.*

## Score

(S.T.E.A.M. - pg. 29)

Clar. 1  
2/8

Clar. 2

Bsns. 1

Bsns. 2 *f*

*f*

*v*

*v*

*v*

*v*

Opt. A. Sx. 1  
(hn. 1 dbl.)  
2/8

Opt. A. Sx. 2  
(hn. 3 dbl.) *mf*

Hn. 1

Hn. 3 *mf*

Trpt. 1

Trb. 1

Trb. 2

Tuba *f*

Cel. or kybd. sub.  
2/8  
3      4      5      6      7      8

Hp. or kybd. sub.  
2/8

Chm. *f*

drums *piccolo snare drum* *>*  
*mf*

Vln. 1a *f* *saltando - sempre staccato*

Vln. 2a *f* *saltando - sempre staccato*

Vla. *f* *saltando - sempre staccato*

V.C.

C.B. *f*

*f*

## Score

(S.T.E.A.M. - pg. 30)

Fl. 1 / Picc. 226

Fl. 2

Clar. 1 f

Clar. 2 f

Bsns. 1

Bsns. 2

Piccolo

f

Opt. A. Sx. 1 (hn. 1 dbl.) 226

Opt. A. Sx. 2 (hn. 3 dbl.)

Hn. 1 f

Hn. 3 f

Trb. 1 f

Trb. 2 f

Tuba 2 3 4

Metal Perc.

drums

Vln. 1a 226

Vln. 2a

Vla. div.

V.C. 2 3 4

C.B. 2 3 4

a2 spicc

## Score

(S.T.E.A.M. - pg. 31)

Fl. 1 / Picc. 233  
Fl. 2  
Clar. 1  
Clar. 2  
Bsns. 1  
Bsns. 2

To Flute

Opi. A. Sx. 1 (hn. 1 dbl.) 233  
Opi. A. Sx. 2 (hn. 3 dbl.)  
Opi. T. Sx. 1 (hn. 2 dbl.)  
Opi. T. Sx. 2 (hn. 4 dbl.)  
Hn. 1  
Hn. 3  
Hn. 2  
Hn. 4  
Trb. 1  
Trb. 2  
Tuba 2 3 4 5 6 7 8

Cel or kybd. sub. 233  
Hp. or kybd. sub. 233  
Tim. 233 sus. cym.  
Metal Perc. 233 mp choke ff  
Vln. 1a 800 233 sostenuto p  
Vln. 2a 800 sostenuto  
Vla. 2 3 4 5 6 7 8 sostenuto a2  
V.C. 2 3 4 5 6 7 8  
C.B. 2 3 4 5 6 7 8 mp

## Score

(S.T.E.A.M. - pg. 32)

*Fl. 1 / Picc.*

249

*Fl. 2*

*Clar. 2*

*Bsns. I*

*Bsns. 2*

*(Flute)*

*Opt. A. Sx. 1  
(hn. 1 dbl.)*

249

*Opt. A. Sx. 2  
(hn. 2 dbl.)*

*Opt. T. Sx. 1  
(hn. 2 dbl.)*

*Opt. T. Sx. 2  
(hn. 4 dbl.)*

*Hn. 1*

*Hn. 3*

*Hn. 2*

*Hn. 4*

*Trpt. 1*

*Trpt. 2*

*Trb. 1*

*Trb. 2*

*Tuba*

*Hp. or kybd. sub.*

*Tim.*

249

*Metal Perc.*

249

*drums*

*Vln. 1a*

249

*div.*

*a2*

*sostenuto*

*mp*

*mf*

*3 concert toms*

*lowest tom*

*bass drum*

*salt. cym.*

*f*

*salando - sempre staccato*

*salando - sempre staccato*

*salando - sempre staccato*

*mf*

## Score

(S.T.E.A.M. - pg. 33)

*Fl. 1 / Picc.* 260 (jump to segue ending if continuing) *Fine Ending for Movement III.*

*Fl. 2*

*Ob. 1*

*Ob. 2 & E. Hn.*

*Clar. 1* *mf*

*Clar. 2*

*Bsn. 1*

*Bsn. 2*

*(Opt. A. Sx. 1 (hn. 1 dbl.)* 260 (jump to segue ending if continuing) *Fine Ending for Movement III.*

*Opt. A. Sx. 2 (hn. 3 dbl.)*

*Opt. T. Sx. 1 (hn. 2 dbl.)*

*Opt. T. Sx. 2 (hn. 4 dbl.)*

*Hn. 1*

*Hn. 3*

*Hn. 2*

*Hn. 4*

*Trpt. 1*

*Trpt. 2*

*Trpt. 3*

*Trb. 1*

*Trb. 2*

*Tuba*

*CelOr kybd. sub.* 260 (jump to segue ending if continuing) *Fine Ending for Movement III.*

*Timpani* 260 (dampen)

*Metal Perc.*

*drums*

*Vln. 1a* 260 (jump to segue ending if continuing) *Fine Ending for Movement III.*

*Vln. 2a*

*Vla.*

*V.C.*

*C.B.*

*Segue Ending to Movement IV*

Fl. 1 / Picc. 280 (begin mvt. IV from measure 286) (omit this note if starting movement IV from this measure)

Fl. 2 (4) 4. Discovery (♩=128)

Ob. 1 (omit this note if starting movement IV from this measure)

Ob. 2 & E. Hn. (English Horn) (omit this note if starting movement IV from this measure)

Clar. 1 (omit this note if starting movement IV from this measure)

Clar. 2 (omit this note if starting movement IV from this measure)

Bsn. 1 (omit this note if starting movement IV from this measure)

Bsn. 2 (omit this note if starting movement IV from this measure)

(begin mvt. IV from measure 286) (4) 4. Discovery (♩=128)

Opt. A. Sx. 1 (hn. 1 dbl.) 280 (omit this note if starting movement IV from this measure)

Opt. A. Sx. 2 (hn. 3 dbl.) (4) 4. Discovery (omit this note if starting movement IV from this measure)

Opt. T. Sx. 1 (hn. 2 dbl.) (4) 4. Discovery (omit this note if starting movement IV from this measure)

Opt. T. Sx. 2 (hn. 4 dbl.) (4) 4. Discovery (omit this note if starting movement IV from this measure)

Hn. 1 (4) 4. Discovery (omit this note if starting movement IV from this measure)

Hn. 2 (4) 4. Discovery (omit this note if starting movement IV from this measure)

Hn. 3 (4) 4. Discovery (omit this note if starting movement IV from this measure)

Hn. 4 (4) 4. Discovery (omit this note if starting movement IV from this measure)

Trpt. 2 (4) 4. Discovery (omit this note if starting movement IV from this measure)

Trpt. 3 (4) 4. Discovery (omit this note if starting movement IV from this measure)

Trb. 1 (4) 4. Discovery (omit this note if starting movement IV from this measure)

Trb. 2 (4) 4. Discovery (omit this note if starting movement IV from this measure)

Tuba (4) 4. Discovery (omit this note if starting movement IV from this measure)

*Segue Ending to Movement IV*

CelOr kybd. sub. 280 (begin mvt. IV from measure 286) (omit this note if starting movement IV from this measure)

Hp. or kybd. sub. 290 (4) 4. Discovery (omit this note if starting movement IV from this measure)

Timpani 280 (4) 4. Discovery (omit this note if starting movement IV from this measure)

Metal Perc. 280 (4) 4. Discovery (4) 4. Discovery (4) 4. Discovery

drums (4) 4. Discovery (4) 4. Discovery (4) 4. Discovery

Vln. 1a 280 (begin mvt. IV from measure 286) (4) 4. Discovery (4) 4. Discovery (4) 4. Discovery

Vln. 1b (4) 4. Discovery (4) 4. Discovery (4) 4. Discovery

Vln. 2a (4) 4. Discovery (4) 4. Discovery (4) 4. Discovery

Vlt. (4) 4. Discovery (4) 4. Discovery (4) 4. Discovery

V.C. (4) 4. Discovery (4) 4. Discovery (4) 4. Discovery

C.B. (4) 4. Discovery (4) 4. Discovery (4) 4. Discovery

## Score

Fl. 2

289

*mp* cresc. poco a poco

Ob. 2 & E. Hn.

*mp* cresc. poco a poco

Bsns. 1

*mp* cresc. poco a poco

Bsns. 2

*mp* cresc. poco a poco

Opt. A. Sx. 1  
(hn. 1 dbl.)

289

*mp* cresc. poco a poco

Opt. A. Sx. 2  
(hn. 3 dbl.)

*mp* cresc. poco a poco

Opt. T. Sx. 1  
(hn. 2 dbl.)

Hn. 1

*mp* cresc. poco a poco

Hn. 3

*mp* cresc. poco a poco

Hn. 2

*mp* cresc. poco a poco

Cel. or kybd. sub.

289

Hp. or kybd. sub.

289

Vln. 1a

4 5 6 7 8 9 10

Vln. 1b

Vln. 2a

4 5 6 7 8 spicc. 2

a2 2

Vla.

2 3 4 5 6 7 8

V.C.

4 5 6 7 8 9 10

C.B.

## Score

(S.T.E.A.M. - pg. 36)

Fl. 1 / Picc.      296

Fl. 2

Ob. 2 & E. Hn.

Bsns. 1

Bsns. 2

*To Oboe*

*mf*

Opt. A. Sx. 1  
(hn. 1 dbl.)

Opt. A. Sx. 2  
(hn. 3 dbl.)

Opt. T. Sx. 1  
(hn. 2 dbl.)

Hn. 1

Hn. 3

Hn. 2

Cel. or kybd. sub.

*mf*

Hp. or kybd. sub.

*mf*

Vln. 1a

Vln. 1b

Vln. 2a

Vln. 2b

Vla.

V.C.

C.B.

11      12      13      14      15

3      4      5      6      7      8

9      10      11      12      13      14

11      12      13      14      15      16

## Score

*(Flute)*

FL. 1 / Picc. 302 *mf*

FL. 2 *mf*

Ob. 1

Ob. 2 & E. Hn.

Bsn. 1 *mf*

Bsn. 2 *mf*

*Opt. A. Sx. 1 (hu. 1 dbl.)* 302

*Opt. A. Sx. 2 (hu. 3 dbl.)*

*Opt. T. Sx. 1 (hu. 2 dbl.)*

*Opt. T. Sx. 2 (hu. 4 dbl.)*

Hn. 1

Hn. 3

Hn. 2

Hn. 4

Trpt. 1

Trpt. 2

Trpt. 3

Trb. 1

Trb. 2

Tuba

cello kybd. sub. 302 *f*

hp. or kybd. sub. 302 *L.F.* sim.

Tim. 302 *f*

Metal Perc.

Vln. 1a 302 *pizz. & div.*

Vln. 1b

Vln. 2a

Vln. 2b *pizz. & div.*

Vla.

V.C.

C.B.

## Score

(S.T.E.A.M. - pg. 38)

Fl. 1 / Picc. 315 *mf* *legato* cresc. poco a poco

Fl. 2 *mf* *legato* cresc. poco a poco

Ob. 1

Ob. 2 / E. Hn.

Clar. 1 *mf* *legato* cresc. poco a poco

Clar. 2 *mf* *legato* cresc. poco a poco

Bsn. 1 *mf* *legato* cresc. poco a poco

Bsn. 2 *mf* *legato* cresc. poco a poco

*Opt. A. Sx. 1* (hn. 1 dbl.) 315 *mf* *legato* cresc. poco a poco

*Opt. A. Sx. 2* (hn. 3 dbl.) *mf* *legato* cresc. poco a poco

*Opt. T. Sx. 1* (hn. 2 dbl.) *mf* *legato* cresc. poco a poco

*Opt. T. Sx. 2* (hn. 4 dbl.) *mf* *legato* cresc. poco a poco

Hn. 1 *mf* *legato* cresc. poco a poco

Hn. 3 *mf* *legato* cresc. poco a poco

Hn. 2 *mf* *legato* cresc. poco a poco

Hn. 4 *mf* *legato* cresc. poco a poco

Trpt. 1 *mf* *legato* cresc. poco a poco

Trpt. 2 *mf* *legato* cresc. poco a poco

Trpt. 3 *mf* cresc. poco a poco

Trb. 1 *mf* *legato* cresc. poco a poco

Trb. 2 *mf* *legato* cresc. poco a poco

Tuba *mf* cresc. poco a poco

Timp. 315 *cr. cym.* *sus. cym.* *mf*

Metal Perc. 315 *f* *mp* *ff*

Vln. 1a 315 *mf* *legato* *f*

Vln. 2a 6 7 8 *mf* *legato* 2 3 4

Vla. 6 7 8 *mf* *legato* *f*

V.C. 6 7 8 *mf* 2 3 4 *f*

C.B. 6 7 8 *mf* 2 3 4 *f*

## Score

(S.T.E.A.M. - pg. 39)

*Fl. 1 / Picc.* *f* *mf* *ff* *To Piccolo*

*Fl. 2* *f* *mf* *ff*

*Ob. 1*

*Ob. 2 / E. Hn.* *f* *(Oboe) f* *mf* *ff*

*Clar. 1* *f* *sustained*

*Clar. 2* *ff* *f* *mf* *sustained*

*Bsn. 1* *ff* *f* *mf* *sustained*

*Bsn. 2* *mf* *sustained*

*Opt. A. Sx. 1 (hn. 1 dbl.)* *f* *fp* *mf*

*Opt. A. Sx. 2 (hn. 3 dbl.)* *ff* *fp* *mf*

*Opt. T. Sx. 1 (hn. 2 dbl.)* *ff* *fp* *mf*

*Opt. T. Sx. 2 (hn. 4 dbl.)* *ff* *fp* *mf*

*Hn. 1* *ff* *fp* *mf*

*Hn. 3* *ff* *fp* *mf*

*Hn. 2* *ff* *fp* *mf*

*Hn. 4* *ff* *fp* *mf*

*Trpt. 1* *ff* *fp* *mf*

*Trpt. 2* *ff* *fp* *mf*

*Trpt. 3* *ff* *fp* *mf*

*Trb. 1* *ff* *fp* *mf*

*Trb. 2* *ff* *fp* *sustained*

*Tuba* *ff* *fp* *mf*

*Cel or kybd. sub.* *ff* *mf*

*Hp. or kybd. sub.* *ff* *mf*

*Chm.* *ff* *To Glockenspiel*

*Tim.* *ff*

*Metal Perc.* *mf* *large gong* *mf*

*Vln. 1a* *ff* *mf* *a2* *sustained*

*Vln. 2a* *ff* *mf* *a2*

*Vla.* *ff* *mf* *a2*

*VC.* *ff* *mf* *sustained*

*C.B.* *ff* *mf*

## Score

(S.T.E.A.M. - pg. 40)

*(Fl. 1 / Picc.)*

*sostenuto*

*mf*

*segno ending if continuing*

*Mvt. IV Fine*

*Segno Ending to Movement V*

*V. Synergy*

*(Opt. A. Sx. 1 (hn. 1 dbl.))*

*>>>*

*f*

*segno ending if continuing*

*Mvt. IV Fine*

*Segno Ending to Movement V*

*V. Synergy*

*(Opt. A. Sx. 2 (hn. 3 dbl.))*

*>>>*

*f*

*(Opt. T. Sx. 1 (hn. 2 dbl.))*

*>>>*

*f*

*(Opt. T. Sx. 2 (hn. 4 dbl.))*

*>>>*

*f*

*Hn. 1*

*>*

*f*

*Hn. 3*

*>>>*

*f*

*Hn. 2*

*>>>*

*f*

*Hn. 4*

*>>>*

*f*

*Trpt. 1*

*>*

*f*

*Trpt. 2*

*>*

*f*

*Trpt. 3*

*>*

*f*

*Trb. 1*

*>>>*

*f*

*Trb. 2*

*>>>*

*f*

*Tuba*

*>>>*

*f*

*Cel or kybd. sub.*

*ff*

*segno ending if continuing*

*Mvt. IV Fine*

*Segno Ending to Movement V*

*V. Synergy*

*Hp. or kybd. sub.*

*ff*

*dampens*

*triangle*

*cr. cym.*

*choke*

*ms. cym.*

*f*

*drums*

*mp*

*mf*

*dampen*

*cr. cym.*

*choke*

*ms. cym.*

*f*

*triangle*

*deep snare drum*

*f*

*Vln. 1a*

*>>>*

*f*

*segno ending if continuing*

*Mvt. IV Fine*

*Segno Ending to Movement V*

*Vln. 2a*

*>>>*

*f*

*Vla.*

*>>>*

*f*

*V.C.*

*>>>*

*f*

*C.B.*

*>>*

*f*

Fl. 1 / Picc. *ff*

Fl. 2 *(8va)*

Clar. 1

Clar. 2 *mf*

(Piccolo) *mf*

*Opt. A. Sx. 1*  
*(hn. 1 dbl.)* 364

*Opt. A. Sx. 2*  
*(hn. 3 dbl.)*

*Opt. T. Sx. 1*  
*(hn. 2 dbl.)*

*Opt. T. Sx. 2*  
*(hn. 4 dbl.)*

Hn. 1

Hn. 3

Hn. 2

Hn. 4

Trpt. 1

Trpt. 2

Trpt. 3

Trb. 1

Trb. 2

Cel. or kybd. sub. 364 *f*

Mts. 364 *Glockenspiel (transposed)* *mf*

Tim. 364

Metal Perc.

drums *large toms* *large gong* *f*

drums *ff* *bass drum*

Vln. 1a *ff* *div.* *mp* *legato* *2* *2* *2*

Vln. 2a

Vla.

V.C.

C.B.

## Score

(S.T.E.A.M. - pg. 42)

*To Flute*

Fl. 1 / Picc. *z z z z z*

Fl. 2 *z z z z z*

Clar. 1 *z z z z z*

Clar. 2 *z z z z z*

Bsns. 1 *mfp*

Bsns. 2 *mfp*

*Opt. A. Sx. 1  
(hn. 1 dbl.)* *mf*

*Opt. A. Sx. 2  
(hn. 3 dbl.)* *mf*

*Opt. T. Sx. 1  
(hn. 2 dbl.)* *mf*

*Opt. T. Sx. 2  
(hn. 4 dbl.)* *mf*

Hn. 1 *mf*

Hn. 3 *mf*

Hn. 2 *mf*

Hn. 4 *mf*

Trpt. 1 *mf*

Trpt. 2 *mp*

Trpt. 3 *mf*

Trb. 2 *mf*

Tuba *mf*

Cel or kybd. sub. *mf*

Mts. *To Xylophone*

Temp. *f*

drums *3 concert toms* *f*

Vln. 1a *mf*

Vln. 2a *mf*

Vla. *legato*

V.C. *f*

C.B. *f*

## Score

(S.T.E.A.M. - pg. 43)

*Fl. 1 / Picc.*

386

*Fl. 2*

*mf*

*Ob. 1*

*f*

*(Oboe)*

*Ob. 2 / E. Hn.*

*f*

*Clar. 1*

*mf*

*Bsns. 1*

*f*

*Bsns. 2*

*Opt. A. Sx. 1  
(hn. 1 dbl.)*

386

*f*

*Opt. A. Sx. 2  
(hn. 3 dbl.)*

*f*

*Opt. T. Sx. 1  
(hn. 2 dbl.)*

*f*

*Opt. T. Sx. 2  
(hn. 4 dbl.)*

*f*

*Hn. 1*

*f*

*Hn. 3*

*f*

*Hn. 2*

*f*

*Hn. 4*

*f*

*Trpt. 1*

*mp*

*Trpt. 2*

*mp*

*Trpt. 3*

*mp*

*Trb. 1*

*Trb. 2*

*Tuba*

*drums*

*Timp.*

386

*Vln. 1a*

*legato*

*f*

*Vln. 2a*

*legato*

*f saltando + sempre staccato*

*Vla.*

*mf*

*V.C.*

*f*

*C.B.*

## Score

(S.T.E.A.M. - pg. 44)

*To Piccolo*

*Piccolo*

*Fl. 1 / Picc.*

*Fl. 2*

*Ob. 1*

*Ob. 2 / E. Hn.*

*Clar.*

*Bsn. 1*

*Bsn. 2*

*Opt. A. Sx. 1  
(hn. 1 dbl.)*

*Opt. A. Sx. 2  
(hn. 3 dbl.)*

*Opt. T. Sx. 1  
(hn. 2 dbl.)*

*Opt. T. Sx. 2  
(hn. 4 dbl.)*

*Hn. 1*

*Hn. 2*

*Hn. 3*

*Hn. 4*

*Trpt. 1*

*Trpt. 2*

*Trpt. 3*

*Trib. 1*

*Trb. 2*

*Tuba*

*Cel. or kybd. sub.*

*Chimes -  
(written at pitch - not transposed)*

*Mts*

*Tim.*

*Met. Perc.*

*drums*

*Vln. 1a*

*Vln. 2a*

*Vla.*

*VC.*

*C.B.*

*Fl. 1 / Picc.* *Fl. 2* *Ob. 1* *Ob. 2 / E. Hn.* *Bsn. 1* *Bsn. 2* *Piccolo* *marcato*

*Opt. A. Sx. 1* *(hn. 1 dbl.)* *Opt. A. Sx. 2* *(hn. 3 dbl.)* *Opt. T. Sx. 1* *(hn. 2 dbl.)* *Opt. T. Sx. 2* *(hn. 4 dbl.)*

*Hn. 1* *Hn. 3* *Hn. 2* *Hn. 4* *Trpt. 1* *Trpt. 2* *Trpt. 3* *Trb. 1* *Trb. 2* *Tuba* *CelOr kybd. sub.*

*Chm.* *Mts.* *Timp.* *Met. Perc.* *Vln. 1b* *Vln. 2a* *Vla.* *V.C.* *C.B.*

Fl. 1 / Picc. *412*

Fl. 2

Ob. 1

Ob. 2 / E. Hn.

Bsn. 1

Bsn. 2

*Opt. A. Sx. 1*  
(*hn. 1 dbl.*) *412*

*Opt. A. Sx. 2*  
(*hn. 3 dbl.*)

*Opt. T. Sx. 1*  
(*hn. 2 dbl.*)

*Opt. T. Sx. 2*  
(*hn. 4 dbl.*)

Hn. 1

Hn. 3

Hn. 2

Hn. 4

Trpt. 1

Trpt. 2

Trpt. 3

Trb. 1

Trb. 2

Tuba

Mts. *412*

To Chimes

Tim.

*412*

Metal Perc.

*ff* sus. cym. *mp* *ff* *mp* *ff*

*8va spicc.*

Vln. 1a *412*

Vln. 2a *8va spicc.*

Vla.

V.C.

C.B.

## Score

(S.T.E.A.M. - pg. 47)

*(Fl. 1 / Picc.)*

*To Flute*

*(jump to segue ending if continuing)*

*Fine Ending for Movement V*

*Segue Ending to Movement VI*

*Opt. A. Sx. 1  
(hn. 1 dbb.)*

*Opt. A. Sx. 2  
(hn. 3 dbb.)*

*Opt. T. Sx. 1  
(hn. 2 dbb.)*

*Opt. T. Sx. 2  
(hn. 4 dbb.)*

*Hn. 1*

*Hn. 3*

*Hn. 2*

*Hn. 4*

*Trpt. 1*

*Trpt. 2*

*Trpt. 3*

*Trib. 1*

*Trib. 2*

*Tuba*

*Cel or kybd. sub.*

*Chm*

*Tim.*

*Metal Perc.*

*drums*

*Vin. 1a*

*Vin. 1b*

*Vin. 2a*

*Vin. 2b*

*Vla.*

*V.C.*

*C.B.*

## Score

(S.T.E.A.M. - pg. 48)

## VI. Philanthropy

( $\text{J} = \frac{1}{8}$ ) Adagio  $\text{J} = 64$

FL. 1 / Picc.  $\text{4:0}$

Ob. 1  $\text{4:0}$

Ob. 2 / E. Hn.  $\text{4:0}$

Bsn. 1  $\text{4:0}$

Bsn. 2  $\text{4:0}$

To English Horn

Solo English Horn Solo  $\text{mf}$

**6**  $\text{4}$  **6**  $\text{4}$  **6**  $\text{4}$

( $\text{J} = \frac{1}{8}$ ) Adagio  $\text{J} = 64$

Opt. A. Sx. 1 ( $\text{hn. 1 dbl.}$ )  $\text{4:0}$

Opt. A. Sx. 2 ( $\text{hn. 3 dbl.}$ )  $\text{4:0}$

Opt. T. Sx. 1 ( $\text{hn. 2 dbl.}$ )  $\text{4:0}$

Opt. T. Sx. 2 ( $\text{hn. 4 dbl.}$ )  $\text{4:0}$

Hn. 1  $\text{4:0}$

Hn. 3  $\text{4:0}$

Hn. 2  $\text{4:0}$

Hn. 4  $\text{4:0}$

Trpt. 1  $\text{4:0}$

Trpt. 2  $\text{4:0}$

Trpt. 3  $\text{4:0}$

Trb. 1  $\text{4:0}$

Trb. 2  $\text{4:0}$

Tuba  $\text{4:0}$

**6**  $\text{4}$  **6**  $\text{4}$  **6**  $\text{4}$  **6**  $\text{4}$

Cel or kybd. sub.  $\text{4:0}$

**6**  $\text{4}$   $\text{4:0}$   $\text{4:0}$

Hp. or kybd. sub.  $\text{4:0}$

Chm.  $\text{4:0}$

Metal Perc.  $\text{4:0}$

Vln. 1a  $\text{4:0}$

Vln. 1b  $\text{4:0}$

Vln. 2a  $\text{4:0}$

Vln. 2b  $\text{4:0}$

Vla.  $\text{4:0}$

V.C.  $\text{4:0}$

C.B.  $\text{4:0}$

**6**  $\text{4}$  **6**  $\text{4}$  **6**  $\text{4}$

( $\text{J} = \frac{1}{8}$ ) **mf** adagio  $\text{J} = 64$

Cel or kybd. sub.  $\text{4:0}$

**6**  $\text{4}$   $\text{4:0}$   $\text{4:0}$

(L.V.)  $\text{mf}$   $\text{4:0}$

Chm.  $\text{4:0}$

Metal Perc.  $\text{4:0}$

Vln. 1a  $\text{4:0}$

Vln. 1b  $\text{4:0}$

Vln. 2a  $\text{4:0}$

Vln. 2b  $\text{4:0}$

Vla.  $\text{4:0}$

V.C.  $\text{4:0}$

C.B.  $\text{4:0}$

**6**  $\text{4}$  **6**  $\text{4}$  **6**  $\text{4}$

VI. Philanthropy *con sord.*

**6**  $\text{4}$  **6**  $\text{4}$  **6**  $\text{4}$

Solo Oboe  $\text{mf}$

Solo English Horn  $\text{mf}$

**6**  $\text{4}$  **6**  $\text{4}$  **6**  $\text{4}$

*a niente*

## Score

(S.T.E.A.M. - pg. 49)

*Fl. 1 / Picc.* *Flute Solo* *mf* *439*

*Ob. 1* **6** **4** *To Oboe*

*Ob. 2 & E. Hn.* **4**

*Clar. 2* **4**

*Bsn. 2* **4**

*Opt. A. Sx. 1  
(hm. 1 dbl.)* **6** **4** *p*

*Opt. A. Sx. 2  
(hm. 3 dbl.)* **4** *p*

*Opt. T. Sx. 1  
(hm. 2 dbl.)* **4** *p*

*Opt. T. Sx. 2  
(hm. 4 dbl.)* **4** *p*

*Hn. 1* **4** *p*

*Hn. 3* **6** *p*

*Hn. 2* **4** *p*

*Hn. 4* **4** *p*

*Trpt. 1* **4**

*Trpt. 2*

*Trb. 1*

*Trb. 2*

*Tuba*

*Timp.*

*Vln. 1a* *con sord.* *pp* *439*

*Solo Flute*

*Vln. 1b* **6** *mf* *senza sord.*

*Vln. 2a* **4** *p* *senza sord.*

*Solo Oboe*

*Vln. 2b* **4** *mf* *senza sord.*

*Vla.* *Solo English Horn*

*V.C.* *mf*

**3** **4**

**3** **4**

**3** **4**

*legato senza sord.* *p* *div.*

*legato* *mp*

*legato* *mp*

*mp* *<>* *mp* *<>* *mp* *<>* *mp* *<>*

*Fl. 1 / Picc.* 433

*Fl. 2*

*Ob. 1* 3 2 *marcato*

*Ob. 2 & E. Hn.* 4 3 *mf* *marcato*

*Clar. 1* 4 4 *mf*

*Clar. 2*

*Bsn. 1*

*Bsn. 2*

*p* *cresc. poco a poco* *mf* *f* *f*

*Opt. A. Sx. 1* (hn. 1 dbl.) 3 2 *Solo* *tutti* *marcato*

*Opt. A. Sx. 2* (hn. 3 dbl.) 4 4 *mp* *dolce* *mf* *marcato*

*Opt. T. Sx. 1* (hn. 2 dbl.) 3 2 *mp* *dolce* *mf* *marcato*

*Opt. T. Sx. 2* (hn. 4 dbl.) 4 4 *mp* *dolce* *mf* *marcato*

*Hn. 1* 3 2 *mp* *dolce* *mf* *marcato*

*Hn. 3* 4 4 *mp* *dolce* *mf* *marcato*

*Hn. 2* 3 2 *mp* *dolce* *mf* *marcato*

*Hn. 4* 4 4 *mp* *dolce* *mf* *marcato*

*Trpt. 1* 3 2 *Solo-dolce* *mp* *mf* *marcato*

*Trpt. 2* 4 4 *mp* *dolce* *mf* *marcato*

*Trpt. 3*

*Trb. 1* 3 2 *mp* *mf*

*Trb. 2* 4 4 *mp* *mf*

*Tuba*

*Chm.* 433 *mp* *mf* *f* *dampen*

*Tim.* 433 *p* *mp* *f* *ff* *dampen* *f* *sus. cym.*

*Metal Perc.* 433 *large gong* *salto* *staccato*

*Vln. 1a* 3 2 *mf* *sempre stacc.* 3 4 5 6 7 *a2* 2 3

*Vln. 1b* 4 4 *mf* *sempre stacc.* 2 3 4

*Vln. 2a* 3 2 *mf* *marcato* 2 3

*Vla.* 4 4 *mf* *marcato* *salto* *sempre staccato* 2 3

*V.C.* 3 2 *mf* *marcato* *mf* *marcato*

*C.B.* 4 4 *mf* *f* *ff*

## Score

Fl. 1 / Picc. 474

Fl. 2

Ob. 1

Ob. 2 / E. Hn.

Clar. 1

Clar. 2

Bsn. 1 marcato

Bsn. 2

Opt. A. Sx. (hn. 1 dbl.) 474

Opt. A. Sx. (hn. 3 dbl.)

Opt. T. Sx. (hn. 2 dbl.)

Opt. T. Sx. (hn. 4 dbl.)

Hn. 1

Hn. 3

Hn. 2

Hn. 4

Trpt. 1

Trpt. 2

Trpt. 3

Trb. 1

Trb. 2

Tuba

Hp. or kybd. sub.

Chm.

Timpani

Metal Perc.

drums

Vln. 1a

Vln. 1b

Vln. 2a

Vla.

V.C.

C.B.