

Joel Feigin

# **Surging Seas**

Concerto for String Orchestra

for Tatiana Bykova

and the Saratov Conservatory Chamber Orchestra

*Score*

v1.521

Score

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for Tatiana Bykova  
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Joel Feigin  
2011-2012

## Allegro maestoso

( $\text{J} = \text{c.}69$ ;  $\text{J} = \text{c.}138$ )

The musical score consists of four systems of staves, each representing a different string instrument group. The first system includes Violin I (staves 1-5), the second system includes Violin II (staves 1-4), the third system includes Viola (staves 1-3), and the fourth system includes Cello and Contrabass (staves 1-2). The score is in common time and uses a treble clef for all staves.

**Violin I (Staves 1-5):**

- Measure 1: **over-bowed**, **ff feroce**.
- Measure 2: **trem.**, **Solo**, **gliss.**, **sempre ff**.
- Measure 3: **ord.**, **f marcato**.
- Measure 4: **ord.**, **f marcato**.
- Measure 5: **ord.**, **f marcato**.

**Violin II (Staves 1-4):**

- Measure 1: **over-bowed**, **ff feroce**.
- Measure 2: **trem.**, **tr**.
- Measure 3: **trem.**, **ff agitato**.
- Measure 4: **over-bowed**, **ff feroce**.

**Viola (Staves 1-3):**

- Measure 1: **over-bowed**, **ff feroce**.
- Measure 2: **over-bowed**, **ff feroce**.
- Measure 3: **over-bowed**, **ff feroce**.

**Cello and Contrabass (Staves 1-2):**

- Measure 1: **over-bowed**, **ff feroce**.
- Measure 2: **over-bowed**, **ff feroce**.

**Final Measure:**

- Measure 3: **col tutti**, **trem.**, **ffp**.
- Measure 4: **col tutti**, **trem.**, **ffp**.
- Measure 5: **col tutti**, **trem.**, **ffp**.

1

2

Vln. I 3

4

5

1

2

Vln.II 3

4

1

2

Vla. 3

1

2

Vc. 2

Cb.

10

*trem.*

1 p *sfp* *ff*

2 p *sfp* *ff*

Vln. I 3 p *sfp* *ff*

4 *p* *trem.* *ff*

5 p *sfp* *ff*

*trem.*

1 p *sfp* *ffp*

2 p *sfp* *ffp*

Vln. II 3 p *sfp* *ffp*

4 p *sfp* *ffp*

*p marcato*

1 *p marcato* *ff*

2 *p marcato* *ff*

3 *p marcato* *ff*

*p marcato*

1 *p marcato* *fp marcato*

2 *p marcato* *fp marcato*

*pizz.*

9 *p marcato* 10 11 12 *ff*

1

2

Vln. I 3

4

5

1

2

Vln.II 3

4

1

2

Vla. 3

1

2

Vc. 2

Cb.

20

*accel.*

1 *sf* *over-bowed*

2 *sf* *over-bowed*

Vln. I 3 *sf* *over-bowed*

4 *sf* *over-bowed*

5 *sf* *over-bowed*

*a tempo*  
*gliss.*

1 *fff* *fff*  
*gliss.*

2 *fff* *fff*  
*gliss.*

Vln. II 3 *fff* *fff*  
*gliss.*

4 *fff* *fff*  
*gliss.*

*trem.*

1 *sff* *over-bowed*

2 *sf* *over-bowed*

Vln. II 3 *sff* *over-bowed*

4 *sff* *over-bowed*

*gliss.*

1 *fff* *fff*  
*gliss.*

2 *fff* *fff*  
*gliss.*

Vla. 3 *fff* *fff*  
*gliss.*

4 *fff* *fff*  
*gliss.*

*marcato*

1 *f*

Vla. 2 *f*

3 *f*

*trem.*

1 *fff*

2 *fff*

3 *fff*

*marcato*

1 *p* *mp*

Vc. 2 *p* *mp*

*trem.*

1 *ff*  
*trem.*

2 *ff*  
*trem.*

*highest possible pitch*

17 *p* *mp*

18

19

20 *fff* (*wide, fast vibrato, over-bowed*)

8va trem.

1 8va trem. fff sfff p fff sfff sfff p sfff p

2 8va trem. fff sfff p fff sfff sfff p sfff p

Vln. I 3 8va trem. fff sfff p fff sfff sfff p sfff p

4 8va trem. fff sfff p fff sfff sfff p sfff p

5 8va trem. fff sfff p fff sfff sfff p sfff p

8va trem.

1 fff sfff fff 7 sfff p sfff p

2 8va trem. fff sfff fff 7 sfff p sfff p

Vln.II 3 8va trem. fff sfff fff 7 sfff p sfff p

4 8va trem. fff sfff fff 7 sfff p sfff p

8va trem.

1 fff sfff p fff 3 sempre fff 5 6 mf 7 sfff p

Vla. 2 fff sfff p fff 3 sempre fff 5 6 mf 7 sfff p

3 fff sfff p fff 3 sempre fff 5 6 mf 7 sfff p

Vc. 1

2

Cb. 21 22 23 24



30

1 8<sup>va</sup> trem.

2 8<sup>va</sup> trem.

Vln. I 3 8<sup>va</sup> trem.

4 8<sup>va</sup> trem.

5 8<sup>va</sup> trem.

1 8<sup>va</sup> trem.

2 8<sup>va</sup> trem.

Vln. II 3 8<sup>va</sup> trem.

4 8<sup>va</sup> trem.

1 trem. 5 pp

2 trem.

3 trem.

Vla. 29 30 31 32

**Largo**  
( $\text{J} = \text{c.46}$ )

1  
Vla. 2  
3  
Vc.  
Cb.

33 34 35 36

*pizz.* *Solo* *pizz.* *p*

*ppp non vibr.* *ppp non vibr.*

*ppp non vibr.*

40

**Adagio ( $\text{J} = \text{c.60}$ )**

Vln. I 1  
1  
Vla. 2  
3  
Vc.  
Cb.

37 38 39 40

*pizz.* *arco*  
*p* *(arco)*  
*p vibr.* *p vibr.*

*pizz.* *arco*  
*p* *p vibr.* *p vibr.*

*pizz.* *arco*  
*p vibr.*

*p* *p vibr.*

Vln. I 1

Solo *mesto*

Vla. 2

Vc. 2

Cb.

41      42      43      44



Vln. I 1

*pp mesto*

Vln. II 1

*Solo loco* *pp mesto*

Vla. 1

*p espress.*

Vc. 2

trem. pont. *ppp agitato*

trem. pont. *ppp agitato*

45      46      47      48

## Allegro

( $\textcircled{d}$  = c.63;  $\textcircled{d}$  = c.126)

1 (tr)  
2  
Vln. I 3  
4  
5

Vln. II 1  
2  
3  
4

Vla. 1  
2  
3

Vc. 1  
2

Cb.

53 54 55 56

60

Vln. I 3

Vln. II

Vla.

Vcl.

Cb.

57 58 59 60

1 (trb) *p* *sf ff*

2 (trb) *p* *sf ff*

Vln. I 3 (trb) *p* *sf ff*

4 *p* *ff*

5 *p* *ff*

*Solo* *f marcato*

1 *fp* *sf*

2 *fp* *sf*

Vln.II 3 *fp* *sf*

4 *fp* *sf*

*Solo* *f marcato*

1 *fp* *sf*

2 *fp* *sf*

3 *fp* *sf*

*Solo* *f marcato*

Vla. 1 *p* *sf*

Vc. 1 *p* *pont. trem.* *ff*

Cb. 1 *p* *pizz.*

2 *p* *sf*

61 *p* 62 63 *ff* 64

*Solo*

1 *f* *ffsub.* *p* *trem.*

2 *fp* *ffsub.* *p*

Vln. I 3 *fp* *ffsub.* *p*

4 *fp* *ff* *ff* *trb*

5 *ff* *ff* *trb*

1 *sf* *fp* *ff* *ffmarcato*

2 *fp* *ff* *ffmarcato*

Vln.II 3 *fp* *ff* *ffmarcato*

4 *ff* *ff* *trb*

1 *sf* *fp* *mf*

Vla. 2 *fp* *mf*

3 *fp* *mf*

Vc. 1 *ffmarcato* *#2*

2 *ffmarcato* *#2*

Cb. *ffmarcato* *#2*

70

B

trem.

*Solo*

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff possible

ff

harm.

The musical score consists of four systems of music, each with five staves. The instruments are:

- Top System:** Staff 1 (Treble clef) has a dynamic of **f**. Staff 2 (Treble clef) has a dynamic of **ff**. Staff 3 (Treble clef) has a dynamic of **fmaestoso**. Staff 4 (Treble clef) has a dynamic of **ff**. Staff 5 (Treble clef) has a dynamic of **fmaestoso**.
- Middle System:** Staff 1 (Treble clef) has a dynamic of **fmaestoso**. Staff 2 (Treble clef) has a dynamic of **fmaestoso**. Staff 3 (Treble clef) has a dynamic of **fmaestoso**. Staff 4 (Treble clef) has a dynamic of **fmaestoso**.
- Bottom System:** Staff 1 (Bass clef) has dynamics of **f**, **trem.**, **gliss.**, and **sf**. Staff 2 (Bass clef) has dynamics of **f**, **trem.**, **gliss.**, and **sf**. Staff 3 (Bass clef) has dynamics of **f**, **trem.**, **gliss.**, and **sf**.
- Bottom Bass System:** Staff 1 (Bass clef) has dynamics of **fp**, **f**, **f**, **f**, and **f**. Staff 2 (Bass clef) has dynamics of **fp**, **f**, **f**, **f**, and **f**.

Measure numbers 73, 74, 75, 76, and 77 are indicated at the bottom of the score.

80

2  
3  
Vln. I  
4  
5  
2  
3  
Vln. II  
4  
1  
2  
3  
Vla.  
Vc.  
2  
Cb.

77 78 79 80

1

2

Vln. I 3

4

5

1

2

Vln. II 3

4

1

2

Vla. 3

1

2

Vc. 2

Cb.

This musical score page contains four systems of music, each with multiple staves and specific dynamics and articulations.

- System 1:** Features five staves for Violin I (Vln. I). Measures 81-82 show tremolo and sfp dynamics. Measure 83 begins with a solo section for Vln. I 3, marked fagitato, followed by tremolo and sf dynamics. Measures 84-85 show ff dynamics.
- System 2:** Features four staves for Violin II (Vln. II). Measures 81-82 are mostly rests. Measure 83 begins with a solo section for Vln. II 3, marked fagitato, followed by sf and ff dynamics. Measures 84-85 show sf dynamics.
- System 3:** Features three staves for Viola (Vla.). Measures 81-82 show tremolo. Measure 83 begins with a solo section for Vla. 3, marked fagitato, followed by sf and ff dynamics. Measures 84-85 show ff dynamics.
- System 4:** Features two staves for Cello (Cb.). Measures 81-82 are mostly rests. Measure 83 begins with a solo section for Cb., marked fagitato, followed by sf and ff dynamics. Measures 84-85 show ff dynamics.

The score includes measure numbers 81, 82, 83, and 84 at the bottom of each system.



90

*al*      *a tempo*  
( $\text{J} = 69$ ;  $\text{J} = 138$ )

C

1  
2  
Vln. I 3  
4  
5

1  
2  
Vln. II 3  
4

1  
2  
3

1  
2  
3

1  
2

Cb.

89      90      91      92

gliss. trem.

gliss. (Do)

1 ff

2 gliss. trem. pont. > trb. gliss. fp fp fp fp

Vln. I 3 trem. pont. trb. gliss. fp fp fp fp

4 pont. trem. trb. gliss. fp fp fp fp

5 mp f

1 ff sf

2 ff sf sf sf sf sf

Vln.II 3 ff sff sf sf sf sf

4 ff sff sf sf sf sf

1 ff sf

2 pont. trem. trb. gliss. sul La fp fp sff sfp gliss. gliss.

Vla. 3 ff fp pont. trem. <fp sul La gliss. fp fp sfp gliss. gliss.

1 ff fp <fp sul La gliss. fp fp sfp gliss. gliss.

Vc. 2 ff

Cb. ff

100

*(Do)*

*Solo loco*

1 *ff* *gliss.* *sfp*

2 *gliss. trem.* *tr* *gliss.* *fp*

Vln. I 3 *gliss. trem.* *tr* *gliss.* *fp*

4 *gliss. trem.* *tr* *gliss.* *fp*

5 *gliss. trem.* *tr* *gliss.* *fp*

*sff* *(Do)* *sff* *(Do)* *sff* *(Do)* *sff* *(Do)*

*sff*

*Solo*

1 *ff*

2 *sf*

Vln.II 3 *pont. trem.* *pp*

4 *pont. trem.* *pp*

*gliss.* *gliss.* *gliss.* *gliss.*

*sff* *sff* *sff* *sff*

*f*

*Solo*

1 *ff*

2 *gliss.* *tr* *gliss.*

Vla. 3 *gliss. tr* *gliss.* *sf* *sf* *gliss.*

*ff* *f* *sf* *sf* *sff*

*ff* *ff* *ff*

Vc. 1 *gliss. tr* *gliss.* *gliss.* *Solo ord.* *ff* *p* *sf*

97 98 99 100 101 102

1

*sfp* *mp* *f*

2

Vln. I 3

4

5

*ord. staccatissimo*  
*f*  
*ord. staccatissimo*  
*f*  
*ord. staccatissimo*  
*f*  
*staccatissimo*  
*f*

1

*>p* *f*

2

Vln.II 3

4

*ord. staccatissimo*  
*f*  
*ord. staccatissimo*  
*f*  
*ord. staccatissimo*  
*f*

1

*Solo*  
*f* *sf*

2

Vla. 3

*ord. staccatissimo*  
*f*  
*ord. staccatissimo*  
*f*

1

*Solo*  
*f*

2

Vc.

*ord. staccatissimo*  
*f*

Cb.

103 104 105 106 107

*staccatissimo*  
*f*

110

Musical score for orchestra, page 26, measure 110. The score consists of eight staves:

- String Section (Measures 1-5):** Violin I (Vln. I) and Violin II (Vln. II) play eighth-note patterns. Vln. II starts with a dynamic **f**.
- Double Bass (Measures 1-5):** Playing eighth-note patterns.
- String Section (Measures 6-10):** Vln. II and Vln. I play eighth-note patterns. The dynamic **ff marcato** begins at the start of the second measure of this section.
- Double Bass (Measures 6-10):** Playing eighth-note patterns.
- String Section (Measures 11-15):** Vln. II and Vln. I play eighth-note patterns. The dynamic **ff marcato** continues.
- Double Bass (Measures 11-15):** Playing eighth-note patterns.
- Cello Section (Measures 16-20):** Playing eighth-note patterns. The dynamic **ff marcato** begins at the start of the second measure of this section.
- Bassoon (Measures 16-20):** Playing eighth-note patterns.

The score includes measure numbers 108, 109, 110, 111, and 112 at the bottom, along with dynamics **ff marcato** and **ff**.



120

1

2

Vln. I 3

4

5

1

2

Vln.II 3

4

1

2

Vla. 3

1

2

Vc. 2

Cb.

117 118 119 120

1 *fp* *sf* *ffmaestoso* *c*

2 *fp* *arco* *sf* *ffmaestoso* *c*

Vln. I 3 *fp* *sf* *ffmaestoso* *c*

4 *pizz.* *arco* *sf* *ffmaestoso* *c*

5 *fp* *sf* *ffmaestoso* *c*

trem. 1 *fp* *sf* *s* *c*

2 *fp* *sf* *s* *c*

Vln.II 3 *fp* *sf* *p* *sf* *c*

4 *espress.* *cresc.* *s* *c*

1 *arco* *f* *p* *cresc.* *espress.* *sf* *c*

Vla. 2 *f* *p* *cresc.* *espress.* *sf* *c*

3 *espress.* *cresc.* *sf* *c*

Vc. 1 *cresc.* *f* *c*

2 *cresc.* *f* *c*

Cb. 121 *cresc.* 122 *cresc.* 123 *cresc.* 124 *f*

Musical score for Surging Seas, page 30, featuring five staves of music for strings. The staves are labeled 1 through 5 on the left, corresponding to different parts of the string section. The score includes dynamic markings such as **ff maestoso**, **pizz.**, **ff**, **pizz.**, **sf**, and **pizz.**. Measure numbers 125, 126, 127, and 128 are indicated at the bottom of the page.

1 2 3 4 5

Vln. I

Vln. II

Vla.

Vc.

125 126 127 128

130

*Poco Ritenuto*  
( $\text{J} = \text{c.116}$ )

D

Vln. I 1-5  
Vln. II 1-4  
Vla. 1-3  
Vc. 1-2  
Cb.

129 130 131 132

*a tempo*  
(♩ = 69; ♪ = 138)

1  
2  
Vln. I 3  
4  
5

1  
2  
Vln. II 3  
4

1  
2  
3

1  
2

Cb.

133 134 135 136



accel.

E

1  
2  
Vln. I 3  
4  
5  
p

1  
2  
Vln. II 3  
4  
p

Vla. 1  
2  
3  
Vc. 1  
2  
p

141 142 143 144

Solo

pp ma marcato

**Allegro molto**  
( $\text{J} = \text{c.}88$ )

150

Musical score page 150 featuring five staves of music for string instruments. The top section (measures 1-149) shows five staves of Violin I (Vln. I) parts, each with a treble clef and a key signature of one sharp. Measure numbers 5, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6 are indicated above the staves. Measure 149 ends with a bassoon part. The bottom section (measures 150-152) shows parts for Vln. II, Cello (Vcl.), Double Bass (Cb.), and Bassoon. Measures 150-151 show ff marcato dynamics. Measure 152 shows sf dynamics.

1 6 ff 3

2 6 ff 3

Vln. I 3 6 ff 3

4 6 ff 3

5 6 ff 3

1 6 ff 3

2 6 ff 3

Vln. II 3 6 ff 3

4 6 ff 3

1 ff 6

2 ff 6

Vla. 3 ff 6

Vc. 1 ff 6

2 ff 6

Cb. ff 6

153 154 155 156

**F**

160

This musical score page contains five systems of music, each with multiple staves. The top system features five staves for woodwind instruments (Flute 1, Flute 2, Violin I, Violin II, and Violin III). The middle system has four staves for brass instruments (Trombone 1, Trombone 2, Trombone 3, and Trombone 4). The bottom system has two staves for brass instruments (Tuba/Bass Trombone 1 and Tuba/Bass Trombone 2). Measure 157 begins with dynamic *fff*. Measures 158-159 show sustained notes with dynamics *sff*, *sfp*, *fpp*, and *sffp*. Measure 160 starts with *sff* followed by six measures of eighth-note patterns with dynamics *fp*, *fpp*, *fp*, *fp*, *fp*, and *fp*. Measure 161 concludes with a single measure of *sff*.

**Measure 157:** *fff*

**Measure 158:** *sff*

**Measure 159:** *sfp*, *fpp*

**Measure 160:** *sff*, *fp*, *fpp*, *fp*, *fp*, *fp*

**Measure 161:** *sff*

**Measure 162:** *fff*

**Measure 163:** *fff*

**Measure 164:** *fff*

**Measure 165:** *fff*

**Measure 166:** *fff*

**Measure 167:** *fff*

**Measure 168:** *fff*

**Measure 169:** *fff*

**Measure 170:** *fff*

**Measure 171:** *fff*

**Measure 172:** *fff*

**Measure 173:** *fff*

**Measure 174:** *fff*

**Measure 175:** *fff*

**Measure 176:** *fff*

**Measure 177:** *fff*

**Measure 178:** *fff*

**Measure 179:** *fff*

**Measure 180:** *fff*

**Measure 181:** *fff*

**Measure 182:** *fff*

**Measure 183:** *fff*

**Measure 184:** *fff*

**Measure 185:** *fff*

**Measure 186:** *fff*

**Measure 187:** *fff*

**Measure 188:** *fff*

**Measure 189:** *fff*

**Measure 190:** *fff*

**Measure 191:** *fff*

**Measure 192:** *fff*

**Measure 193:** *fff*

**Measure 194:** *fff*

**Measure 195:** *fff*

**Measure 196:** *fff*

**Measure 197:** *fff*

**Measure 198:** *fff*

**Measure 199:** *fff*

**Measure 200:** *fff*

**Measure 201:** *fff*

**Measure 202:** *fff*

**Measure 203:** *fff*

**Measure 204:** *fff*

**Measure 205:** *fff*

**Measure 206:** *fff*

**Measure 207:** *fff*

**Measure 208:** *fff*

**Measure 209:** *fff*

**Measure 210:** *fff*

**Measure 211:** *fff*

**Measure 212:** *fff*

**Measure 213:** *fff*

**Measure 214:** *fff*

**Measure 215:** *fff*

**Measure 216:** *fff*

**Measure 217:** *fff*

**Measure 218:** *fff*

**Measure 219:** *fff*

**Measure 220:** *fff*

**Measure 221:** *fff*

**Measure 222:** *fff*

**Measure 223:** *fff*

**Measure 224:** *fff*

**Measure 225:** *fff*

**Measure 226:** *fff*

**Measure 227:** *fff*

**Measure 228:** *fff*

**Measure 229:** *fff*

**Measure 230:** *fff*

**Measure 231:** *fff*

**Measure 232:** *fff*

**Measure 233:** *fff*

**Measure 234:** *fff*

**Measure 235:** *fff*

**Measure 236:** *fff*

**Measure 237:** *fff*

**Measure 238:** *fff*

**Measure 239:** *fff*

**Measure 240:** *fff*

**Measure 241:** *fff*

**Measure 242:** *fff*

**Measure 243:** *fff*

**Measure 244:** *fff*

**Measure 245:** *fff*

**Measure 246:** *fff*

**Measure 247:** *fff*

**Measure 248:** *fff*

**Measure 249:** *fff*

**Measure 250:** *fff*

**Measure 251:** *fff*

**Measure 252:** *fff*

**Measure 253:** *fff*

**Measure 254:** *fff*

**Measure 255:** *fff*

**Measure 256:** *fff*

**Measure 257:** *fff*

**Measure 258:** *fff*

**Measure 259:** *fff*

**Measure 260:** *fff*

**Measure 261:** *fff*

**Measure 262:** *fff*

**Measure 263:** *fff*

**Measure 264:** *fff*

**Measure 265:** *fff*

**Measure 266:** *fff*

**Measure 267:** *fff*

**Measure 268:** *fff*

**Measure 269:** *fff*

**Measure 270:** *fff*

**Measure 271:** *fff*

**Measure 272:** *fff*

**Measure 273:** *fff*

**Measure 274:** *fff*

**Measure 275:** *fff*

**Measure 276:** *fff*

**Measure 277:** *fff*

**Measure 278:** *fff*

**Measure 279:** *fff*

**Measure 280:** *fff*

**Measure 281:** *fff*

**Measure 282:** *fff*

**Measure 283:** *fff*

**Measure 284:** *fff*

**Measure 285:** *fff*

**Measure 286:** *fff*

**Measure 287:** *fff*

**Measure 288:** *fff*

**Measure 289:** *fff*

**Measure 290:** *fff*

**Measure 291:** *fff*

**Measure 292:** *fff*

**Measure 293:** *fff*

**Measure 294:** *fff*

**Measure 295:** *fff*

**Measure 296:** *fff*

**Measure 297:** *fff*

**Measure 298:** *fff*

**Measure 299:** *fff*

**Measure 300:** *fff*

**Measure 301:** *fff*

**Measure 302:** *fff*

**Measure 303:** *fff*

**Measure 304:** *fff*

**Measure 305:** *fff*

**Measure 306:** *fff*

**Measure 307:** *fff*

**Measure 308:** *fff*

**Measure 309:** *fff*

**Measure 310:** *fff*

**Measure 311:** *fff*

**Measure 312:** *fff*

**Measure 313:** *fff*

**Measure 314:** *fff*

**Measure 315:** *fff*

**Measure 316:** *fff*

**Measure 317:** *fff*

**Measure 318:** *fff*

**Measure 319:** *fff*

**Measure 320:** *fff*

**Measure 321:** *fff*

**Measure 322:** *fff*

**Measure 323:** *fff*

**Measure 324:** *fff*

**Measure 325:** *fff*

**Measure 326:** *fff*

**Measure 327:** *fff*

**Measure 328:** *fff*

**Measure 329:** *fff*

**Measure 330:** *fff*

**Measure 331:** *fff*

**Measure 332:** *fff*

**Measure 333:** *fff*

**Measure 334:** *fff*

**Measure 335:** *fff*

**Measure 336:** *fff*

**Measure 337:** *fff*

**Measure 338:** *fff*

**Measure 339:** *fff*

**Measure 340:** *fff*

**Measure 341:** *fff*

**Measure 342:** *fff*

**Measure 343:** *fff*

**Measure 344:** *fff*

**Measure 345:** *fff*

**Measure 346:** *fff*

**Measure 347:** *fff*

**Measure 348:** *fff*

**Measure 349:** *fff*

**Measure 350:** *fff*

**Measure 351:** *fff*

**Measure 352:** *fff*

**Measure 353:** *fff*

**Measure 354:** *fff*

**Measure 355:** *fff*

**Measure 356:** *fff*

**Measure 357:** *fff*

**Measure 358:** *fff*

**Measure 359:** *fff*

**Measure 360:** *fff*

**Measure 361:** *fff*

**Measure 362:** *fff*

**Measure 363:** *fff*

**Measure 364:** *fff*

**Measure 365:** *fff*

**Measure 366:** *fff*

**Measure 367:** *fff*

**Measure 368:** *fff*

**Measure 369:** *fff*

**Measure 370:** *fff*

**Measure 371:** *fff*

**Measure 372:** *fff*

**Measure 373:** *fff*

**Measure 374:** *fff*

**Measure 375:** *fff*

**Measure 376:** *fff*

**Measure 377:** *fff*

**Measure 378:** *fff*

**Measure 379:** *fff*

**Measure 380:** *fff*

**Measure 381:** *fff*

**Measure 382:** *fff*

**Measure 383:** *fff*

**Measure 384:** *fff*

**Measure 385:** *fff*

**Measure 386:** *fff*

**Measure 387:** *fff*

**Measure 388:** *fff*

**Measure 389:** *fff*

**Measure 390:** *fff*

**Measure 391:** *fff*

**Measure 392:** *fff*

**Measure 393:** *fff*

**Measure 394:** *fff*

**Measure 395:** *fff*

**Measure 396:** *fff*

**Measure 397:** *fff*

**Measure 398:** *fff*

**Measure 399:** *fff*

**Measure 400:** *fff*

**Measure 401:** *fff*

**Measure 402:** *fff*

**Measure 403:** *fff*

**Measure 404:** *fff*

**Measure 405:** *fff*

**Measure 406:** *fff*

**Measure 407:** *fff*

**Measure 408:** *fff*

**Measure 409:** *fff*

**Measure 410:** *fff*

**Measure 411:** *fff*

**Measure 412:** *fff*

**Measure 413:** *fff*

**Measure 414:** *fff*

**Measure 415:** *fff*

**Measure 416:** *fff*

**Measure 417:** *fff*

**Measure 418:** *fff*

**Measure 419:** *fff*

**Measure 420:** *fff*

**Measure 421:** *fff*

**Measure 422:** *fff*

**Measure 423:** *fff*

**Measure 424:** *fff*

**Measure 425:** *fff*

**Measure 426:** *fff*

**Measure 427:** *fff*

**Measure 428:** *fff*

**Measure 429:** *fff*

**Measure 430:** *fff*

**Measure 431:** *fff*

**Measure 432:** *fff*

**Measure 433:** *fff*

**Measure 434:** *fff*

**Measure 435:** *fff*

**Measure 436:** *fff*

**Measure 437:** *fff*

**Measure 438:** *fff*

**Measure 439:** *fff*

**Measure 440:** *fff*

**Measure 441:** *fff*

**Measure 442:** *fff*

**Measure 443:** *fff*

**Measure 444:** *fff*

**Measure 445:** *fff*

**Measure 446:** *fff*

**Measure 447:** *fff*

**Measure 448:** *fff*

**Measure 449:** *fff*

**Measure 450:** *fff*

**Measure 451:** *fff*

**Measure 452:** *fff*

**Measure 453:** *fff*

**Measure 454:** *fff*

**Measure 455:** *fff*

**Measure 456:** *fff*

**Measure 457:** *fff*

**Measure 458:** *fff*

**Measure 459:** *fff*

**Measure 460:** *fff*

**Measure 461:** *fff*

**Measure 462:** *fff*

**Measure 463:** *fff*

**Measure 464:** *fff*

**Measure 465:** *fff*

**Measure 466:** *fff*

**Measure 467:** *fff*

**Measure 468:** *fff*

**Measure 469:** *fff*

**Measure 470:** *fff*

**Measure 471:** *fff*

**Measure 472:** *fff*

**Measure 473:** *fff*

**Measure 474:** *fff*

**Measure 475:** *fff*

**Measure 476:** *fff*

**Measure 477:** *fff*

**Measure 478:** *fff*

**Measure 479:** *fff*

**Measure 480:** *fff*

**Measure 481:** *fff*

**Measure 482:** *fff*

**Measure 483:** *fff*

**Measure 484:** *fff*

**Measure 485:** *fff*

**Measure 486:** *fff*

**Measure 487:** *fff*

**Measure 488:** *fff*

**Measure 489:** *fff*

**Measure 490:** *fff*

**Measure 491:** *fff*

**Measure 492:** *fff*

**Measure 493:** *fff*

**Measure 494:** *fff*

**Measure 495:** *fff*

**Measure 496:** *fff*

**Measure 497:** *fff*

**Measure 498:** *fff*

**Measure 499:** *fff*

**Measure 500:** *fff*

**Measure 501:** *fff*

**Measure 502:** *fff*

**Measure 503:** *fff*</

1

*fp* 6 *fp* 6 *fp* 6 *fp* 6

2

*fp* 6 *fp* 6 *fp* 6 *fp* 6

Vln. I 3

*fp* 6 *fp* 6 *fp* 6 *fp* 6

4

*fp* 6 *fp* 6 *fp* 6 *fp* 6

5

*fp* 6 *fp* 6 *fp* 6 *fp* 6

*sf*

1

*f* *sf* *sf* *sf*

2

*f* *sf* *sf* *sf*

Vln.II 3

*f* *sf* *sf* *sf*

4

*f* *sf* *sf* *sf*

1

*f* *sf* *sf* *sf*

2

*f* *sf* *sf* *sf*

Vla. 3

*f* *sf* *sf* *sf*

Musical score for Surging Seas, page 40, featuring three staves of music for Vln. I, Vln. II, and Vla. The score is divided into measures by vertical bar lines. The first section (measures 1-5) shows five staves of Vln. I with dynamic markings: **fp**, **f**, **ff**, **ff**, and **ff**. The second section (measures 6-10) shows four staves of Vln. II with dynamic markings: **sf**, **sf**, **sf**, and **sf**. The third section (measures 11-15) shows three staves of Vla. with dynamic markings: **sf**, **sf**, and **sf**. Various performance instructions are included, such as **gliss.** (glissando), **(tr)** (trill), and **ff** (fortissimo). Measure numbers 165, 166, and 168 are indicated at the bottom of the page.

170

## Largo (♩ = c.46)

180

1

Vla. 2

Vla. 3

1

Vc. 2

Vc. 3

Cb.

174

175

176

*p*

177

178

*p*

179

180

*pizz.*

181

*arco*

*p*

*espress.*

*n.*

*p*

*pizz.*

*p*

*p*

*espress.*

*n.*

*p*

*n.*

Solo molto express.

8va

#

#

1

2

Vln. I 3

4

5

1

2

Vln.II 3

4

182

183

184

ff<sup>185</sup>

f<sup>186</sup>

p<sup>187</sup>

190

2  
3  
Vln. I  
4  
5

1  
2  
3  
Vln. II

Vla. 1

Vc.  
1  
2

Cb.

188 189 190 191 192 193

*p*

*pizz.* *p* *pizz.* *p*

*Solo pizz.* *f* *Solo arco* *ppp poco vibr.* *al...non vibr.*

*(pizz.)* *p*

200

Musical score for orchestra and piano, page 44, measure 193 to 200.

**Measure 193:** Vln. I 1: Rest. Vln. II 1: Rest. Vln. II 2: Rest. Vln. II 3: Rest. Vln. II 4: Rest. Vla. 1: Rest. Vla. 2: Rest. Vla. 3: Rest. Vc. 1: Rest. Vc. 2: Rest. Cb.: Rest.

**Measure 194:** Vln. I 1: *pp*. Vln. II 1: *pp*. Vln. II 2: *pp*. Vln. II 3: *pp*. Vln. II 4: *pp*. Vla. 1: *molto p espress.* Vla. 2: *pp*. Vla. 3: *pp*. Vc. 1: *pp*. Vc. 2: *pp*. Cb.: *pp*.

**Measure 195:** Vln. I 1: Solo. Vln. II 1: Solo. Vln. II 2: *harm. pont. trem.* Vln. II 3: *harm. pont. trem.* Vln. II 4: *harm. pont. trem.* Vla. 1: *molto p espress.* Vla. 2: *pp*. Vla. 3: *pp*. Vc. 1: *pp*. Vc. 2: *pp*. Cb.: *pp*.

**Measure 196:** Vln. I 1: *pp*. Vln. II 1: *pp*. Vln. II 2: *pp*. Vln. II 3: *pp*. Vln. II 4: *pp*. Vla. 1: *molto p espress.* Vla. 2: *pp*. Vla. 3: *pp*. Vc. 1: *pp*. Vc. 2: *pp*. Cb.: *pp*.

**Measure 197:** Vln. I 1: Rest. Vln. II 1: Rest. Vln. II 2: Rest. Vln. II 3: Rest. Vln. II 4: Rest. Vla. 1: Rest. Vla. 2: Rest. Vla. 3: Rest. Vc. 1: Rest. Vc. 2: Rest. Cb.: Rest.

**Measure 198:** Vln. I 1: Rest. Vln. II 1: Rest. Vln. II 2: Rest. Vln. II 3: Rest. Vln. II 4: Rest. Vla. 1: Rest. Vla. 2: Rest. Vla. 3: Rest. Vc. 1: Rest. Vc. 2: Rest. Cb.: Rest.

**Measure 199:** Vln. I 1: Rest. Vln. II 1: Rest. Vln. II 2: Rest. Vln. II 3: Rest. Vln. II 4: Rest. Vla. 1: Rest. Vla. 2: Rest. Vla. 3: Rest. Vc. 1: Rest. Vc. 2: Rest. Cb.: Rest.

**Measure 200:** Vln. I 1: Rest. Vln. II 1: Rest. Vln. II 2: Rest. Vln. II 3: Rest. Vln. II 4: Rest. Vla. 1: Rest. Vla. 2: Rest. Vla. 3: Rest. Vc. 1: Rest. Vc. 2: Rest. Cb.: Rest.

*Piu Mosso*  
(♩ = 63-66)

1 2 3 4 5

Vln. I 1 2 3 4 5

Vln. II 1 2 3 4

Vla. 1 2 3

Vc. 1 2

Cb.

201 202 203 204 205 206

210

*Solo sf*

*f molto passionato*

*Solo*

*molto passionato*

*f sfp*

*pont. trem.*

*pp*

*pont. trem.*

*Vln. II*

*pp*

*pont. trem.*

*pp*

*pont. trem.*

*Vla.*

*Solo*

*sf*

*f molto passionato*

*pont. trem.*

*pp < f > p < > pp < > p < > n.*

*Vc.*

*pont. trem.*

*pp < f > p < > pp < > p < >*

*pont. trem.*

*pp < f > p < > pp < > p < >*

*Cb.*

(trb) ~~~~~

207 208 209 210 211 212

*n.*

1 *sff* *pont. trem.*

2 *pp*

Vln. I 3 *pont. trem.*

4 *pp*

5 *fsub.* *pp*

1 *f*

2 *f*

Vln. II 3 *pont. trem.*

4 *pp*

1 *pont. trem.*

2 *pp subito*

3 *pp subito*

1 *ff* *molto passionato*

2 *f* *n.*

3 *f* *n.*

4 *f* *pp*

*Solo col Vln. I, Vlc. I*

1 *ff* *molto passionato*

2 *pp*

3 *pont. trem.*

1 *f* *molto passionato*

2 *pp subito*

3 *pp subito*

1 *f* *ff*

2 *f* *n.*

3 *f* *n.*

4 *f* *pp*

*Solo*

1 *f* *molto passionato*

2 *pont. trem.*

1 *ff*

2 *pp subito*

3 *ff* *molto passionato*

4 *ff* *molto passionato*

5 *sff*

6 *f*

7 *f* *n.*

8 *f* *n.*

9 *f* *n.*

10 *f* *n.*

11 *f* *n.*

12 *f* *n.*

13 *f* *n.*

14 *f* *n.*

15 *f* *n.*

16 *f* *n.*

17 *f* *n.*

18 *f* *n.*

19 *f* *n.*

20 *f* *n.*

21 *f* *n.*

22 *f* *n.*

23 *f* *n.*

24 *f* *n.*

25 *f* *n.*

26 *f* *n.*

27 *f* *n.*

28 *f* *n.*

29 *f* *n.*

30 *f* *n.*

31 *f* *n.*

32 *f* *n.*

33 *f* *n.*

34 *f* *n.*

35 *f* *n.*

36 *f* *n.*

37 *f* *n.*

38 *f* *n.*

39 *f* *n.*

40 *f* *n.*

41 *f* *n.*

42 *f* *n.*

43 *f* *n.*

44 *f* *n.*

45 *f* *n.*

46 *f* *n.*

47 *f* *n.*

48 *f* *n.*

49 *f* *n.*

50 *f* *n.*

51 *f* *n.*

52 *f* *n.*

53 *f* *n.*

54 *f* *n.*

55 *f* *n.*

56 *f* *n.*

57 *f* *n.*

58 *f* *n.*

59 *f* *n.*

60 *f* *n.*

61 *f* *n.*

62 *f* *n.*

63 *f* *n.*

64 *f* *n.*

65 *f* *n.*

66 *f* *n.*

67 *f* *n.*

68 *f* *n.*

69 *f* *n.*

70 *f* *n.*

71 *f* *n.*

72 *f* *n.*

73 *f* *n.*

74 *f* *n.*

75 *f* *n.*

76 *f* *n.*

77 *f* *n.*

78 *f* *n.*

79 *f* *n.*

80 *f* *n.*

81 *f* *n.*

82 *f* *n.*

83 *f* *n.*

84 *f* *n.*

85 *f* *n.*

86 *f* *n.*

87 *f* *n.*

88 *f* *n.*

89 *f* *n.*

90 *f* *n.*

91 *f* *n.*

92 *f* *n.*

93 *f* *n.*

94 *f* *n.*

95 *f* *n.*

96 *f* *n.*

97 *f* *n.*

98 *f* *n.*

99 *f* *n.*

100 *f* *n.*

101 *f* *n.*

102 *f* *n.*

103 *f* *n.*

104 *f* *n.*

105 *f* *n.*

106 *f* *n.*

107 *f* *n.*

108 *f* *n.*

109 *f* *n.*

110 *f* *n.*

111 *f* *n.*

112 *f* *n.*

113 *f* *n.*

114 *f* *n.*

115 *f* *n.*

116 *f* *n.*

117 *f* *n.*

118 *f* *n.*

119 *f* *n.*

120 *f* *n.*

121 *f* *n.*

122 *f* *n.*

123 *f* *n.*

124 *f* *n.*

125 *f* *n.*

126 *f* *n.*

127 *f* *n.*

128 *f* *n.*

129 *f* *n.*

130 *f* *n.*

131 *f* *n.*

132 *f* *n.*

133 *f* *n.*

134 *f* *n.*

135 *f* *n.*

136 *f* *n.*

137 *f* *n.*

138 *f* *n.*

139 *f* *n.*

140 *f* *n.*

141 *f* *n.*

142 *f* *n.*

143 *f* *n.*

144 *f* *n.*

145 *f* *n.*

146 *f* *n.*

147 *f* *n.*

148 *f* *n.*

149 *f* *n.*

150 *f* *n.*

151 *f* *n.*

152 *f* *n.*

153 *f* *n.*

154 *f* *n.*

155 *f* *n.*

156 *f* *n.*

157 *f* *n.*

158 *f* *n.*

159 *f* *n.*

160 *f* *n.*

161 *f* *n.*

162 *f* *n.*

163 *f* *n.*

164 *f* *n.*

165 *f* *n.*

166 *f* *n.*

167 *f* *n.*

168 *f* *n.*

169 *f* *n.*

170 *f* *n.*

171 *f* *n.*

172 *f* *n.*

173 *f* *n.*

174 *f* *n.*

175 *f* *n.*

176 *f* *n.*

177 *f* *n.*

178 *f* *n.*

179 *f* *n.*

180 *f* *n.*

181 *f* *n.*

182 *f* *n.*

183 *f* *n.*

184 *f* *n.*

185 *f* *n.*

186 *f* *n.*

187 *f* *n.*

188 *f* *n.*

189 *f* *n.*

190 *f* *n.*

191 *f* *n.*

192 *f* *n.*

193 *f* *n.*

194 *f* *n.*

195 *f* *n.*

196 *f* *n.*

197 *f* *n.*

198 *f* *n.*

199 *f* *n.*

200 *f* *n.*

201 *f* *n.*

202 *f* *n.*

203 *f* *n.*

204 *f* *n.*

205 *f* *n.*

206 *f* *n.*

207 *f* *n.*

208 *f* *n.*

209 *f* *n.*

210 *f* *n.*

211 *f* *n.*

212 *f* *n.*

213 *f* *n.*

214 *f* *n.*

215 *f* *n.*

216 *f* *n.*

217 *f* *n.*

218 *f* *n.*

220

Vln. I 1

3

Vln. II

4

trem. ord.

pp

Solo  
pizz.  
p

Vla. 2

pp

trem. ord.

pp

trem. ord.

pp

Vc. 1

Vc. 2

p

trem. ord.

pp

Cb.

219 220 221 222 223

*a tempo*  
(♩ = 126-132)

*Solo pizz.*

*trem. ord.*

*arco sf*

*f*

*fff*

*Vln. I*

*solo pizz.*

*arco*

*arco sf*

*f*

*fff*

*Vln. II*

*trem. ord.*

*arco*

*sf*

*fff sempre*

*Vla.*

*fff sempre*

*fff sempre*

*Vc.*

*arco b*

*f*

*fff sempre*

*arco sf*

*f*

*fff sempre*

*Cb.*

*fff sempre*

224      n.      225      226      227

*\*) All instruments are un-coordinated  
except: Vln I 1, 2, 3 play together, following Vln I, 1  
Vla 1, 2, 3 play together, following Vla 1  
Vcl 1, 2 and Double Bass play together, following Vcl 1*

*on their long **fff** notes, the Violas, Cellos, and Bass should retake the bar as often as needed, ad libitum, to create a continuous dynamic.*

1 2 3 4 5

Vln. I

1 2 3 4 5

Vln. II

1 2 3 4

Vla. 1 2 3

Vc. 1 2

Cb. 229

The musical score page contains five systems of music. The first system features five staves for Violin I (labeled 1-5) in treble clef. The second system features five staves for Violin II (labeled 1-5) in treble clef. The third system features three staves for Cello (labeled 1-3) in bass clef. The fourth system features two staves for Double Bass (labeled 1-2) in bass clef. The fifth system features one staff for Bassoon (labeled Cb.) in bass clef. Measure numbers 5, 6, and 7 are indicated above the staves. Dynamic markings include **f** (fortissimo), **cresc.** (crescendo), **trem.** (tremolo), and **fff** (fortississimo).



**Largo**  
( $\text{J} = \text{c.}50\text{--}52$ )

**Vln. I**

1, 2, 3, 4

**Vln. II**

1, 2, 3, 4

**Vla.**

1, 2, 3

**Vc.**

1, 2

**Cb.**

234 235 236 237 238

*pont. trem.* *pp* *pont. trem.* *rit.* **Largo**  
( $\text{J} = \text{c.}50\text{--}52$ )

*pp* *pont. trem.*

*pp*

*ppp*

*ppp*

*pont. trem.*

*pp*

*pont. trem.*

*pont. trem.*

*pp*

*pont. trem.*

*pp*

*pont. trem.*

*ord.*

*pp*

*pont. trem.*

*ord.*

*pont. trem.*

*pp*

*ord.*

*molto p*

*ord.*

*molto p*

*ord.*

*molto p*

*ord.*

*p*

*ord.*

*p*

240

1  
Vla. 2  
Vla. 3  
Vc.  
Cb.

*molto p*  
*ord.*

*molto p*

*molto p*

*n.*

*ppp non vibr.*

*pp non vibr.*

*pp non vibr.*

*ppp non vibr.*

*Solo non vibr.*

*pp*

*p*

*pp*

*p*

*p molto espress.*

*al piu vibr.*

*al molto vibr.*

*gliss.*

*f*

*ppp non vibr.*

*ppp non vibr.*

239 240 241 242 243

250

*un poco piu mosso*  
(♩ = c.56)

Vln. I 1  
Vla. 1  
Vla. 2  
Vla. 3  
Vc. 2  
Cb.

*Solo 8va*  
*molto espress.*

*f*

*p*

*n.*

*pp misterioso*

*pp misterioso*

*pp misterioso*

*pp misterioso*

*pp misterioso*

*Solo*

*p*

*pp*

*n.*

244 245 246 247 248 249 250 251

*accel.*

Musical score for orchestra, page 11, measures 252-257.

The score consists of six staves:

- Vln. I**: Three staves (1, 2, 3) in treble clef. Staff 1 starts with a rest. Staff 2 has a dynamic **mfp** followed by **cresc.**. Staff 3 has a dynamic **mfp** followed by **cresc.**.
- Vln. II**: Three staves (1, 2, 3) in bass clef. Staff 1 starts with a rest. Dynamics: **pp misterioso**, **mf**, **p cresc.**. Staff 2 dynamics: **pp misterioso**, **mf**, **p cresc.**. Staff 3 dynamics: **pp misterioso**, **mf**, **p cresc.**.
- Vla.**: Three staves (1, 2, 3) in bass clef. Staff 1 dynamics: **pp**, **n.**. Staff 2 dynamics: **pp**, **mf**, **n.**. Staff 3 dynamics: **pp**, **mf**, **n.**.
- Vc.**: Two staves (1, 2) in bass clef. Staff 1 dynamics: **pp misterioso**. Staff 2 dynamics: **pp cresc.**.

Measure numbers at the bottom: 252, 253, 254, 255, 256, 257.

260

1 2 3 4 5

Vln. I

Vln.II

Vla.

Vc.

Cb.

258 259 260 261

**Allegro**  
 $(\text{J} = \text{c.}63; \text{J} = \text{c.}126)$

1 2 3 4 5

Vln. I 3

Vln. II

Vla.

Vc.

Cb.

262 263 264 265

Musical score for orchestra, page 58, measures 266-269.

The score consists of six systems of staves:

- Top System:** Five staves for Violin I (Vln. I) numbered 1 through 5. Measures 266-267 show sustained notes with dynamics *sf*. Measures 268-269 show eighth-note patterns with dynamics *ff*.
- Second System:** One staff for Violin II (Vln. II) numbered 1. Measures 266-267 show sustained notes with dynamics *sf*. Measures 268-269 show eighth-note patterns with dynamics *ff*.
- Third System:** Three staves for Cello (Vcl.) numbered 1 through 3. Measures 266-267 show sustained notes with dynamics *fp cresc.*. Measures 268-269 show eighth-note patterns with dynamics *ff*.
- Fourth System:** Two staves for Double Bass (Vcl.) numbered 1 through 2. Measures 266-267 show sustained notes with dynamics *fp cresc.*. Measures 268-269 show eighth-note patterns with dynamics *ff*.

Dynamics and performance instructions include:

- sf* (Sforzando)
- ff* (Forte)
- fp cresc.* (Fortissimo crescendo)
- tr* (Trill)
- tr#* (Trill with sharp)
- trd* (Trill with flat)
- tr~* (Trill with a wavy line)
- 3* (A bracket indicating three groups of notes)

Measure numbers at the bottom of the page: 266, 267, 268, 269.

270

*Solo*

1 *ff* 5 *sempr ff* 6 *ten.* 6 *gliss.* *trem.*

2 *ff* 5 *sfp* *sfp* *trem.*

Vln. I 3 *ff* 5 *sfp* *sfp* *ff sf*

4 *ff* 5 *sfp* *sfp* *ff sf*

5 *ff* 5 *sfp* *sfp* *ff sf*

1 (tr) ~ 5 *sff* *p sub.* *trem.* *sff* *ff sf*

2 (tr) ~ 5 *sff* *p sub.* *trem.* *sff* *ff sf*

Vln. II 3 (tr) ~ 5 *sff* *p sub.* *trem.* *sff* *ff sf*

4 (tr) ~ 5 *sff* *p sub.* *trem.* *sff* *ff sf*

1 (tr) ~ 5 *sff* *p sub.* *trem.* *sff* *ff*

Vla. 2 *trem.* *p* *sff* *ff*

3 *trem.* *p* *sf* *ff*

Vc. 1 *p* *sf* *ff*

2 *p* *sf* *ff*

Cb. *ff* *arc*

*accel.*

*Tempo I*  
( $\text{J} = 69$ ;  $\text{J} = 138$ )  
*trem.*

**G**

Musical score for orchestra and brass section, page 60. The score is divided into three main sections: Vln. I (Violin I), Vln. II (Violin II), Vla. (Viola), Vc. (Cello), and Cb. (Double Bass). The score consists of six systems of music, each with five staves. The instrumentation includes two violins (Vln. I and Vln. II), two cellos (Vla. and Vc.), and one double bass (Cb.). The score features dynamic markings such as *sf*, *ff*, *p*, and *trem.*. The first system shows *sf* and *trem.* markings. The second system shows *f* and *trem.* markings. The third system shows *ff* and *trem.* markings. The fourth system shows *ff* and *trem.* markings. The fifth system shows *ff* and *trem.* markings. The sixth system shows *ff* and *trem.* markings. The score concludes with a final dynamic of *ff*.

1 2 Vln. I 3 4 5

1 2 Vln. II 3 4

1 2 3 4 Vla. 5

1 2 3 Vc. 4

1 2 Cb.

274 275 276 277 278 279

280

H.

1 2 3 4 5

Vln. I

Vln. II

Vla.

Vc.

Cb.

280 281 282 283 284 285



1

trem.

ff-mf

trem.

Vln. I 3 trem.

ff-mf

trem.

Vln. II 1 trem.

sff ff-mf

trem.

pont. trem.

Vln. II 2 sff ff-mf

trem.

pont. trem.

Vln. II 3 sff ff

trem.

pont. trem.

Vln. II 4 sff ff

trem.

pont. trem.

Vla. 1 sff ff-mf

sff

Vla. 2 sff ff

sff ff

Vla. 3 sff ff

sff ff

Vc. 1 sff ff sf ff

pizz.

Vc. 2 sff ff sf ff

pizz.

Cb. 1 sff

292 293 294 295

*Solo*

1

2

3

Vln. I 4

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Piu Mosso

*Tin IVOS*  
( $\downarrow = 152$ )

300

1

Musical score for strings (Vln. I, Vln. II, Vla., Vc.) showing parts for strings. The score includes dynamics (f, p, sf, sff), articulations (staccato dots), and performance instructions (Solo, arco). Measure numbers 300, 301, 302, and 303 are indicated at the bottom.

(J = 144)

1

*f* *sf*

2

Vln. I 3

4

5

*staccatissimo*

*f*

*ord. staccatissimo*

*f*

*ord. staccatissimo*

*f*

*staccatissimo*

*f*

1

*sf*

2

Vln.II 3

4

*f*

*ord. staccatissimo*

*f*

*staccatissimo*

*f*

*staccatissimo*

*f*

*Solo*

1

*f*

2

3

Vla. 1

*f*

2

3

Vc. 1

*f*

2

*sf*

*f*

*arco*

310

1 2 Vln. I 3 4 5

1 2 Vln. II 3 4

1 2 Vla. 2 3

1 2 Vc.

308 309 310 311

1

2

Vln. I 3

4

5

(trb) 1

2

Vln.II 3

4

1

2

3

4

Vla. 1

2

3

Vc. 1

2

Cb.

312

313

314

315





*meno mosso*  
(♩ = 116)

330

330

**Vln. I**

**Vln. II**

**Vla.**

**Vc.**

**Cb.**

1

2

Vln. I 3

4

5

1

2

Vln.II 3

4

1

2

Vla. 3

1

2

Vc. 2

1

2

Cb.

334

335

336

337

340

*Solo*

Vln. I 1-5

Vln. II 1-4

Vla. 1-3

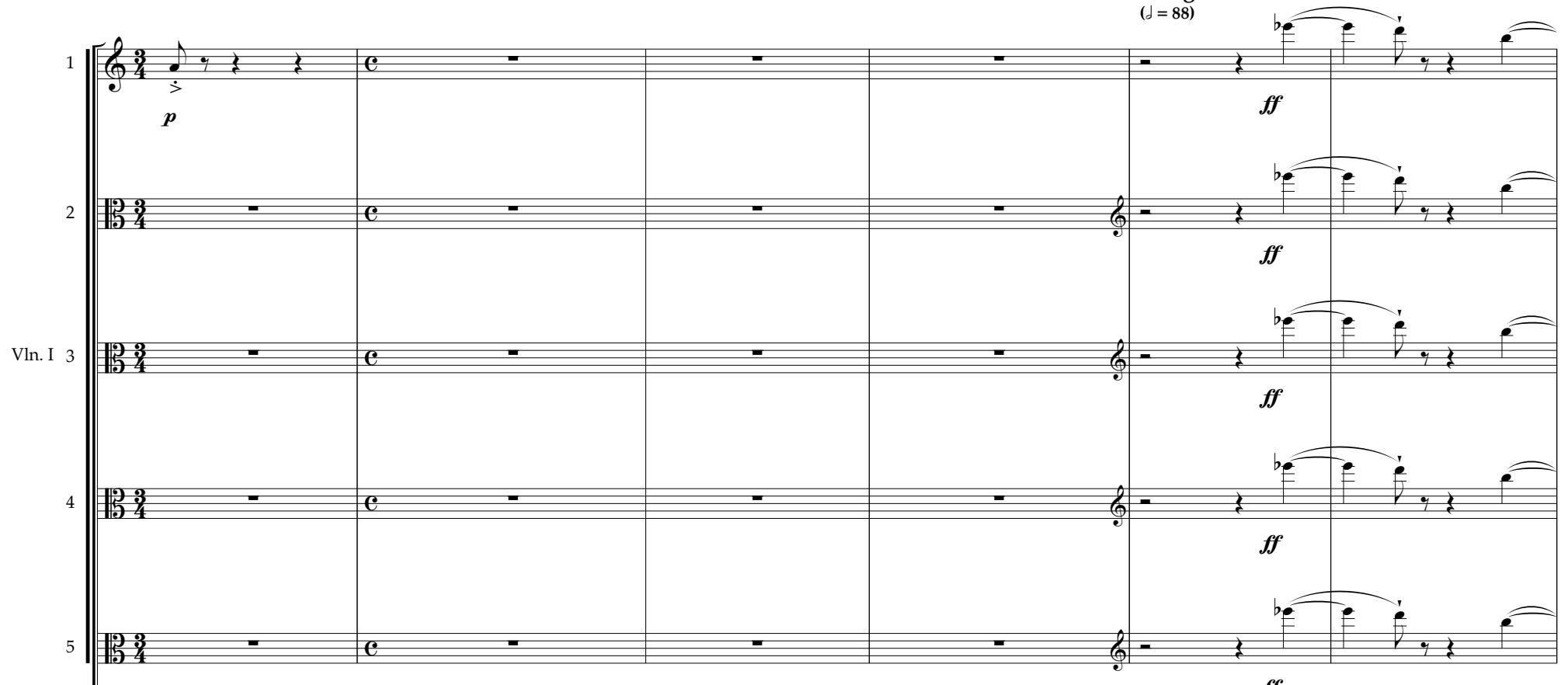
Vc. 1-2

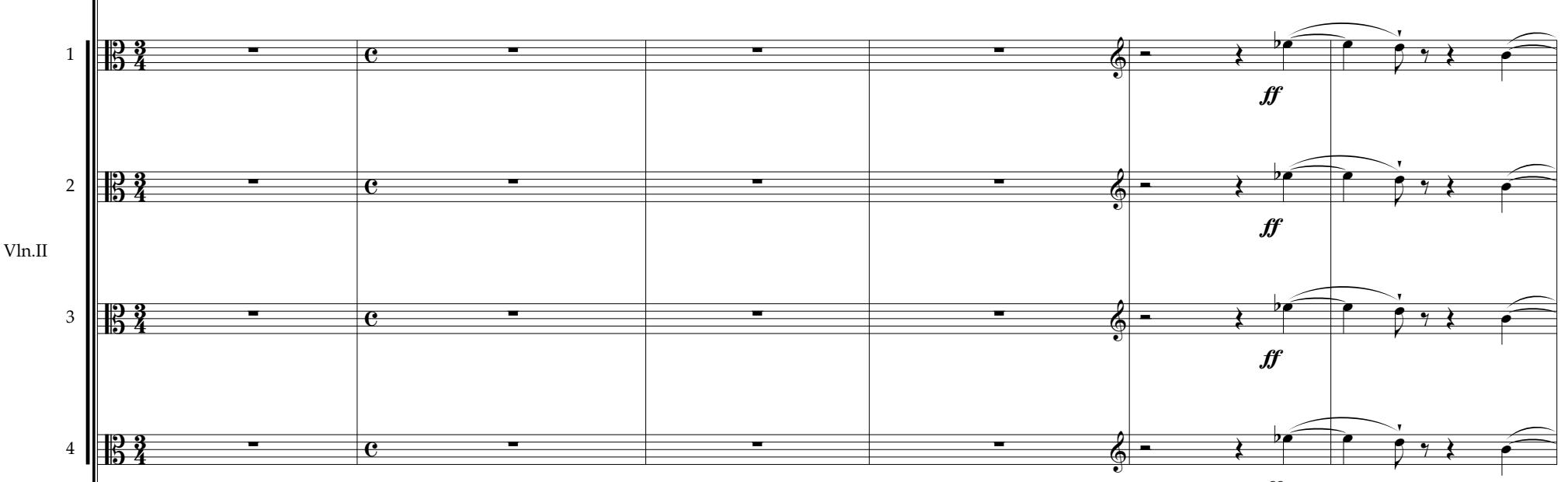
Cb.

338 339 340 341 342 343

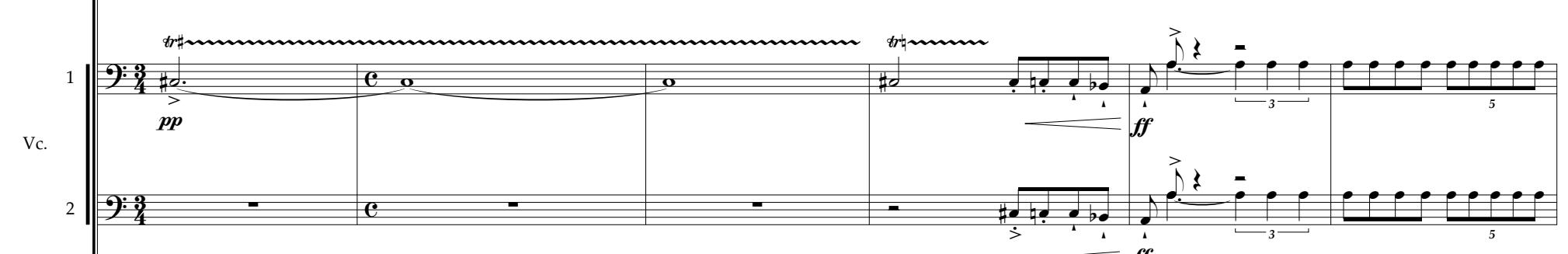
*accel.***Allegro molto**

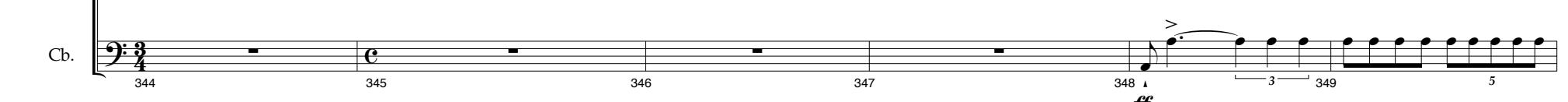
(♩ = 88)

1 |  ***ff***

1 |  ***ff***

Vln.II |  ***pp***

Vc. |  ***pp*** ***ff***

Cb. |  ***ff***

350

I

Vln. I 1, 2, 3, 4, 5: *fp*

Vln. II 1, 2, 3, 4: *fp*, *sff*

Vla. 1, 2, 3: *ff*, *sfp*, *sfp*, *sfp*, *sfp*, *sfp*

Vc. 1, 2: *fp*, *fp*, *fp*, *fp*

Cb.: *fp*

360

1 (tr)  
2 (tr)  
3 Vln. I (tr)  
4 (tr)  
5 (tr)

1 fagitato sf 6  
2 fagitato sf 6  
3 fagitato sf 6  
4 fagitato sf 6

1 pizz. arco ff fp fp fp fp  
2 pizz. arco ff fp fp fp fp  
3 pizz. arco ff fp fp fp fp  
4 pizz. arco ff fp fp fp fp

1 fagitato 6 fp fp fp fp  
2 fagitato 6 fp fp fp fp  
3 fagitato 6 fp fp fp fp

1 356 357 358 359 360 361 362 363 364 365  
2 356 357 358 359 360 361 362 363 364 365  
3 356 357 358 359 360 361 362 363 364 365

Musical score for Surging Seas, page 76, featuring five staves of music:

- Vln. I (Violin I):** Staves 1 through 5. Measure 362: *sfp*. Measure 363: *sfp*. Measure 364: *sfp*. Measure 365: *ff*. Measures 366-367: *ff-f ff*.
- Vln. II (Violin II):** Staves 1 through 4. Measure 362: *fp*. Measure 363: *fp*. Measure 364: *fp*. Measure 365: *ff*. Measures 366-367: *ff-f ff*.
- Vla. (Cello):** Staves 1 through 3. Measure 362: *fp*. Measure 363: *fp*. Measure 364: *fp*. Measure 365: *ff*. Measures 366-367: *ff*.
- Vc. (Double Bass):** Staves 1 and 2. Measures 362-365: Rests. Measures 366-367: *ff-f ff*.
- Cb. (Double Bass):** Staff 3. Measures 362-365: Rests. Measures 366-367: *ff*.

Measure numbers 362, 363, 364, 365, 366, and 367 are indicated at the bottom of each staff.

370

1 (trb) ~ ~ trem. over-bowed > trb sfff Solo trem. gliss.

2 (trb) ~ ~ trem. over-bowed > trb sfff trem. over-bowed > trb sfff

Vln. I 3 (trb) ~ ~ trem. over-bowed > trb sfff trem. over-bowed > trb sfff

4 (trb) ~ ~ trem. over-bowed > trb sfff trem. over-bowed > trb sfff

5 (trb) ~ ~ trem. over-bowed > trb sfff trem. over-bowed > trb sfff

1 (trb) ~ ~ trem. over-bowed trb trem. over-bowed trb trem. over-bowed trb trem. over-bowed trb Solo trem. gliss.

2 (trb) ~ ~ trem. over-bowed trb trem. over-bowed trb trem. over-bowed trb trem. over-bowed trb trem. over-bowed trb

Vln. II 3 (trb) ~ ~ trem. over-bowed trb trem. over-bowed trb trem. over-bowed trb trem. over-bowed trb trem. over-bowed trb

4 (trb) ~ ~ trem. over-bowed trb trem. over-bowed trb trem. over-bowed trb trem. over-bowed trb trem. over-bowed trb

1 (trb) ~ ~ trem. over-bowed > trb sfff Solo trem. gliss.

2 (trb) ~ ~ trem. over-bowed > trb sfff trem. over-bowed > trb sfff trem. over-bowed > trb sfff trem. over-bowed > trb sfff

3 (trb) ~ ~ trem. over-bowed > trb sfff trem. over-bowed > trb sfff trem. over-bowed > trb sfff trem. over-bowed > trb sfff

Vla. 1 (trb) ~ ~ trem. over-bowed > trb sfff Solo trem. gliss.

2 (trb) ~ ~ trem. over-bowed > trb sfff trem. over-bowed > trb sfff trem. over-bowed > trb sfff trem. over-bowed > trb sfff

3 (trb) ~ ~ trem. over-bowed > trb sfff trem. over-bowed > trb sfff trem. over-bowed > trb sfff trem. over-bowed > trb sfff

Vc. 1 (trb) ~ ~ trem. over-bowed > trb sfff Solo trem. gliss.

2 (trb) ~ ~ trem. over-bowed > trb sfff trem. over-bowed > trb sfff trem. over-bowed > trb sfff trem. over-bowed > trb sfff

Cb. (trb) ~ ~ trem. over-bowed > trb sfff trem. harm. at pitch > ff poss. Solo trem. gliss.

368 f 369 fff 370 fff 371 ff poss. 372 trem. harm. at pitch 373 fff







410

This section shows three staves. Vln. I (two staves) has sustained notes with grace marks. Vc. (two staves) has sustained notes with tremolo markings. Cb. has sustained notes with grace marks. Measure 410 starts with a fermata over the first note of each staff. Measures 409 and 411 show sustained notes with grace marks.

Vln. I  
Vc.  
Cb.

406 407 408 409 410 411

This section shows four staves. Vln. I (two staves) has dynamics (pp, ff, p). Vln. II (two staves) has dynamics (ff) and performance instructions (Solo pizz., arco). Vc. 1 has dynamics (f) and performance instructions (Solo pizz.). Cb. has dynamics (p, pp).

Vln. I  
Vln. II  
Vc. 1  
Cb.

412 413 414 415 416 417

420

*rit.*

**Vln. I**

1 2 3 5

**Vln. II**

1 2

**Vla.** 3

**Vc.** 1 2

**Cb.**

418 419 420 421 422 423

*pp non vibr.*

*Solo*

*p*

*pp non vibr.*

*trem.*

*p*

*p*

*ff*

*pont. arco*

*pp*

*pont. trill*

*pp*

*pont. trill*

*pp*

**Adagio ( $\text{J} = \text{c.60}$ )**

*un poco meno mosso*  
( $\text{J} = 58$ )

*Solo* J

**Vln. I**

1  
2  
3  
*p poco vibr.*  
*Solo*  
*p poco vibr.*  
4  
*p poco vibr.*  
5  
*Solo*  
*p poco vibr.*

**Vln.II**

1  
2  
*Solo* p  
*arco Solo* p

**Vla.**

1  
2  
3

**Vc.**

1  
2  
*(tr)* ~~~~~ ord.  
*(tr)* ~~~~~ p  
*ord.* p

**Cb.**

1  
2  
*(tr)* ~~~~~ ord.  
*(tr)* ~~~~~ p

424      425      426      427      428      429

**p**



440

*Solo*

1 2 3 4 5

Vln. I

1 2 3 4 5

Vln. II

1 2 3

Vla.

1 2 3

Vc.

1 2

Cb.

436 437 438 439 440 441

*molto espress.*

1

2

Vln. I

3

4

5

1

2

Vln. II

3

4

1

2

Vla.

3

442

443

444

445

446

447

