

Lars Graugaard:

Unto These Yellow Sands

**concerto for 2 oboes, 2 horns and string orchestra
duration app. 11 minutes**

2 oboes
2 french horns
Vln. 1a, Vln. 1b, Vln. 1c, Vln. 1d
Vln. 2a, Vln. 2b, Vln. 2c
Vla. a, Vla. b
Vcl. a, Vcl. b
Cb

French horn and double bass are in their usual transposition

The strings should have at least two players to each part

parts available through graugaard-music.dk

Unto These Yellow Sands

concerto for 2 oboes, 2 horns and string orchestra

Lars Graugaard
composed 2000

Floating, ♩ = 84

The score is for a concerto for 2 oboes, 2 horns, and string orchestra. The tempo is marked "Floating" with a quarter note equal to 84 beats per minute. The music is in 4/4 time. The string section includes Violin 1a, Violin 1b, Violin 1c, Violin 1d, Violin 2a, Violin 2b, Violin 2c, Viola a, Viola b, Cello a, Cello b, and Contrabass. The woodwind section includes Oboe 1, Oboe 2, Horn in F1, and Horn in F2. The score features various dynamics such as *ppp*, *pp*, *p*, *mp*, *mf*, and *ff*. The string parts include triplets and *sul pont.* markings. The woodwinds are mostly silent in this section.

Unto These Yellow Sands
page 3

This page of the musical score includes the following parts and performance instructions:

- Woodwinds:** Ob. 1, Ob. 2, Hn. 1, Hn. 2. These parts are currently silent (marked with rests).
- Violins:**
 - Vln. 1a: Single notes with a 4-measure phrase.
 - Vln. 1b: Fast sixteenth-note passages with a tremolo effect.
 - Vln. 1c: Triplet patterns.
 - Vln. 1d: Chords with tremolo.
 - Vln. 2a: Tremolo, starting with a 4-measure phrase marked *ppp*.
 - Vln. 2b: Fast sixteenth-note passages marked *ppp*.
 - Vln. 2c: Triplet patterns marked *ppp*.
- Violas:**
 - Vla. a: Fast sixteenth-note passages.
 - Vla. b: Fast sixteenth-note passages.
- Violoncellos:**
 - Vlc. a: Long notes marked *ppp* and *mf*.
 - Vlc. b: Long notes marked *ppp* and *mf*.
- Contrabass:** Cb., marked *ff*, *p*, and *ff*.

Unto These Yellow Sands
page 4

Ob. 1
Ob. 2
Hn. 1
Hn. 2
Vln. 1a
Vln. 1b
Vln. 1c
Vln. 1d
Vln. 2a
Vln. 2b
Vln. 2c
Vla. a
Vla. b
Vlc. a
Vlc. b
Cb.

7
7
7
7
8

p
ppp
ppp
ppp
mp
mp
mp
pp
pp
pp
pp
f
f
pp
ff

sul pont.
sul pont.

3 3 3 3
3 3 3 3
3 3 3 3
3 3 3 3
3 3 3 3
3 3 3 3

Unto These Yellow Sands
page 5

This musical score page contains the following parts and markings:

- Ob. 1:** Starts at measure 10 with a *pp* dynamic, transitioning to *mp* in the second measure.
- Ob. 2:** Remains silent throughout the page.
- Hn. 1 & Hn. 2:** Both horns are silent throughout the page.
- Vln. 1a:** Starts at measure 10 with a *mp* dynamic.
- Vln. 1b, 1c, 1d:** Violin I parts featuring triplets and *mp* dynamics.
- Vln. 2a, 2b, 2c:** Violin II parts with *ppp* and *mp* dynamics, including triplet markings.
- Vla. a & b:** Viola parts featuring sixteenth-note patterns with dynamic markings of *ppp* and *mp*.
- Vlc. a & b:** Cello parts, both silent throughout the page.
- Cb.:** Contrabass part, silent throughout the page.

Unto These Yellow Sands
page 6

Ob. 1
Ob. 2
Hn. 1
Hn. 2
Vln. 1a
Vln. 1b
Vln. 1c
Vln. 1d
Vln. 2a
Vln. 2b
Vln. 2c
Vla. a
Vla. b
Vlc. a
Vlc. b
Cb.

14

ff *f*

ff *f*

ff *f*

ff *f*

ff *f*

ff *f*

ff *f*

pppp *ff*

pppp *ff*

pppp *ff*

pppp *ff*

pp *ff*

ord.
pppp

ord.
pppp

ord.
pppp

ord.
pppp

8

Unto These Yellow Sands
page 7

Ob. 1
Ob. 2
Hn. 1
Hn. 2
Vln. 1a
Vln. 1b
Vln. 1c
Vln. 1d
Vln. 2a
Vln. 2b
Vln. 2c
Vla. a
Vla. b
Vlc. a
Vlc. b
Cb.

18

mp *f*

mp *f*

p *mf* *p*

mp *f*

mp *f*

mp *f*

pp *ff*

8

6

6

6

6

Unto These Yellow Sands
page 8

This page of the musical score includes the following parts and markings:

- Ob. 1 & 2:** Oboe parts with melodic lines starting at measure 22.
- Hn. 1 & 2:** Horn parts, mostly silent on this page.
- Vln. 1a-d:** Violin I parts with dynamic markings of *mf* and *p*, and hairpins indicating crescendos and decrescendos.
- Vln. 2a-c:** Violin II parts with sustained notes and dynamic markings.
- Vla. a & b:** Viola parts with *tr* (trills) and *f* (forte) markings.
- Vlc. a & b:** Violoncello parts with *f* (forte) markings.
- Cb.:** Contrabass part, mostly silent.

Unto These Yellow Sands
page 9

Ob. 1
Ob. 2
Hn. 1
Hn. 2
Vln. 1a
Vln. 1b
Vln. 1c
Vln. 1d
Vln. 2a
Vln. 2b
Vln. 2c
Vla. a
Vla. b
Vlc. a
Vlc. b
Cb.

26

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

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

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

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

pp *f* *p* *ppp*

pp *f* *p* *ppp*

pp *f* *p* *ppp*

pp *f* *p* *ppp*

p *ppp*

Unto These Yellow Sands
page 10

Ob. 1
Ob. 2
Hn. 1
Hn. 2

Measures 31-33 of the score for Oboe and Horn parts. The Oboe parts (Ob. 1 and Ob. 2) feature a melodic line starting at measure 31 with a dynamic of *p*, moving to *mf* by measure 32. The Horn parts (Hn. 1 and Hn. 2) have a more complex texture, with Hn. 1 starting at *ppp* and moving to *mf* and *p*, and Hn. 2 starting at *p* and moving to *ff*. Measure 33 shows a dynamic shift to *f* for both parts.

Gaining Momentum, ♩ = 104

Vln. 1a
Vln. 1b
Vln. 1c
Vln. 1d
Vln. 2a
Vln. 2b
Vln. 2c
Vla. a
Vla. b
Vlc. a
Vlc. b
Cb.

Measures 31-33 of the score for Violin, Viola, and Cello parts. The Violin parts (Vln. 1a-d and Vln. 2a-c) feature a melodic line starting at measure 31 with a dynamic of *p*, moving to *mp* and *p*, and then to *mf* and *f*. The Viola parts (Vla. a and b) and Cello parts (Vlc. a and b) have a more complex texture, with dynamics ranging from *p* to *mf* and *f*. Measure 33 shows a dynamic shift to *f* for all parts.

Unto These Yellow Sands
page 11

This page of the musical score includes the following parts and markings:

- Ob. 1 & 2:** Measure 35 is marked with a *p* dynamic. Measures 36-37 feature a triplet of eighth notes, with the dynamic changing to *mf*.
- Hn. 1 & 2:** Measure 35 is marked with a *p* dynamic. Measure 36 is marked with a *mf* dynamic. Measure 37 is marked with a *ff* dynamic.
- Vln. 1a, 1b, 1c, 1d:** Measure 35 is marked with a *p* dynamic. Measures 36-37 are marked with a *p* dynamic.
- Vln. 2a, 2b, 2c:** Measures 35-37 feature triplet patterns, marked with a *p* dynamic.
- Vla. a & b:** Measures 35-37 feature a *f* dynamic. Measure 38 is marked with a *p* dynamic.
- Vlc. a & b:** Measure 35 is marked with a *f* dynamic. Measures 36-37 are marked with a *f* dynamic.
- Cb.:** Measure 35 is marked with a *f* dynamic. Measures 36-37 are marked with a *f* dynamic.

Unto These Yellow Sands
page 12

This page of the musical score includes the following parts and dynamics:

- Ob. 1 & 2:** Oboe parts, mostly silent with rests.
- Hn. 1 & 2:** Horn parts. Hn. 1 starts with *ff*, then *p*, and *mf*. Hn. 2 starts with *mp* and *mf*.
- Vln. 1a-d:** Violin parts. Vln. 1a and 1b start with *f* and *pp*, then *mp* and *pp*. Vln. 1c and 1d start with *f* and *pp*, then *mp* and *pp*.
- Vln. 2a-c:** Violin parts. Vln. 2a and 2b start with *f* and *pp*, then *mp* and *pp*. Vln. 2c starts with *f* and *pp*.
- Vla. a & b:** Viola parts. Both start with *mf*, then *p* and *mf*, and end with *f*.
- Vlc. a & b:** Violoncello parts. Both start with *p* and *mf*, and end with *f*.
- Cb.:** Contrabass part, mostly silent with rests.

Unto These Yellow Sands
page 13

This page of the musical score, page 13, features the following instruments and parts:

- Ob. 1 & 2:** Oboe parts starting at measure 41. Ob. 1 has a triplet of eighth notes in the third measure, marked *pp*. Ob. 2 has a similar triplet, also marked *pp*.
- Hn. 1 & 2:** Horn parts. Hn. 1 and 2 play sustained notes in the third measure, marked *p*.
- Vln. 1a-d:** Violin I parts. Measures 41-42 feature a triplet of eighth notes, marked *p*. In measure 43, they play sustained notes, marked *mf*.
- Vln. 2a-c:** Violin II parts. Measures 41-42 feature a triplet of eighth notes, marked *p*. In measure 43, they play a triplet of eighth notes, marked *mf*.
- Vla. a & b:** Viola parts. Measures 41-42 feature a triplet of eighth notes, marked *p*. In measure 43, they play sustained notes, marked *mf*.
- Vlc. a & b:** Violoncello parts. Measures 41-42 feature a triplet of eighth notes, marked *p*. In measure 43, they play sustained notes, marked *mf*. In the final measure, they play sustained notes, marked *ppp*.
- Cb.:** Contrabass part. In the final measure, it plays a sustained note, marked *ppp*.

The score is written in a key signature of one sharp (F#) and a 3/4 time signature. The page number '41' is indicated at the beginning of the first measure of each part.

Unto These Yellow Sands
page 14

This page of the musical score includes the following parts and dynamics:

- Ob. 1 & 2:** Oboe parts starting at measure 44. Dynamics range from *f* to *pp*.
- Hn. 1 & 2:** Horn parts starting at measure 44. Dynamics range from *ff* to *pp*.
- Vln. 1a, 1b, 1c, 1d:** Violin I parts. Dynamics range from *pp* to *f*. Includes triplets.
- Vln. 2a, 2b, 2c:** Violin II parts. Dynamics range from *pp* to *f*. Includes triplets.
- Vla. a & b:** Viola parts. Dynamics range from *p* to *mp*.
- Vlc. a & b:** Violoncello parts. Dynamics range from *f* to *mp*.
- Cb.:** Contrabass part. Dynamics range from *f* to *p*.

Unto These Yellow Sands
page 15

48

Ob. 1

Ob. 2

Hn. 1

Hn. 2

Vln. 1a

Vln. 1b

Vln. 1c

Vln. 1d

Vln. 2a

Vln. 2b

Vln. 2c

Vla. a

Vla. b

Vlc. a

Vlc. b

Cb.

arco

pp

pizz.

arco, col legno

p

f

pp

arco

pp

arco, col legno

pp

arco, col legno

pp

arco, col legno

pp

pizz.

p

f

pp

f

mp

pizz.

f

v

Unto These Yellow Sands
page 16

This page of the musical score, page 16, features a variety of instruments and dynamic markings. The woodwind section includes two Oboes (Ob. 1 and Ob. 2), two Horns (Hn. 1 and Hn. 2), and four Violins (Vln. 1a, 1b, 1c, 1d). The string section consists of two Violas (Vla. a and Vla. b), two Violoncellos (Vlc. a and Vlc. b), and a Double Bass (Cb.).

Key performance instructions include:

- Ob. 1:** Starts at measure 52 with a *ff* dynamic.
- Ob. 2:** Features a dynamic range from *pp* to *ff*.
- Hn. 1:** Dynamic markings range from *pp* to *mf*.
- Hn. 2:** Dynamic markings range from *p* to *ff*.
- Vln. 1a-d:** Each violin part begins with a *f* dynamic and *pizz.* (pizzicato) instruction. They transition to *arco, col legno* (arco, col legno) and feature dynamic markings from *pp* to *ff*. The *ord.* (ordine) instruction is used for some passages.
- Vln. 2a-c:** Similar to the first violins, starting with *f* and *pizz.*, then moving to *arco, col legno* with dynamics from *pp* to *ff*.
- Vla. a and b:** Start with *p* and *mf* dynamics, later reaching *f* and *fp*.
- Vlc. a and b:** Feature dynamics from *f* to *ff*, with *mp* (mezzo-piano) markings.
- Cb.:** Starts with *ff* dynamics.

Unto These Yellow Sands
page 17

This musical score page features a variety of instruments and dynamic markings. The woodwind section includes two Oboes (Ob. 1, Ob. 2) and two Horns (Hn. 1, Hn. 2), all of which are mostly silent on this page. The string section is more active, with Violins 1a, 1b, 1c, and 1d playing a melodic line starting at measure 57. Violins 2a, 2b, and 2c provide harmonic support. Violas a and b play a similar melodic line. The Violoncello (Vlc. a and b) and Contrabass (Cb.) provide a rhythmic and harmonic foundation. Dynamic markings range from fortissimo (ff) to pianissimo (pp), with crescendos and decrescendos used to shape the sound. Performance instructions like 'col legno' and 'ord.' are present. Measure numbers 57 and 60 are clearly marked. The bottom of the page includes a double bass line with its own dynamics and a page number '17'.

Unto These Yellow Sands
page 18

This page of the musical score, page 18, features the following instruments and parts:

- Ob. 1 & 2:** Oboe parts, mostly silent with rests.
- Hn. 1 & 2:** Horn parts, mostly silent with rests.
- Vln. 1a, 1b, 1c, 1d:** Violin I and II parts. They play a rhythmic pattern of eighth notes, alternating between *mp* and *pp* dynamics. In the final measure, they play a triplet of eighth notes with a dynamic of *f*.
- Vln. 2a, 2b, 2c:** Violin III and IV parts. They play a sustained note with a tremolo effect, starting at *pp* and moving to *mf*. In the final measure, they play a triplet of eighth notes with a dynamic of *f*.
- Vla. a & b:** Viola parts. They play a sustained note with a tremolo effect, starting at *pp* and moving to *mf*. In the final measure, they play a triplet of eighth notes with a dynamic of *f*.
- Vlc. a & b:** Violoncello parts. They play a melodic line with accents, starting at *mf*.
- Cb.:** Double Bass part. It plays a melodic line with accents, starting at *mf*.

The score is divided into three measures. The first measure begins at measure 63. The second measure continues the patterns. The third measure concludes with various dynamics including *mf*, *p*, *pp*, and *f*.

Unto These Yellow Sands
page 20

This page of the musical score includes the following parts and dynamics:

- Ob. 1 & 2:** Oboe parts, mostly silent with rests.
- Hn. 1 & 2:** Horn parts, mostly silent with rests.
- Vln. 1a, 1b, 1c, 1d:** Violin I parts, playing a rhythmic pattern starting at measure 69. Dynamics: *ff*, *p*, *mf*.
- Vln. 2a, 2b, 2c:** Violin II parts, playing a melodic line with triplets. Dynamics: *ff*, *p*, *mf*, *p*.
- Vla. a & b:** Viola parts, playing a melodic line with triplets. Dynamics: *ff*, *p*, *mf*, *p*.
- Vlc. a & b:** Violoncello parts, playing a rhythmic pattern with sextuplets and triplets. Dynamics: *pp*, *mp*, *p*, *mf*, *p*.
- Cb.:** Cello part, playing a melodic line. Dynamics: *p*, *mf*, *p*.

Unto These Yellow Sands
page 21

73

Ob. 1

Ob. 2

Hn. 1

Hn. 2

p *f* *pp* *pp*

f *pp*

pp

f *pp*

Pushing Forwards, ♩ = 112

73

Vln. 1a

Vln. 1b

Vln. 1c

Vln. 1d

Vln. 2a

Vln. 2b

Vln. 2c

Vla. a

Vla. b

Vlc. a

Vlc. b

Cb.

pp *mf* *pppp*

pp *mf* *pppp*

pp *mf* *pppp*

pp *mf* *pppp*

mf *p* *pppp*

mf *p* *pppp*

mf *p* *pppp*

mf *p* *pppp*

mf *p* *pppp*

mf *p* *pppp*

(unis.)

Unto These Yellow Sands
page 22

This musical score page includes the following parts and dynamics:

- Ob. 1 & 2:** Oboe parts with dynamics *f*, *p*, *f*, and *ff*.
- Hn. 1 & 2:** Horn parts with dynamics *f*, *p*, *f*, and *ff*.
- Vln. 1a-d:** Violin parts with dynamics *p* and *ff*.
- Vln. 2a-c:** Violin parts with dynamics *p* and *ff*.
- Vla. a & b:** Viola parts with dynamics *p* and *ff*.
- Vlc. a & b:** Violoncello parts with dynamics *p* and *ff*.
- Cb.:** Contrabass part with dynamic *ff*.

The score features complex rhythmic patterns, including triplets and sixteenth-note runs, and dynamic markings such as *f* (forte), *p* (piano), and *ff* (fortissimo).

Unto These Yellow Sands
page 23

This page of the musical score includes parts for Oboe 1 and 2, Horn 1 and 2, Violin 1a-d, Viola 2a-c, Violin 2a-b, Viola a and b, Violoncello a and b, and Contrabass. The score is divided into four measures. The first measure is in 3/8 time, the second and third are in 4/4 time, and the fourth is in 5/8 time. The key signature changes from one sharp to one flat and back to one sharp. Dynamics include *ff* (fortissimo), *p* (piano), and *ff sempre* (fortissimo sempre). The woodwinds and strings feature complex rhythmic patterns and articulations.

Unto These Yellow Sands
page 24

This page of the musical score, page 24, contains measures 86 through 119. The score is arranged in a standard orchestral format with the following parts:

- Ob. 1 & 2:** Oboe parts, starting with a *ff* dynamic and a *tr* (trill) marking.
- Hn. 1 & 2:** Horn parts, featuring a triplet of eighth notes in measure 92.
- Vln. 1a, 1b, 1c, 1d:** Violin I and II parts, all marked *ff*.
- Vln. 2a, 2b, 2c:** Violin III, IV, and V parts, all marked *ff*.
- Vla. a & b:** Viola parts, marked *ff*.
- Vlc. a & b:** Violoncello parts, marked *ff*.
- Cb.:** Contrabass part, marked *ff*.

The score includes various musical notations such as accents, slurs, and dynamic markings. The key signature changes from one flat to two flats, and the time signature changes from 5/16 to 3/4 and back to 5/16.

Unto These Yellow Sands
page 25

This page of the musical score for "Unto These Yellow Sands" features a variety of instruments. The woodwind section includes two Oboes (Ob. 1 and 2), two Horns (Hn. 1 and 2), and a Contrabass (Cb.). The string section consists of four Violins (Vln. 1a, 1b, 1c, 1d), three Violas (Vla. 2a, 2b, 2c), and two Violas (Vla. a and b). The score is divided into four measures. The first measure is in 16/16 time, the second in 4/4, the third in 3/4, and the fourth in 3/4. The key signature changes from one flat to two flats. The dynamic marking *ppp* is used throughout. The score includes various musical notations such as slurs, accents, and fingerings.

Unto These Yellow Sands
page 26

This page of the musical score, titled "Unto These Yellow Sands" page 26, contains staves for various instruments. The score is divided into three measures. The first measure (measures 94-96) is in 4/16 time, the second (measures 97-99) is in 4/4 time, and the third (measures 100-102) is in 3/4 time. The instruments and their parts are as follows:

- Ob. 1 & 2:** Oboe parts, starting with *ff* dynamics and featuring sixteenth-note patterns and slurs.
- Hn. 1 & 2:** Horn parts, playing eighth-note patterns in the first measure and moving to quarter notes in the second.
- Vln. 1a, 1b, 1c, 1d:** Violin I parts, playing sixteenth-note patterns.
- Vln. 2a, 2b, 2c:** Violin II parts, playing sixteenth-note patterns.
- Vla. a & b:** Viola parts, playing sixteenth-note patterns.
- Vlc. a & b:** Violoncello parts, playing sixteenth-note patterns.
- Cb.:** Double bass part, playing a simple bass line.

Dynamic markings include *ff* (fortissimo), *fp* (fortissimo piano), and *f* (forte). Performance instructions include slurs, accents, and fingerings (3, 5, 6). The score concludes with a final *ff* dynamic in the third measure.

Unto These Yellow Sands
page 27

Musical score for 'Unto These Yellow Sands', page 27, measures 97-100. The score is for a full orchestra and includes parts for Oboe 1 and 2, Horns 1 and 2, Violins 1a, 1b, 1c, 1d, 2a, 2b, 2c, Viola a and b, Violoncello a and b, and Contrabass. The piece is in 6/16 time, which changes to 3/8, 3/4, and 3/2 during the measures. The key signature is one flat (B-flat major/D minor). The score features various dynamics such as *ff* and *f*, and includes performance markings like accents and breath marks. The woodwinds play melodic lines, while the strings provide a rhythmic accompaniment.

Unto These Yellow Sands
page 28

This page of the musical score, page 28, contains measures 101 through 106. The score is arranged in a standard orchestral format with the following parts:

- Ob. 1 & 2:** Oboe parts, both in treble clef with a key signature of one flat. They play a melodic line with various articulations and dynamics.
- Hn. 1 & 2:** Horn parts, both in treble clef with a key signature of one flat. They play a melodic line with dynamics ranging from *mp* to *ff*.
- Vln. 1a, 1b, 1c, 1d:** Violin parts, all in treble clef with a key signature of one flat. They play a rhythmic accompaniment.
- Vln. 2a, 2b, 2c:** Violin parts, all in treble clef with a key signature of one flat. They play a rhythmic accompaniment.
- Vla. a & b:** Viola parts, both in alto clef with a key signature of one flat. They play a rhythmic accompaniment.
- Vlc. a & b:** Violoncello parts, both in bass clef with a key signature of one flat. They play a rhythmic accompaniment.
- Cb.:** Double bass part, in bass clef with a key signature of one flat. It plays a rhythmic accompaniment.

The score includes various musical notations such as dynamics (*mp*, *ff*), articulations (accents, slurs), and performance instructions. The time signature changes from 3/4 to 2/4 and back to 3/4 throughout the page.

Unto These Yellow Sands
page 29

Musical score for 'Unto These Yellow Sands' page 29. The score is arranged in systems for various instruments. The woodwind section includes two Oboes (Ob. 1 and Ob. 2) and two Horns (Hn. 1 and Hn. 2). The string section includes Violins 1a, 1b, 1c, and 1d; Violins 2a, 2b, and 2c; Violas a and b; and Double Basses (Vlc. a and Vlc. b). A Double Bass (Cb.) part is also present. The score begins at measure 106. The time signature changes from 5/16 to 3/4, then to 5/16, and finally to 4/16. The key signature is B-flat major. Dynamics include *ff* (fortissimo) and *fp* (fortissimo piano). The score includes various musical notations such as slurs, accents, and dynamic markings.

Unto These Yellow Sands
page 30

110

Ob. 1

Ob. 2

Hn. 1

Hn. 2

Vln. 1a

Vln. 1b

Vln. 1c

Vln. 1d

Vln. 2a

Vln. 2b

Vln. 2c

Vla. a

Vla. b

Vcl. a

Vcl. b

Cb.

p *f* *p* *f*

f

Detailed description of the musical score: The score is for page 30 of 'Unto These Yellow Sands', starting at measure 110. It features a woodwind section with two oboes (Ob. 1, Ob. 2) and two horns (Hn. 1, Hn. 2). The strings consist of four violin parts (Vln. 1a, 1b, 1c, 1d; Vln. 2a, 2b, 2c), two viola parts (Vla. a, Vla. b), two violas (Vcl. a, Vcl. b), and a double bass (Cb.). The key signature is two flats (B-flat and E-flat), and the time signature changes from 3/4 to 16/16, then 2/4, and finally 3/4. The woodwinds play melodic lines with dynamic markings of *p* and *f*. The strings play rhythmic accompaniment with various articulations like accents and slurs. The double bass part starts with a dynamic marking of *f*.

Unto These Yellow Sands
page 31

Ob. 1

Ob. 2

Hn. 1

Hn. 2

Vln. 1a

Vln. 1b

Vln. 1c

Vln. 1d

Vln. 2a

Vln. 2b

Vln. 2c

Vla. a

Vla. b

Vcl. a

Vcl. b

Cb.

114

5/16

2/4

f

p

f

f

sonore

3

Very Powerfull!

f

sonore

f

sonore

f

sonore

f

Unto These Yellow Sands
page 32

118 *sonore*
f

Ob. 1

Ob. 2

Hn. 1

Hn. 2

Vln. 1a

Vln. 1b

Vln. 1c

Vln. 1d

Vln. 2a

Vln. 2b

Vln. 2c

Vla. a

Vla. b

Vlc. a

Vlc. b

Cb.

The musical score for page 32 of 'Unto These Yellow Sands' features a woodwind section with two oboes and two horns, and a string section with four violins, three violas, two cellos, and a double bass. The woodwinds play melodic lines with a 'sonore' dynamic marking and a forte 'f' dynamic. The strings provide a rhythmic accompaniment with various articulations like accents and slurs. The score is divided into four measures per system.

Unto These Yellow Sands
page 33

This page of the musical score, page 33, contains measures 122 through 126. The instrumentation includes two oboes (Ob. 1 and 2), two horns (Hn. 1 and 2), four violins (Vln. 1a, 1b, 1c, 1d), three violas (Vln. 2a, 2b, 2c), two violas (Vla. a and b), two cellos (Vlc. a and b), and a double bass (Cb.).

The woodwind parts (Ob. 1, Ob. 2, Hn. 1, Hn. 2) begin at measure 122 with a dynamic marking of *p* and accents. They feature melodic lines with various articulations and fingerings, including triplets and quintuplets. The string parts (Vln. 1a-1d, Vln. 2a-2c, Vla. a, Vla. b) play a rhythmic accompaniment of eighth notes with accents. The cello and double bass parts (Vlc. a, Vlc. b, Cb.) provide a harmonic and rhythmic foundation, with the double bass playing a simple bass line.

Unto These Yellow Sands
page 34

This page of the musical score, page 34, contains measures 127 through 131. The instrumentation includes two oboes (Ob. 1 and 2), two horns (Hn. 1 and 2), four violins (Vln. 1a, 1b, 1c, 1d), three violas (Vln. 2a, 2b, 2c), three violas (Vla. a, b, c), two cellos (Vlc. a and b), and a double bass (Cb.).

The woodwind parts (Ob. 1, Ob. 2, Hn. 1, Hn. 2) feature melodic lines with accents and dynamic markings of *ff*. The string parts (Vln. 1a-1d, Vln. 2a-2c, Vla. a, b, c) play a rhythmic accompaniment, starting at *mp* and moving to *ff*. The cello and double bass parts (Vlc. a, b, Cb.) provide a bass line with accents and dynamic markings of *ff*.

Measure numbers 127, 128, 129, 130, and 131 are indicated at the beginning of their respective staves. Performance markings include accents (*>*), dynamic markings (*mp*, *ff*), and articulation marks (*v*). Some string parts include fingering numbers (4, 5, 2, 3) and breath marks (*≡*).

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page 35

This page of the musical score, page 35, contains measures 132 through 135. The instrumentation includes two Oboes (Ob. 1 and 2), two Horns (Hn. 1 and 2), four Violins (Vln. 1a, 1b, 1c, 1d), three Violas (Vln. 2a, 2b, 2c), two Violas (Vla. a and b), two Cellos (Vlc. a and b), and a Contrabass (Cb.).

The woodwind parts (Ob., Hn., and Cb.) feature melodic lines with dynamic markings of *fp*, *ff*, and *mf*. The strings (Vln. and Vla.) play a rhythmic accompaniment of eighth notes, with some parts including accents and dynamic markings. The Cello and Contrabass parts have dynamic markings of *fp*, *ff*, and *mf*, and include triplet markings.

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page 36

This page of the musical score, page 36, contains parts for woodwinds, strings, and cellos. The woodwind section includes two Oboes (Ob. 1 and Ob. 2), two Horns (Hn. 1 and Hn. 2), and a Contrabass (Cb.). The string section includes Violins 1a, 1b, 1c, and 1d; Violins 2a, 2b, and 2c; Violas a and b; and Cellos a and b. The score begins at measure 136. The woodwinds and cellos play melodic lines with dynamic markings of *mf*, *ff*, and *f*, and include articulation marks like *sonore*. The strings play a rhythmic accompaniment with a 4:5 ratio, marked with *mf* and *ff*. The score is written in 4/4 time and features various musical notations such as slurs, ties, and dynamic hairpins.

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page 38

This page of the musical score, page 38, begins at measure 144. It features a complex orchestration with the following parts:

- Ob. 1 & 2:** Oboe parts with melodic lines and dynamic markings of *f*.
- Hn. 1 & 2:** Horn parts with rhythmic patterns and dynamic markings of *f*.
- Vln. 1a-d:** Violin parts playing rapid sixteenth-note passages with dynamic markings of *ff* and fingering '5'.
- Vln. 2a-c:** Viola parts with similar rhythmic patterns and dynamic markings of *ff*.
- Vla. a & b:** Violoncello parts with sustained notes and dynamic markings of *ff*.
- Vlc. a & b:** Double bass parts with melodic lines and dynamic markings of *ff*.
- Cb.:** Contrabass part with melodic lines and dynamic markings of *ff*.

The score includes various musical notations such as slurs, accents, and dynamic markings (*f*, *ff*) throughout the measures.

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page 40

Ob. 1
Ob. 2
Hn. 1
Hn. 2
Vln. 1a
Vln. 1b
Vln. 1c
Vln. 1d
Vln. 2a
Vln. 2b
Vln. 2c
Vla. a
Vla. b
Vlc. a
Vlc. b
Cb.

159

fff

fff

fff

fff

solo:

pp

mf

pp

f

pp

mf

pp

f

solo:

p

mf

pp

f

solo:

mf

pp

f

pp

pp

pp

ff

ff

ff

ff

ff

ff

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page 42

This page of the musical score, page 42, begins at measure 168. It features the following parts and markings:

- Ob. 1:** Starts at measure 168 with a melodic line. Dynamic marking: *pp*.
- Ob. 2:** Starts at measure 168 with a melodic line. Dynamic marking: *pp*.
- Hn. 1 & Hn. 2:** Both parts are silent throughout this section.
- Vln. 1a, 1b, 1c, 1d:** Enter at measure 168 with a melodic line. Dynamic marking: *pp*. They play with *sord.* (sordina) from measure 171 onwards. There are *4-6* markings at the end of the section.
- Vln. 2a, 2b, 2c:** Enter at measure 168 with a melodic line. Dynamic marking: *pp*. They play with *sord.* from measure 171 onwards. There are *4-6* markings at the end of the section.
- Vla. a & b:** Enter at measure 168 with a melodic line. Dynamic marking: *pp*. They play with *sord.* from measure 171 onwards.
- Vlc. a & b:** Enter at measure 168 with a melodic line. Dynamic marking: *pp*. They play with *sord.* from measure 171 onwards.
- Cb.:** Silent throughout this section.

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page 43

This musical score page, numbered 43, features the following instruments and parts:

- Ob. 1 & 2:** Oboe parts starting at measure 176. Dynamics range from *ppp* to *mp* and *pp*. Both parts are marked *espressivo*.
- Hn. 1 & 2:** Horn parts, which are mostly silent on this page.
- Vln. 1a-d:** Violin parts (1a, 1b, 1c, 1d) featuring rhythmic patterns with *4:6* markings. Dynamics include *mp* and *pp*.
- Vln. 2a-c:** Violin parts (2a, 2b, 2c) featuring rhythmic patterns with *4:6* markings. Dynamics include *mp* and *pp*.
- Vla. a & b:** Viola parts with *mp* and *pp* dynamics.
- Vlc. a & b:** Violoncello parts with *mp* and *pp* dynamics.
- Cb.:** Contrabass part, mostly silent.

The score includes various musical notations such as dynamics (*ppp*, *mp*, *pp*), articulation (*espressivo*), and performance markings like *4:6* and *pp*.

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page 44

This page of the musical score, page 44, features a variety of instruments. The woodwind section includes two Oboes (Ob. 1 and Ob. 2) and two Horns (Hn. 1 and Hn. 2). The string section consists of four Violins (Vln. 1a, 1b, 1c, 1d), three Violas (Vln. 2a, 2b, 2c), two Violas (Vla. a and Vla. b), two Violoncellos (Vlc. a and Vlc. b), and a Contrabass (Cb.). The score begins at measure 185. The Oboes play a melodic line with dynamics ranging from *pp* to *ppp*. The Horns are silent. The Violins play a rhythmic pattern with *4:6* markings and dynamics from *mp* to *pp*. The Violas and Violoncellos provide harmonic support with similar dynamics. The Contrabass is silent. The score concludes with a *ppp* dynamic marking.

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page 45

194

Ob. 1

Ob. 2

Hn. 1

lontano
ppp

Hn. 2

lontano
ppp

Still Slower, ♩ = 60

194

Vln. 1a

ppp

Vln. 1b

ppp

Vln. 1c

ppp

Vln. 1d

ppp

Vln. 2a

ppp

Vln. 2b

ppp

Vln. 2c

ppp

Vla. a

ppp

Vla. b

ppp

Vlc. a

ppp

Vlc. b

ppp

Cb.

ppp
arco
sord.