

Virtual - Beyond

Alexey Arkhipenko

$\text{♩} = 100$

Flutes

Oboes

Clarinets in B \flat

Bassoons

Horns in F

Horns in F

Trumpets in B \flat

Trombone

Tuba

Timpani

Bass Drum

Anvil

Marimba

Harp

Voice

$\text{♩} = 100$

Violin I

Violin II

Viola

Violoncello

Contrabass

solo

Am

p

Cm

mp

B $^{\circ}$

G

G

pizz

mp

pizz

p

16 rit. . . .

Fl. *p* *tutti*

Ob. *p*

Cl. D wt *tutti*

Bsn. *p*

Hn. *p* solo

Hn. *p* solo

Tpt.

Tbn.

Tba.

Timp.

B. D.

Anv.

Mar.

Hp. *mp*

Voice

Vln. I rit. . . .

Vln. II

Vla.

Vc.

Cb.

♩=100

30

This page contains the musical score for measures 30 through 39. The instruments and parts are arranged as follows:

- Flute (Fl.):** Rests throughout the measures.
- Oboe (Ob.):** Enters in measure 30 with a *p* dynamic. Features a melodic line with slurs and a fermata in measure 35.
- Clarinet (Cl.):** Enters in measure 30 with a *p* dynamic. Features a melodic line with slurs and a fermata in measure 35.
- Bassoon (Bsn.):** Rests throughout the measures.
- Horn I (Hn. 1):** Enters in measure 30 with a *p* dynamic. Features a melodic line with slurs and a fermata in measure 35.
- Horn II (Hn. 2):** Enters in measure 30 with a *p* dynamic. Features a melodic line with slurs and a fermata in measure 35.
- Trumpet (Tpt.):** Rests throughout the measures.
- Trombone (Tbn.):** Rests throughout the measures.
- Tuba (Tba.):** Rests throughout the measures.
- Timpani (Timp.):** Rests throughout the measures.
- Bass Drum (B. D.):** Rests throughout the measures.
- Anvil (Anv.):** Rests throughout the measures.
- Mars (Mar.):** Rests throughout the measures.
- Piano (Hp.):** Features a melodic line with triplets in measures 35-37. Dynamics include *mf* and *Leg.*. Asterisks (*) are placed in measures 30 and 38.
- Voice:** Rests throughout the measures.
- Violin I (Vln. I):** Rests until measure 39, then plays a *mp* pizzicato chord.
- Violin II (Vln. II):** Rests until measure 39, then plays a *p* pizzicato chord.
- Viola (Vla.):** Rests until measure 39, then plays a *mp* pizzicato chord.
- Violoncello (Vc.):** Rests until measure 39, then plays a *p* pizzicato chord.
- Contrabass (Cb.):** Rests until measure 39, then plays a *p* pizzicato chord.

45

rit. ♩=80

Fl. *p* trill

Ob. *p* trill

Cl. *p* trill

Bsn.

Hn. *p* tutti

Hn.

Tpt.

Tbn.

Tba.

Timp.

B. D.

Anv.

Mar.

Hp.

Voice

Vln. I rit. ♩=80

Vln. II

Vla.

Vc.

Cb.

58 (tr)

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

B. D.

Anv.

Mar.

Hp.

Voice

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

p

p

p

p

p

p

p

p

p

p

p

tutti

mp

Red

*

74

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

B. D.

Anv.

Mar.

Hp.

Voice

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

mf

mp

mp

arco

arco

arco

arco

arco

arco

We think we per-sue some se-ri-ous go-als - a way to a-chieve

♩=120

83

Fl.

Ob.

Cl. *R*

Bsn. *mp*

Hn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

B. D.

Anv.

Mar.

Hp. *

Voice
sa-tis-fac-tion or grief.

Vln. I *mp*

Vln. II

Vla.

Vc.

Cb.

♩=120

91

Fl. *mp* tutti R

Ob.

Cl. R

Bsn. R

Hn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

B. D.

Anv.

Mar.

Hp.

Voice *mf*
Stand up, fall a-gain,

Vln. I R

Vln. II

Vla.

Vc.

Cb.

99

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

B. D.

Anv.

Mar.

Hp.

Voice

Vln. I

Vln. II

Vla.

Vc.

Cb.

R

mp

Re-peat

mp

R

mp

107

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

B. D.

Anv.

Mar.

Hp.

Voice

Vln. I

Vln. II

Vla.

Vc.

Cb.

R

mp

3

115

R

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

B. D.

Anv.

Mar.

R

mp

Voice

count-less times

R

R

R

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

B. D.

Anv.

Mar.

R

mp

Voice

count-less times

R

R

R

122

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

B. D.

Anv.

Mar.

Hp.

Voice

Vln. I

Vln. II

Vla.

Vc.

Cb.

and glo-ry will come

R

R

129

This is a page of a musical score for orchestra and voice, starting at measure 129. The score is arranged in a vertical stack of staves, with woodwinds at the top, strings at the bottom, and a vocal line in between. The instrumentation includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horns (Hn.), Trumpets (Tpt.), Trombones (Tbn.), Tuba (Tba.), Tympani (Timp.), Percussion (B. D., Anv., Mar.), Harp (Hp.), Voice, Violins I (Vln. I), Violins II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Key musical features on this page include:

- Flute (Fl.):** Rests for the first five measures, followed by a melodic line in measures 6-7.
- Oboe (Ob.):** Rests throughout.
- Clarinet (Cl.):** Rests for the first five measures, then a melodic line in measures 6-7.
- Bassoon (Bsn.):** A rhythmic pattern of eighth and sixteenth notes starting in measure 4, continuing through measures 6-7.
- Horn (Hn.):** The first horn part (top staff) features a melodic line with triplets and a dynamic marking of *mp*. The second horn part (middle staff) is at rest.
- Trumpet (Tpt.):** Rests for the first five measures, then a melodic line with triplets in measures 6-7.
- Trombone (Tbn.):** Rests throughout.
- Tuba (Tba.):** Rests for the first five measures, then a melodic line with triplets in measures 6-7.
- Maracas (Mar.):** Rests for the first five measures, then a melodic line in measure 6.
- Harp (Hp.):** The top staff has a melodic line with triplets and a dynamic marking of *mp*. The bottom staff is at rest.
- Violins (Vln. I, Vln. II):** Both are at rest for the first five measures. Violin II has a melodic line with triplets starting in measure 6. Violin I has a melodic line starting in measure 6.
- Viola (Vla.):** Rests for the first five measures, then a melodic line in measures 6-7.
- Violoncello (Vc.):** A rhythmic pattern of eighth and sixteenth notes starting in measure 4, with a dynamic marking of *R* in measure 6.
- Contrabass (Cb.):** A rhythmic pattern of eighth and sixteenth notes starting in measure 4, with a dynamic marking of *R* in measure 6.

136 R

solo

R

R

R

R

but it will

The musical score for page 14, measures 136-141, is arranged in a standard orchestral format. The instruments are listed on the left side of the page. The Flute part (Fl.) begins with a 'solo' marking and plays a melodic line. The Oboe (Ob.) and Clarinet (Cl.) parts are mostly silent. The Bassoon (Bsn.) part plays a rhythmic accompaniment. The Horns (Hn.) and Trombones (Tbn.) parts are also silent. The Trumpets (Tpt.) and Tuba (Tba.) parts play a rhythmic accompaniment. The Timpani (Timp.) part is silent. The B. D. (Bass Drum) and Anvil (Anv.) parts are silent. The Maracas (Mar.) part has an 'R' marking and plays a rhythmic accompaniment. The Harp (Hp.) part is silent. The Voice part has the lyrics 'but it will'. The Violin I (Vln. I) and Violin II (Vln. II) parts play a rhythmic accompaniment. The Viola (Vla.) part has an 'R' marking and plays a rhythmic accompaniment. The Violoncello (Vc.) and Contrabass (Cb.) parts play a rhythmic accompaniment.

144 tutti R

Fl.

Ob.

Cl. R

Bsn. R

Hn.

Hn.

Tpt. R

Tbn. R p

Tba. R

Timp.

B. D.

Anv.

Mar. R

Hp. R

Voice

Vln. I R solo

Vln. II R

Vla. R

Vc. R

Cb. R

Detailed description: This page of a musical score covers measures 144 to 148. It begins with a tempo marking of 'tutti' and a dynamic marking of 'R' (ritardando). The score is arranged in a standard orchestral format. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horns (Hn.), Trumpet (Tpt.), Trombone (Tbn.), and Tuba (Tba.). The percussion section includes Timpani (Timp.), Bass Drum (B. D.), Anvil (Anv.), and Maracas (Mar.). The keyboard section includes Harp (Hp.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The vocal part is also present but contains no notes. The score features various musical notations such as triplets, slurs, and dynamic markings like 'p' (piano) and 'solo' for the Violin I part. The key signature has one flat, and the time signature is 4/4.

151

Fl. -

Ob. -

Cl. -

Bsn. -

Hn. -

Hn. -

Tpt. -

Tbn. -

Tba. -

Timp. -

B. D. -

Anv. -

Mar. *R*

Hp. *R*

Voice
be brief.

Vln. I *R* *tutti*

Vln. II -

Vla. -

Vc. *R*

Cb. *R*

158

rit.

Fl.

Ob.

Cl. R solo R

Bsn.

Hn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

B. D.

Anv.

Mar. R

Hp. R

Voice

Vln. I R rit. pp

Vln. II pp

Vla. pp

Vc. R

Cb. pp

167

Fl.

Ob.

Cl. *tutti*

Bsn.

Hn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

B. D.

Anv.

Mar.

Hp.

Voice

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp *mf* *pp* *mp*

pp *mf* *pp* *mp*

pp *mf* *pp* *mp*

pp *mf* *pp* *mp*

♩=30

179

Fl. *pp* *mf* *pp*

Ob.

Cl. *pp* *mf* *pp*

Bsn. *pp* *mf* *pp*

Hn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

B. D. $\frac{3}{4}$

Anv. $\frac{3}{4}$

Mar. $\frac{3}{4}$

Hp.

Voice

Vln. I *pp* *mf* *pp* *mp* *pp* *mp* *pp* *p*

Vln. II *pp* *mf* *pp* *pp*

Vla. *pp* *mf* *pp* *mp* *p* *mp* *p* *mp*

Vc. *pp* *mf* *pp* *mp* *pp* *mp* *pp* *p*

Cb.

$\text{♩} = 340$ $\text{♩} = 70$ $\text{♩} = 140$

[A] $\text{♩} = 140$ norm p8 p8 h5 h5b p8

195

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

B. D.

Anv.

Mar.

Hp.

Voice

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

mp

mp

h4 p8 p8 h5 p8 p8 4 p8 p8 4 [B]p8 4 h5b

210

Fl.

Ob.

Cl.

Bsn.

Hn. I

Hn. II

Tpt.

Tbn.

Tba.

Timp.

B. D.

Anv.

Mar.

Hp.

Voice

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

mp

h8 *h5* *4* *p8* *h7* *p7* *h5* *C*p8, 4

222

Fl. *mp* *mf*

Ob. *mp* *mf*

Cl. *mp* *mf*

Bsn. *p* *mf*

Hn. *mf*

Hn. *mf*

Tpt. *p* *mf*

Tbn. *mf*

Tba. *mf* *mf*

Timp.

B. D. *mf* *f* *mf*

Anv.

Mar. *mp* *f*

Hp. *mp* *f*

Voice

Vln. I *mf* *mf* *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf* *mf*

Cb. *p* *mf* *mf*

4 p8 rit. $\text{♩} = 70$
5b 4 4 h7 5b 4

235

Fl. *frullato* *solo* *p*

Ob.

Cl.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

B. D.

Anv.

Mar. *pp*

Hp.

Voice

Vln. I *mf* *pppp* *mf* *pppp*

Vln. II *mp* *pppp* *mp* *pppp*

Vla. *p*

Vc.

Cb.

243

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

B. D.

Anv.

Mar.

Hp.

Voice

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf *pppp*

mp *pppp*

250 norm ♩=62

Fl. norm ♩=62

Ob.

Cl.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

B. D.

Anv.

Mar.

Hp.

Voice

Vln. I mf pppp mf pppp mf pppp ♩=62

Vln. II mp pppp mp pppp mp pppp

Vla.

Vc.

Cb.

259 *tutti*

Fl. *mp*

Ob.

Cl.

Bsn. *mf*

Hn.

Hn.

Tpt.

Tbn. *mf*

Tba.

Timp.

B. D.

Anv.

Mar.

Hp.

Voice

Vln. I

Vln. II

Vla.

Vc.

Cb.

263

Fl. *mf*

Ob.

Cl.

Bsn. *mf*

Hn. *mp*

Hn.

Tpt.

Tbn.

Tba.

Timp.

B. D.

Anv.

Mar.

Hp.

Voice

Vln. I

Vln. II

Vla. *mf*

Vc. *mf*

Cb. *mf*

266

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

B. D.

Anv.

Mar.

Hp.

Voice

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

269

Fl. *mp*

Ob. *mf*
multiphonics flutter

Cl.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

B. D.

Anv.

Mar.

Hp.

Voice

Vln. I

Vln. II

Vla.

Vc.

Cb.

This page of a musical score, marked with rehearsal number 273, features a variety of instruments. The Flute (Fl.) and Oboe (Ob.) parts are active, with the Oboe playing a melodic line. The Clarinet (Cl.) and Bassoon (Bsn.) parts are also present. The Horns (Hn.), Trumpet (Tpt.), and Trombone (Tbn.) parts are mostly silent. The Tuba (Tba.) and Timpani (Timp.) parts provide a rhythmic foundation. The B. D. (Bass Drum), Anvil (Anv.), and Maracas (Mar.) parts add to the percussion. The Harp (Hp.) part is silent. The Voice part is also silent. The Violin I (Vln. I) and Violin II (Vln. II) parts are silent. The Viola (Vla.) part is active, playing a complex rhythmic pattern. The Violoncello (Vc.) and Contrabass (Cb.) parts provide a rhythmic foundation.

280

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

B. D.

Anv.

Mar.

Hp.

Voice

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

p

pp

p

mf

p

285

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

B. D.

Anv.

Mar.

Hp.

Voice

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

290

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

B. D.

Anv.

Mar.

Hp.

Voice

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

p

mf

p

p

p

solo

tutti

304 ♩=120

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

B. D.

Anv.

Mar.

Hp.

Voice

Vln. I

Vln. II

Vla.

Vc.

Cb.

♩=120
solo
p

solo
p

313

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

B. D.

Anv.

Mar.

Hp.

Voice

Vln. I

Vln. II

Vla.

Vc.

Cb.

R

b

This page contains a musical score for measures 322 through 331. The instruments and parts are arranged as follows from top to bottom:

- Fl. (Flute)
- Ob. (Oboe)
- Cl. (Clarinet)
- Bsn. (Bassoon)
- Hn. (Horn) - two staves
- Tpt. (Trumpet)
- Tbn. (Tenor Trombone)
- Tba. (Tuba)
- Timp. (Timpani)
- B. D. (Bass Drum)
- Anv. (Anvil)
- Mar. (Maracas)
- Hp. (Harp)
- Voice
- Vln. I (Violin I)
- Vln. II (Violin II)
- Vla. (Viola)
- Vc. (Violoncello)
- Cb. (Contrabass)

The score shows various musical notations including rests, notes, and slurs. The Vln. I part features a melodic line with slurs and some accidentals. The Vla. part has a long, sustained note in the first measure. The rest of the instruments are mostly in rests.

331

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

B. D.

Anv.

Mar.

Hp.

Voice

Vln. I

Vln. II

Vla.

Vc.

Cb.

The musical score for page 37, measures 331-338, is presented below. The score is for a full orchestra and includes a voice part. The instruments listed are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horns (Hn.), Trumpets (Tpt.), Trombones (Tbn.), Tuba (Tba.), Timpani (Timp.), B. D. (Bass Drum), Anvil (Anv.), Maracas (Mar.), Harp (Hp.), Voice, Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is in 4/4 time and features a key signature of one flat. The Violin I part is the only one with musical notation, consisting of a melodic line with various ornaments and dynamics. The other parts are marked with a 'z' (zitto) or a rest, indicating they are silent during this passage.

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

B. D.

Anv.

Mar.

Hp.

Voice

Vln. I

Vln. II

Vla.

Vc.

Cb.

347

Fl. *R*
mf

Ob.

Cl.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

B. D.

Anv.

Mar.

Hp. *p*

Voice

Vln. I *tutti*
p

Vln. II *tutti*
p

Vla. *R tutti*
mp

Vc.

Cb.

355 R

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

B. D.

Anv.

Mar.

Hp.

Voice

Vln. I

Vln. II

Vla.

Vc.

Cb.

363 R

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

B. D.

Anv.

Mar.

Hp.

Voice

Vln. I

Vln. II

Vla.

Vc.

Cb.

371

R

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

B. D.

Anv.

Mar.

Hp.

Voice

Vln. I

Vln. II

Vla.

Vc.

Cb.

378 rit. $\text{♩} = 110$ $\text{♩} = 100$

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

B. D.

Anv.

Mar.

Hp.

Voice

Vln. I *mp*

Vln. II *mp*

Vla.

Vc.

Cb.