

# Symphonic Poem (for Orchestra)

Introduction:

Composer: Thomas Guarino

Andantino  $\text{♩} = 80$

**1** **5** **A** **10**

**Andantino  $\text{♩} = 80$**

**A** **uniss.** **div.**

rit. . . . .  
Faster  $\text{♩} = 112$   
15

Picc. *chromatic gliss.*  
Fl. *chromatic gliss.* *ff* *f*  
Ob. *chromatic gliss.* *ff* *f*  
Cl. *chromatic gliss.* *ff* *f*  
B. Cl. *chromatic gliss.* *ff* *f*  
Bsn. *chromatic gliss.* *ff* *f*  
Hr. *chromatic gliss.* *f* *mp*  
Hr. *chromatic gliss.* *ff* *mp*  
Tpt. *chromatic gliss.* *ff* *mp*  
Tpt. *chromatic gliss.* *ff* *mp*  
Tbn. *gliss.* *ff* *mp*  
B. Tbn. *gliss.* *mp*  
Tba. *mf chromatic gliss.* *f* *mp*  
Timp. *mp*  
T. Bl. *mp*  
Tr. *mp*  
Chim. *f* *mf* *dampen* *mp*  
Glock. *mf* *mf* *dampen*  
B. D.

Pno.  
Vln. I *gliss.* *gliss.* *gliss.* *gliss.* *rit.* *f* *mp* *p* *pp* *ppp*  
Vln. II *gliss.* *gliss.* *gliss.* *gliss.* *f* *mp* *pp* *ppp* *unis.*  
Vla. *gliss.* *gliss.* *f* *mp* *pp* *ppp* *unis.*  
Vcl. *gliss.* *gliss.* *f* *mp* *pp* *ppp*  
Cb. *gliss.* *gliss.* *mf* *mp* *pp* *ppp*

20 25

**Picc.** *p*

**Fl.** *p*

**Ob.** *p* *mp* *mf*

**Cl.** *mf* *mp* *mf*

**B. Cl.** *p* *mp* *mp* *mf*

**Bsn.** *mp* *mp* *mf*

**Hn.** *p* *mp* *mp* *mf*

**Hn.** *p* *mp* *mp* *mf*

**Tpt.**

**Tpt.**

**Tbn.** *p* *mp* *mf*

**B. Tbn.** *mf*

**Tba.** *p* *mp* *mf*

**Temp.** *mp* *mp* *p* *mp*

**T. Bl.**

**Tri.**

**Chim.** *mp*

**Glock.** *p* *mp*

**B. D.** *p* *mp*

**Pno.**

**Vln. I.** *unis.* *p* *mp* *mf* *mf* *div.* *mf*

**Vln. II.** *p* *mp* *mf*

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

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

**Cb.** *mf* *f* *mf* *f*

em.1

C

This page of a musical score, labeled 'C' in a box at the top left, contains 27 staves for various instruments. The instruments listed on the left are: Picc., Fl., Ob., Cl., B. Cl., Bsn., Hn. (two staves), Tpt. (two staves), Tbn. (two staves), B. Tbn., Tba., Timp., T. Bl., Tri., Chim., Glock., B. D., Pho., Vln. I, Vln. II, Vla., Vcl., and Cb. The score is written in 4/4 time and includes a variety of musical notations. Dynamics such as *ff*, *f*, *mf*, *mp*, *p*, and *pp* are used throughout. Performance instructions include 'senza sord.' for trumpets and trombones, and 'let ring' for the glockenspiel. The page is numbered '35' at the top right.

**D** Tutti

40 45

Picc. *ff*

Fl. *f* *ff* *f* *ff*

Ob. *f* *ff*

Cl. *f* *ff*

B. Cl. *f* *ff*

Bsn. *f* *ff*

Hr. *f* *mf* *f* *f*

Hr. *f* *mf* *f* *f*

Tpt. *f* *f* *a2* *ff*

Tpt. *f* *f* *ff*

Tbn. *f* *mf* *mf* *f*

B. Tbn. *mp* *f* *f*

Tba. *f* *mf* *mf* *f*

Timp. *mf* *f* dampen

T. Bl. Tom-toms *ff*

Tri. To Cym. Cymbals *mf* *mf*

Chim. *mf* *f*

Glock. dampen dampen *p* *mp* *mf*

B. D. dampen dampen always dampen *mf* *f* *mf* *f*

Pno. B section

Vln. I *ff* *mf* *ff* *div.*

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

Vla. *ff* *mf* *ff*

Vcl. *ff* *ff*

Cb. *ff* *ff*

157