

Transposed Score

In the Mind's Eye

Images for Horns and Orchestra

*Commissioned by the Indianapolis Symphony and the
Wichita Falls Symphony and dedicated to the ISO Horn Section*

About the Work

In the Mind's Eye is a *Konzertstück* for horns and orchestra inspired by visual art. Visual artists and composers have often collaborated or have been influenced by each other's work. A famous example of this is Stravinsky and Picasso working together on 'Pulcinella'. Impressionistic music occurred during the same period as impressionistic art. In a similar vein, this piece has been greatly influenced by visual art, and employs the use of musical effects that replicate various brush stroke techniques. Five paintings were used as inspiration for this three-movement work for horns and orchestra.

Movement I - Random Abstract

The first movement is dedicated to abstract expressionism artists. The specific painting that I used as inspiration in this movement is from the contemporary artist Ingrid Calame, who has used some of the concepts of abstract expressionism in her painting entitled 'From #258 Drawing: Tracings from the Indianapolis Motor Speedway and the L.A. River'. This painting uses tire tracks from the Indianapolis 500 as its basis.

This first movement is written from two perspectives. Part of the music reflects the perspective of the artist, while other moments in the movement represent the perspective of the viewer. The opening of the first movement is a good example of the brush stroke imitation mentioned earlier. The opening glissando of the harp, followed by the fast scalar passages in the woodwinds, represent the fast, broad, stroke of a paintbrush on the canvas. Jackson Pollack was known to actually paint to music and there was often a rhythm to his brush stroke. Throughout this first movement the listener will also hear short, chromatic chords that are meant to represent an abstract artist randomly throwing paint onto the canvas.

In this opening movement, the first entrance of the horns is my musical representation of a patron's first impression upon viewing such an abstract painting. The music of the horns is meant to portray curiosity, interest, and questioning. The main second theme (heard at letter D, *poco animato*) is music representing the painter's perspective. The euphoria of an artist totally submerged in his or her creativity can be heard as the music grows in animation and intensity. This music, still in the voice of the artist, becomes more calm and ethereal as the artist's mind searches for inspiration (letter E). After the artist's inspiration is realized (letter G), the music intensifies with the return of the second theme (*Allegro Moderato*, letter H). This pure adrenalin increases to a final climax of frantic brush strokes portrayed in the fast scalar passages now heard in strings, woodwinds, harp, and xylophone (meas. 113). The voice of the viewer at the art museum, who is pondering the final product of the visual artist's work, is heard next in the solo entrance of the horn.

The first movement ends from the consumer's perspective, relishing the vivid colors and shapes on the canvas from the abstract artist's mind.

Movement II - Daniel in the Lion's Den

A painting of the above title by Robert E. Weaver inspires this movement. This biblical subject has been a favorite choice for many artists over the centuries. For me, Robert Weaver's work is the most stunning of those I have seen. The music, as well as the painting, addresses the concept of faith. The movement opens quietly with the horns in a quasi-Gregorian chant, setting the stage for Daniel's overnight trial in the den of lions where his belief in God is tested. The trials and tribulations associated with man's faith over the millenniums are reflected in this dialogue between horns and orchestra throughout this movement in G Minor. At the end of the movement you will hear a tremolo in the strings, taking us to a moment of Eb Major (letter U), which represents the answer to Daniel's prayers as morning arrives and Daniel has been spared from the jaws of the lions.

Movement III - Reflections

The third and final movement is meant to deal with artists' fascination with light's reflection, particularly on water. There are three paintings chosen as inspiration for this movement. They are 'Roussillon Landscape' by Georges-Daniel DeMonfried; 'The Channel of Gravelines' by Georges Seurat; and 'The Regatta Beating to Windward, by Joseph M. W. Turner. Each painting is reflected in different parts of this third movement.

The movement opens with an exciting, heroic horn call from all of the horns, representing the excitement of a sailing contest as portrayed in Turner's painting of the Regatta. This opening fanfare is followed by an orchestra tutti (letter V), where the music is very secco, representing the pointillist brush technique of Seurat's neo-impressionistic painting. The excitement of an ocean adventure is continued when the horns re-enter (letter W). The solo entrance of the harp (letter Z) transitions the music into a more tranquil section that is meant to represent the beauty of sunlight reflecting off the ocean as seen in DeMonfried's seashore landscape. Horn calls abound in the next section, depicting the adventure and pure beauty of water and light in these paintings. As viewers look at these paintings, their imagination brings their own images of the ocean and reflected light. These images are heard in the music. A final return to the opening horn call signals the end of this movement climaxing in a robust celebration of life as portrayed in visual and aural art.

I want to personally thank Maestro Mario Venzago for his vision of this work and the years of encouragement that he gave to me while Music Director of the Indianapolis Symphony.

Instrumentation

1 Piccolo	1 Trumpet in C
2 Flutes	1 Timpani
2 Oboes	* 3 Percussion
1 English Horn in F	1 Harp
2 Clarinets in Bb	Strings
2 Bassoon	5 Solo Horns

* (The 3rd Percussion part can be omitted if absolutely necessary. This would primarily omit the bass drum part which is doubled in the timpani thruout the work.)

Necessary percussion equipment includes: Snare Drum, Bass Drum, Mark Tree, Xylophone, Marimba, Glockenspiel, Crotales, Timpani, Piatti, & Triangle.

Duration: Approx. 17 minutes

Mvt I - (4 min 15 sec)

Mvt II - (5 min 15 sec)

Mvt III - (7 min)

This work was originally premiered by the Indianapolis Symphony Orchestra on May 14 and May 15, 2010 with Carlo Rizzi conducting.

As noted in the score, this is a transposed score. Please note that the 1st movement of this piece is written without key signatures due to the chromatic nature of the 1st movement.

Transposed Score

(The 1st Movement is written without key signatures because of the chromatic nature of this movement.)

In the Mind's Eye

Images for Horns and Orchestra

James A. Beckel Jr.

Commissioned by the Indianapolis Symphony and the Wichita Falls Symphony and dedicated to the ISO Horn Section

Movement 1 - Random Abstract

Allegro Moderato (♩ = circa 116)

Musical score for woodwinds, brass, and percussion. The score is in 2/4 time and consists of three measures. The instruments listed are Piccolo, Flute 1, Flute 2, Oboe 1, Oboe 2, English Horn in F, Clarinet in B♭ 1, Clarinet in B♭ 2, Bassoon 1, Bassoon 2, Trumpet in C, Mallets (Xylophone, Crotales), Percussion (Piatti Choked), and Harp 1. The score includes various dynamics such as *ff*, *f*, and *mf*, and performance instructions like *Solo*, *grazioso*, *loco*, *Energico*, *Piu f*, *Gliss.*, and *let ring*. The woodwinds and strings play a rhythmic pattern of eighth notes, while the brass and percussion play a more complex, abstract pattern.

Allegro Moderato (♩ = circa 116)

Musical score for strings. The score is in 2/4 time and consists of three measures. The instruments listed are Violin I, Violin II, Viola, Cello, and Contrabass. The score includes various dynamics such as *ff* and *f*, and performance instructions like *Energico*, *Div.*, and *Piu f*. The strings play a rhythmic pattern of eighth notes, while the woodwinds and brass play a more complex, abstract pattern.

A

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn. in F

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Tpt. in C

Mallets

Perc.

Hp. 1

Vln. I

Vln. 2

Vla.

Vc.

Cb.

4 5 6

ff

mf

f

Non Gliss.

ppp

Picc. *mf* *f* (Gliss.)

Fl. 1 *mf* *f*

Fl. 2 *mf* *f*

Ob. 1 *mf* *f*

Ob. 2 *mf* *f*

E. Hn. in F *mf* *f*

B♭ Cl. 1 *mf* *f*

B♭ Cl. 2 *mf* *f*

Bsn. 1 *mf* *f*

Bsn. 2 *mf* *f*

Tpt. in C *mf* *f*

Mallets *mf* Hard Mallets *f*

Perc. *mf* *f*

Harp 1 *mf* Non Gliss. Gliss.

Vln. I *mf* *f*

Vln. II *mf* *f*

Vla. *mf* *f* *Secco*

Vc. *mf* *f* *Secco*

Cb. *mf* *f* *Secco*

7 8 9

B

Picc. *Piu f* *ff* *mf*³

Fl. 1 *Piu f* *ff*

Fl. 2 *Piu f* *ff*

Ob. 1 *Piu f* *ff*

Ob. 2 *Piu f* *ff*

E. Hn. in F *Piu f* *ff*

B♭ Cl. 1 *Piu f* *ff*

B♭ Cl. 2 *Piu f* *ff*

Bsn. 1 *Piu f* *ff* *Pesante*

Bsn. 2 *Piu f* *ff* *Pesante*

Tpt. in C *Piu f* *ff*

Mallets *ff* *Hard Mallets*

Hp. 1 *f* *Piu f* *ff* *mf Delicato*

Feroce *Gliss.* *Non Gliss.*

B

Hn. 1 in F *mf* *leggero*

Hn. 2 in F *mf* *leggero*

Hn. 3 in F *mf* *leggero*

Hn. 4 in F *Poco f* *Dolce* *mp* *Poco f* *mp*

Hn. 5 in F *Poco f* *Dolce* *mp* *Poco f* *mp*

Vln. 1 *Pizz.* *Div.* *ff*

Vln. 2 *Pizz.* *Div.* *ff*

Vla. *Pizz.* *Div.* *ff* *Pizz.* *Pesante*

Vc. *Piu f* *ff* *Pizz.* *Pesante*

Cb. *Piu f* *ff* *Pizz.* *Pesante*

Picc. *leggiero*
 Fl. 1 *mf leggiero*
 Fl. 2 *mf leggiero*
 Ob. 1 *mf leggiero*
 Ob. 2 *mf leggiero*
 E. Hn. in F *mf leggiero*
 B♭ Cl. 1 *mf leggiero*
 B♭ Cl. 2 *mf*
 Bsn. 1 *mf*
 Bsn. 2 *mf*
 Tpt. in C *mf*
 Mallets *mf* (Xylophone, Glock.)
 Hn. 1 in F *mf*
 Hn. 2 in F *mf* *Calmato*
 Hn. 3 in F *mf*
 Hn. 4 in F *mf* *Niente*
 Hn. 5 in F *mf* *Niente*
 Vln. I *ppp* *Arco Div.*
 Vln. II *ppp* *Arco Div.*
 Vla. *pppp* *Arco*
 Vc. *pppp* *Arco*
 Cb. *pppp* *Arco*

This musical score is a transposed score for the piece "In the Mind's Eye". It is arranged for a symphony orchestra and is divided into three systems of measures: 19-20, 21, and 22. The score includes parts for Piccolo, Flute 1 and 2, Oboe 1 and 2, English Horn in F, Bass Clarinet 1 and 2, Bassoon 1 and 2, Trumpet in C, Mallets, Horns 1 through 5 in F, Violin 1 and 2, Viola, Violoncello (Vc.), and Contrabass (Cb.). The time signature changes from 3/4 to 4/4 at the beginning of measure 20 and returns to 3/4 at the end of measure 22. The score features various dynamics such as *mp* (mezzo-piano), *mf* (mezzo-forte), *f* (forte), *ppp* (pianissimo), and *p* (piano), along with performance instructions like *Delicato* and *Calmato*. A large, semi-transparent watermark reading "BECKELMUSIC" is overlaid diagonally across the page.

C

Picc. *f* *mp* *f* *mf*

Fl. 1 *f* *mp* *f* *mf*

Fl. 2 *ppp* *f* *mf*

Ob. 1 *pp* *p* *mp* *mf*

Ob. 2 *pp* *p* *mp* *mf*

E. Hn. in F *pp* *p* *mp* *mf*

B♭ Cl. 1 *pp* *p* *mp* *mf*

B♭ Cl. 2 *pp* *p* *mp* *mf*

Bsn. 1 *mp* *mf*

Bsn. 2 *mf*

Tpt. in C *mf*

Mallets *Glock.* *f*

Hp. 1 *Non Gliss.* *f* *L.V.* *f*

C

Hn. 1 in F *f* *mf* *f* *Piu f*

Hn. 2 in F *mf* *f* *Piu f*

Hn. 3 in F *mf* *f* *mf* *Piu f*

Hn. 4 in F *mf* *f* *Piu f*

Hn. 5 in F *mf* *f* *Piu f*

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

Vln. 2 *Secco Div.* *pp* *p* *mp* *mf*

Vla. *Secco* *pp* *p* *mp* *mf* *Div.*

Vc. *Secco* *ppp* *mf*

Cb. *Secco* *ppp* *mf*

This musical score is a transposed score for the piece "In the Mind's Eye". It is arranged for a full orchestra and includes the following parts:

- Picc.** (Piccolo)
- Fl. 1** and **Fl. 2** (Flutes)
- Ob. 1** and **Ob. 2** (Oboes)
- E. Hn. in F** (English Horn in F)
- B♭ Cl. 1** and **B♭ Cl. 2** (Bass Clarinets)
- Bsn. 1** and **Bsn. 2** (Bassoons)
- Tpt. in C** (Trumpet in C)
- Timp.** (Timpani)
- Mallets** (Xylophone)
- Perc.** (Percussion, including Sn. Dr.)
- Hp. 1** (Harp)
- Hn. 1 in F**, **Hn. 2 in F**, **Hn. 3 in F**, **Hn. 4 in F**, and **Hn. 5 in F** (Horns)
- Vln. 1** and **Vln. 2** (Violins)
- Vla.** (Viola)
- Vc.** (Violoncello)
- Cb.** (Contrabass)

The score is divided into four measures, numbered 27, 28, 29, and 30. The time signature changes from 2/4 to 4/4 and back to 2/4. Key performance instructions include *f* (forte), *agitato*, *Breath accent*, *Gliss.*, *Feroce*, *Solo*, *a piacere*, and *mf Dolce*. The score includes various musical notations such as slurs, accents, and dynamic markings.

D Poco Animato (♩ = circa 120)

Picc. *ff* *mp* *mf* *f* *ff* *mp* *f* *ff* (Breath accent)

Fl. 1 *ff* *mp* *mf* *f* *ff* *mp* *f* *ff* (Breath accent)

Fl. 2 *ff* *mp* *mf* *f* *ff* *mp* *f* *ff* (Breath accent)

Ob. 1 *ff* *mp* *mf* *f* *ff* *mp* *f* *ff* (Breath accent)

Ob. 2 *ff* *mp* *mf* *f* *ff* *mp* *f* *ff* (Breath accent)

E. Hn. in F *ff* *mp* *mf* *f* *ff* *mp* *f* *ff* (Breath accent)

B♭ Cl. 1 *ff* *mp* *mf* *f* *ff* *mp* *f* *ff* (Breath accent)

B♭ Cl. 2 *ff* *mp* *mf* *f* *ff* *mp* *f* *ff* (Breath accent)

Bsn. 1 *ff* *mp* *mf* *f* *ff* *mp* *f* *ff* (Breath accent)

Bsn. 2 *mp* *ff* *mf*

Tpt. in C *ff* *mp* *mf* *f* *ff* *mp* *f* *ff* (Breath accent)

Timp. *f* *mf* *ff* *mf*

Mallets *f* *mf* *ff* *mf*

Perc. *f* *mp* *mf* *f* *ff* *mp* *f* *ff* *mf*

Hp. 1 *ff* *f* *ff* *Non Gliss.*

D Poco Animato (♩ = circa 120)

Hn. 1 in F *f*

Hn. 2 in F *f*

Hn. 3 in F *f*

Hn. 4 in F *f*

Hn. 5 in F *f*

Vln. 1 *ff* *mp*

Vln. 2 *ff* *mp*

Vla. *mp* *f* *mp*

Vc. *mp* *f* *mf*

Cb. *ff* *f* *mf*

31 32 33 34

This musical score is for the piece "In the Mind's Eye" and is presented as a transposed score. It covers measures 35 through 38. The score is arranged for a large ensemble, including woodwinds, brass, percussion, and strings. The time signature is 2/4, and the key signature is one flat (B-flat major or D minor). The score is divided into four systems of measures: 35-36, 36-37, 37-38, and 38-39. The instruments and their parts are as follows:

- Picc.**: Piccolo, playing triplets of eighth notes.
- Fl. 1, Fl. 2, Ob. 1, Ob. 2, B♭ Cl. 1, B♭ Cl. 2, Tpt. in C**: Woodwinds and Trumpets, playing triplets of eighth notes.
- Bsn. 1, Bsn. 2**: Bassoons, playing eighth notes with accents.
- Timp.**: Timpani, playing eighth notes with accents.
- Mallets**: Xylophone, playing triplets of eighth notes.
- Perc.**: Percussion, playing eighth notes with accents.
- Hp. 1**: Harp, playing chords.
- Hn. 1 in F, Hn. 2 in F, Hn. 3 in F, Hn. 4 in F, Hn. 5 in F**: Horns, playing triplets of eighth notes.
- Vln. 1, Vln. 2**: Violins, playing eighth notes with accents.
- Vla.**: Viola, playing eighth notes with accents.
- Vc.**: Violoncello, playing eighth notes with accents.
- Cb.**: Contrabass, playing eighth notes with accents.

Dynamic markings include *Poco f*, *f*, *mf*, and *mp*. The score includes various musical notations such as triplets, accents, and slurs. A large watermark "STOCKMUSIC" is visible across the page.

Picc. *mf* *f* *Piu f* *ff* *Piu f*

Fl. 1 *mf* *f* *Piu f* *ff* *Piu f*

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

Ob. 1 *mf* *f* *Piu f* *ff* *Piu f*

Ob. 2 *mf* *f* *Piu f* *ff* *Piu f*

E. Hn. in F

B♭ Cl. 1 *mf* *ff* *Piu f*

B♭ Cl. 2 *mf* *Piu f*

Bsn. 1 *mf* *f*

Bsn. 2 *mf* *f*

Tpt. in C *f* *Piu f*

Timp.

Mallets *Xylophone* *f* *Piu f*

Perc. *mf* *f* *B. Dr.* *f* *Dampen* *Dampen* *Dampen*

Hp. 1 *f secco*

Hn. 1 in F

Hn. 2 in F

Hn. 3 in F

Hn. 4 in F

Hn. 5 in F

Vln. 1 *mf* *mp* *f*

Vln. 2 *mf* *mp* *f*

Vla. *mf* *mp* *mf* *f*

Vc. *mf* *f*

Cb. *mf* *f*

This page contains a transposed musical score for the piece "In the Mind's Eye". The score is arranged for a full orchestra and includes the following parts:

- Picc.
- Fl. 1
- Fl. 2
- Ob. 1
- Ob. 2
- E. Hn. in F
- B♭ Cl. 1
- B♭ Cl. 2
- Bsn. 1
- Bsn. 2
- Tpt. in C
- Timp.
- Mallets
- Perc.
- Hp. 1
- Hn. 1 in F
- Hn. 2 in F
- Hn. 3 in F
- Hn. 4 in F
- Hn. 5 in F
- Vln. 1
- Vln. 2
- Vla.
- Vc.
- Cb.

The score is written in 4/4 time and features dynamic markings such as *mf*, *f*, *Piu f*, *ff*, *mp*, and *f*. It includes various musical notations like triplets, slurs, and accents. The percussion part includes the instruction "Dampen". The woodwind and brass parts feature complex rhythmic patterns and articulation. The string parts include a "Poco f" marking and a "Div." (divisi) instruction for the cello part.

E Poco Tranquillo (♩ = circa 116)

Picc. *ff* *agitato* (Breath accent)

Fl. 1 *ff* *agitato* (Breath accent)

Fl. 2 *mf* *Calmato*

Ob. 1 *ff* *agitato* (Breath accent)

Ob. 2 *ff* *agitato* (Breath accent)

E. Hn. in F *mf* *Calmato*

B♭ Cl. 1 *ff* *agitato* (Breath accent)

B♭ Cl. 2 *ff* *agitato* (Breath accent)

Bsn. 1

Bsn. 2

Tpt. in C

Timp.

Mallets *ff* Xylophone Non Gliss.

Perc.

Hp. 1 *ff* Non Gliss.

E Poco Tranquillo (♩ = circa 116)

Hn. 1 in F *mp* *Calmato*

Hn. 2 in F *mp* *Calmato*

Hn. 3 in F *mp* *Calmato*

Hn. 4 in F *mp* *Calmato*

Hn. 5 in F *mp* *Calmato*

Vln. 1 *mf* *Calmato* sul tasto

Vln. 2 *mf* *Calmato* sul tasto

Vla. *p* *Calmato* (modo ordinario)

Vc. *p* *Calmato* (modo ordinario)

Cb. *p* *Calmato* (modo ordinario)

Gradual Ritard.....

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn. in F

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Tpt. in C

Timp.

Mallets

Perc.

Hp. 1

Gradual Ritard.....

Hn. 1 in F

Hn. 2 in F

Hn. 3 in F

Hn. 4 in F

Hn. 5 in F

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Solo(♩ = circa 108) **Continued Ritard....**(♩ = circa 98)

Picc. *mp* *ppp*

Fl. 1

Fl. 2 *ppp*

Ob. 1

Ob. 2

E. Hn. in F *Soli* *f*

B♭ Cl. 1 *Soli* *f*

B♭ Cl. 2 *ppp*

Bsn. 1

Bsn. 2

Tpt. in C

Timp.

Mallets

Perc.

Hp. 1

Hn. 1 in F *ppp* *Solo* *mf*

Hn. 2 in F *ppp* *mf*

Hn. 3 in F *ppp* *mf*

Hn. 4 in F *ppp*

Hn. 5 in F *ppp* *mf*

Vln. 1 *(modo ordinario)* *ppp* *Div. pp*

Vln. 2 *ppp*

Vla. *(modo ordinario)* *ppp*

Vc. *ppp*

Cb. *ppp*

55 56 57 58

F **Tranquillo** (♩ = circa 92)

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn. in F

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Tpt. in C

Timp.

Mallets

Perc.

Hp. 1

F **Tranquillo** (♩ = circa 92)

Hn. 1 in F

Hn. 2 in F

Hn. 3 in F

Hn. 4 in F

Hn. 5 in F

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Ritard..... (♩ = c. 82)

Picc. *mp* *Solo* *pp* *ppp*

Fl. 1 *mp* *Solo* *p*

Fl. 2 *mp*

Ob. 1 *mp*

Ob. 2 *Solo* *p* *ppp*

E. Hn. in F *mp*

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Tpt. in C *St. Mute* *mp* *pp*

Timp.

Mallets *Glock. Solo* *mf* *let ring*

Perc.

Hp. 1 *mf* *Solo* *mp* *(Arpeggiate chord slowly from the bottom up)*

Hn. 1 in F *mf* *ppp*

Hn. 2 in F *mf*

Hn. 3 in F *ppp*

Hn. 4 in F *ppp*

Hn. 5 in F *mf* *ppp*

Vln. 1 *Tremolo* *fp* *pp* *Non Tremolo* *ppp* *pppp*

Vln. 2 *Tremolo* *fp* *pp* *Non Tremolo* *ppp* *pppp*

Vla. *Tremolo* *fp* *pp* *Non Tremolo* *ppp* *pppp*

Vc. *fp* *pp* *ppp* *pppp*

Cb. *fp* *pp* *ppp* *pppp*

Accel.

H Allegro Moderato (♩ = circa 116)

Picc. *mf* *f* *ff* *agitato*

Fl. 1 *mf* *f* *ff* *agitato*

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

Ob. 1 *mf* *f* *ff* *agitato*

Ob. 2 *mf* *f* *ff* *agitato*

E. Hn. in F *mf* *f* *ff* *agitato*

B♭ Cl. 1 *mf* *f* *ff* *agitato*

B♭ Cl. 2 *mf* *f* *ff* *agitato*

Bsn. 1 *mf* *f* *ff* *agitato*

Bsn. 2 *mf* *f* *ff* *agitato*

Tpt. in C *f* *ff* *agitato*

Timp. *f* *ff* *agitato*

Mallets *Xylophone* *f* *ff* *agitato*

Perc. *Sn. Dr.* *f* *ff* *agitato*

B. Dr. *f* *ff* *agitato*

Hp. 1 *mf* *f* *ff* *agitato*

Gliss. *Gliss.*

Senza sord.

Piu f *Piu f*

L.V.

Accel.

H Allegro Moderato (♩ = circa 116)

Hn. 1 in F

Hn. 2 in F

Hn. 3 in F

Hn. 4 in F

Hn. 5 in F

Vln. 1 *mf* *f* *ff* *agitato*

Vln. 2 *mf* *f* *ff* *agitato*

Vla. *mf* *f* *ff* *agitato*

Vc. *mf* *f* *ff* *agitato*

Cb. *mf* *f* *ff* *agitato*

Div. *Div.* *Non Tremolo*

Secco *Secco* *Secco* *Secco*

This musical score is a transposed score for the piece "In the Mind's Eye". It is arranged for a full orchestra and includes the following instruments and parts:

- Picc.** (Piccolo)
- Fl. 1** and **Fl. 2** (Flutes)
- Ob. 1** and **Ob. 2** (Oboes)
- E. Hn. in F** (English Horn)
- B♭ Cl. 1** and **B♭ Cl. 2** (Bass Clarinets)
- Bsn. 1** and **Bsn. 2** (Bassoons)
- Tpt. in C** (Trumpet)
- Timp.** (Timpani)
- Mallets** and **Perc.** (Percussion)
- Harp 1** (Harp)
- Hn. 1 in F**, **Hn. 2 in F**, **Hn. 3 in F**, **Hn. 4 in F**, and **Hn. 5 in F** (Horns)
- Vln. 1** and **Vln. 2** (Violins)
- Vla.** (Viola)
- Vc.** (Violoncello)
- Cb.** (Contrabass)

The score is divided into four measures, numbered 82, 83, 84, and 85 at the bottom. Key performance instructions include *legato*, *ff*, *f*, *Gliss.*, *Div.*, *Secco*, and *L.V.*. The harp part features a glissando and a 9-measure phrase. The woodwinds and strings play complex rhythmic patterns, often in triplets. The strings play a steady eighth-note accompaniment. The woodwinds have melodic lines with various articulations and dynamics. The harp provides a shimmering texture with its glissando and sustained chords. The percussion includes a xylophone part with a rhythmic pattern. The overall texture is dense and orchestral.

This musical score is for the piece "In the Mind's Eye" and is a transposed score. It is arranged for a full orchestra and includes the following instruments and parts:

- Picc.** (Piccolo)
- Fl. 1** and **Fl. 2** (Flutes)
- Ob. 1** and **Ob. 2** (Oboes)
- E. Hn. in F** (English Horn)
- B♭ Cl. 1** and **B♭ Cl. 2** (Bass Clarinets)
- Bsn. 1** and **Bsn. 2** (Bassoons)
- Tpt. in C** (Trumpet)
- Timp.** (Timpani)
- Mallets** (Xylophone)
- Perc.** (Percussion)
- Hp. 1** (Harp)
- Hn. 1 in F**, **Hn. 2 in F**, **Hn. 3 in F**, **Hn. 4 in F**, and **Hn. 5 in F** (Horns)
- Vln. 1** and **Vln. 2** (Violins)
- Vla.** (Viola)
- Vc.** (Violoncello)
- Cb.** (Contrabass)

The score is written in 3/4 time and features various musical notations such as triplets, dynamics (e.g., *ff*, *f*, *fff*, *f*, *ff*), articulation (e.g., *Dampen*, *Simile*, *Feroce*, *Gliss.*), and performance instructions (e.g., *Secco*). A large watermark "Jimm Beckel Music" is visible across the score.

This musical score is for the piece "In the Mind's Eye" and is a transposed score. It is divided into three systems, numbered 92, 93, and 94 at the bottom. The instruments included are Piccolo, Flute 1, Flute 2, Oboe 1, Oboe 2, English Horn in F, Bass Clarinet 1, Bass Clarinet 2, Bassoon 1, Bassoon 2, Trumpet in C, Timpani, Mallets (Xylophone), Percussion, Harp 1, Horn 1 in F, Horn 2 in F, Horn 3 in F, Horn 4 in F, Horn 5 in F, Violin 1, Violin 2, Viola, Violoncello, and Contrabass. The score features complex rhythmic patterns, including triplets and sixteenth-note runs. Dynamic markings such as *mf* (mezzo-forte) and *Poco f* (poco forte) are used throughout. Performance instructions include "Breath accent" and "Gliss." (glissando). The Harp part includes a "Xylophone" section with a glissando. The Violin 2 part includes a "sul ponticello" instruction. The score is marked with a large "BECKE MUSIC" watermark.

This musical score is for the piece "In the Mind's Eye" and is presented as a transposed score. It spans three pages, numbered 95, 96, and 97. The score is written for a large ensemble of instruments, including woodwinds, brass, strings, and percussion. The woodwind section includes Piccolo, Flute 1 and 2, Oboe 1 and 2, English Horn in F, Bass Clarinet 1 and 2, Bassoon 1 and 2, and Trumpet in C. The brass section includes Horns 1 through 5 in F. The string section includes Violin 1 and 2, Viola, Violoncello, and Contrabass. The percussion section includes Timpani, Mallets, and Percussion. The score features complex rhythmic patterns, including triplets and sixteenth-note runs. Dynamics range from *mf* (mezzo-forte) to *mp* (mezzo-piano) and *p* (piano). Performance instructions include *grad. cresc.* (gradual crescendo), *tr* (trills), *Pizz.* (pizzicato), *sul tasto* (sul tasto), *Arco* (arco), and *(modo ordinario)* (modo ordinario). The score is marked with a large "MUSIC BECKETT" watermark.

J

Picc. *mf* 3

Fl. 1 *mf* 3

Fl. 2 *mf* 3

Ob. 1 *mf* 3

Ob. 2

E. Hn. in F *mf* 3

B♭ Cl. 1 *mf* 3

B♭ Cl. 2 *mf* 3

Bsn. 1 *mf* 3

Bsn. 2 *mf* 3

Tpt. in C *f* *ff*

Timp. *f* Dampen

Mallets *ff* Xylophone

Perc. *mf* Sn. Dr. *f* B. Dr. Dampen

Hp. 1 *mf* Gliss. *ff* *mf* L.V.

Hn. 1 in F *f* 3

Hn. 2 in F *ff* 3

Hn. 3 in F *f* 3

Hn. 4 in F *ff* 3

Hn. 5 in F *ff* 3

Vln. 1 *f* *sul ponticello* *subito mp* 6

Vln. 2 *f* *sul tasto* *subito mp* 6

Vla. *ff* *mp* 6

Vc. *ff* Pizz. *mf* 3 let ring

Cb. *f* Pizz. *mf* 3 let ring

The score is a transposed score for the piece "In the Mind's Eye". It features a variety of instruments and includes several performance markings. The woodwind section includes Piccolo, Flute 1 and 2, Oboe 1 and 2, English Horn in F, B♭ Clarinet 1 and 2, Bassoon 1 and 2, and Trumpet in C. The percussion section includes Timpani, Mallets (with Xylophone and Non Gliss. markings), and Percussion. The harp (Hp. 1) has a Gliss. marking. The string section includes Horns 1-5 in F, Violins 1 and 2, Viola (sul ponticello), Violoncello (Vc.), and Contrabass (Cb.). Performance markings include *Poco f*, *ff*, *Breath accent*, *Gliss.*, and *sul ponticello*. The score is divided into three measures, with page numbers 102, 103, and 104 indicated at the bottom.

Gradual Accel.....

Picc. *pp* *Poco f* *f*

Fl. 1 *pp* *Poco f* *f*

Fl. 2 *pp* *Poco f* *f*

Ob. 1 *pp* *Poco f* *f*

Ob. 2 *Poco f* *f*

E. Hn. in F *Poco f* *f*

B \flat Cl. 1 *pp* *Poco f* *f*

B \flat Cl. 2 *pp* *Poco f* *f*

Bsn. 1 *Poco f* *f*

Bsn. 2 *Poco f* *f*

Tpt. in C *mf* *pp* *Poco f* *f*

Timp.

Mallets

Perc.

Hp. 1 *Non Gliss.* *f*

Gradual Accel.....

Hn. 1 in F *cresc.* *f*

Hn. 2 in F *cresc.* *f*

Hn. 3 in F *cresc.* *f*

Hn. 4 in F *cresc.* *f*

Hn. 5 in F *cresc.* *f*

Vln. 1 *Poco f* *f*

Vln. 2 *Poco f* *f*

Vla. *(modo ordinario)* *Tremolo* *mf* *Poco f* *f*

Vc. *Arco* *mf* *Poco f* *f*

Cb. *Arco* *mf* *Poco f* *f*

..... *Accel.*

Picc. *Piu f* *ff* *mf* *f*

Fl. 1 *Piu f* *ff* *mf* *f*

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

Ob. 1 *mf* *f*

Ob. 2 *ff* *mf* *f*

E. Hn. in F *Piu f* *ff* *mf* *f*

B♭ Cl. 1 *mf* *f*

B♭ Cl. 2 *Piu f* *ff* *mf* *f*

Bsn. 1 *Piu f* *ff* *mf* *f*

Bsn. 2 *Piu f* *ff* *mf* *f*

Tpt. in C *mf* *f*

Timp.

Mallets *Glock.* *ff*

Perc.

..... *Accel.*

Hn. 1 in F *Piu f* *ff* *mf* *f*

Hn. 2 in F *Piu f* *ff* *mf* *f*

Hn. 3 in F *Piu f* *ff* *mf* *f*

Hn. 4 in F *Piu f* *ff* *mf* *f*

Hn. 5 in F *Piu f* *ff* *mf* *f*

Vln. 1 *Piu f* *ff* *mf* *f*

Vln. 2 *Piu f* *ff* *mf* *f*

Vla. *Piu f* *ff* *mf* *f*

Vc. *Piu f* *ff* *mf* *f* *Secco* *Pizz.*

Cb. *Piu f* *ff* *mf* *f* *Secco* *Pizz.*

Allegro Non Troppo (♩ = circa 112)

Picc. *Piu f* *fff* (Breath accent)

Fl. 1 *Piu f* *fff* (Breath accent) *p Delicato*

Fl. 2 *Piu f* *fff* (Breath accent) *p Delicato*

Ob. 1 *Piu f* *fff* (Breath accent) *p Delicato*

Ob. 2 *Piu f* *fff* (Breath accent) *p Delicato*

E. Hn. in F *Piu f* *fff* (Breath accent) *p Delicato*

B♭ Cl. 1 *Piu f* *fff* (Breath accent) *p Delicato*

B♭ Cl. 2 *Piu f* *fff* (Breath accent) *p Delicato*

Bsn. 1 *Piu f* *fff* (Breath accent) *p Delicato*

Bsn. 2 *Piu f* *fff* (Breath accent) *p Delicato*

Tpt. in C *Piu f* *fff* (Breath accent) *p Delicato*

Timp. *Piu f* *fff* (Breath accent) *p Delicato*

Mallets *Piu f* *fff* (Breath accent) *p Delicato*
Xylophone *C Major Gliss.* *f* *Dampen*

Perc. *Piu f* *fff* (Breath accent) *p Delicato*
B. Dr. *f* *Dampen*

Hp. 1 *Piu f* *fff* (Breath accent) *p Delicato*
C Major Gliss. *f* *Dampen* *Gliss.* *Delicato* *mp*

Allegro Non Troppo (♩ = circa 112)

Hn. 1 in F

Hn. 2 in F

Hn. 3 in F *Solo a piacere* *mf Dolce*

Hn. 4 in F *Poco f*

Hn. 5 in F *Poco f*

Vln. 1 *Piu f* *fff* *Pizz.* *Div.* *mp*

Vln. 2 *Piu f* *fff* *Pizz.* *Div.* *mp*

Vla. *Piu f* *fff* *Pizz.* *Div.* *mp*

Vc. *Piu f* *fff* *Pizz.* *Div.* *mp*

Cb. *Piu f* *fff* *Pizz.* *Div.* *mp*

K

Picc. *mf* Delicato

Fl. 1 *mf* Delicato

Fl. 2 *mf* Delicato

Ob. 1 *mf* Delicato

Ob. 2 *mf* Delicato

E. Hn. in F *mf* Delicato

B♭ Cl. 1 *mf* leggiero

B♭ Cl. 2 *mf*

Bsn. 1 *mf*

Bsn. 2 *mf*

Tpt. in C *mf*

Timp.

Mallets *mf*

Perc.

Hp. 1 *mf* Delicato

Non Gliss.

K

Hn. 1 in F *Poco f* leggiero *mf*

Hn. 2 in F *Poco f* leggiero *mf*

Hn. 3 in F *Poco f* leggiero *mf*

Hn. 4 in F *mp* *Poco f* *mp* *mf*

Hn. 5 in F *mp* *Poco f* *mp* *mf* *Niente*

Vln. 1

Vln. 2

Vla. *Pizz.* *ff* Pesante *Arco* *pppp*

Vc. *Pizz.* *ff* Pesante *Arco* *pppp*

Cb. *Pizz.* *ff* Pesante *Arco* *pppp*

This musical score page, numbered 34, is for the piece 'In the Mind's Eye' and is a transposed score. It covers measures 122 through 126. The instrumentation includes Piccolo, Flute 1 and 2, Oboe 1 and 2, English Horn in F, B-flat Clarinet 1 and 2, Bassoon 1 and 2, Trumpet in C, Timpani, Mallets (Glockenspiel), Percussion, Harp 1, Horns 1 through 5 in F, Violin 1 and 2, Viola, Violoncello, and Contrabass. The score is written in 4/4 time. Key features include:

- Flutes 1 and 2:** Play a melodic line starting in measure 124 with a *mf* dynamic, featuring a triplet and a long slur.
- Oboes 1 and 2:** Play a similar melodic line to the flutes, also starting in measure 124 with a *mf* dynamic.
- Horns 1-5:** Horns 1, 2, 3, and 4 play a rhythmic triplet pattern starting in measure 122. Horn 5 has a *mf* *Calmato* marking. Dynamics for these horns range from *mp* to *mf*.
- Strings:** Violins 1 and 2 play a sustained, *pppp* (pianissimo) accompaniment. Viola, Cello, and Contrabass play a sustained, *pp* (piano) accompaniment, with *Div.* (divisi) markings.
- Percussion:** Glockenspiel enters in measure 123 with a *mf* dynamic.
- Other:** A *Niente* marking is present for Horn 4 in measure 122. A large 'BECKELEMUSIC' watermark is overlaid diagonally across the page.

Movement 2 - Daniel in the Lion's Den

Andante (♩ = circa 60) **Poco Ritard** **L** **Tempo Primo** (♩ = circa 60)

Mallets *Crotales* *mp*

Hp. 1 *mp*

Hn. 1 in F *mp Religioso* *p* *mp* *p* *mf*

Hn. 2 in F *mp Religioso* *p* *mp* *p* *mf*

Hn. 3 in F *mp* *p* *mp* *p* *mf*

Hn. 4 in F *mp* *p* *mp* *p* *mf*

Hn. 5 in F *mp* *p* *mp* *p* *mf*

1 2 3 4 5 6 7

(Dotted line indicates phrase mark)

Poco Ritard **M** **A Tempo** (♩ = circa 58) *Marimba*

Mallets *Crotales* *mp* *pp* *p*

Hp. 1 *pp* *p*

Hn. 1 in F *mp* *mf* *pp*

Hn. 2 in F *mp* *mf* *pp*

Hn. 3 in F *mf* *p* *mp* *mf* *pp*

Hn. 4 in F *mp* *p* *mf* *pp*

Hn. 5 in F *mp* *p* *mf* *pp*

Vln. I *Tremolo Div.* *pp*

Vln. II *Pizz.* *pp* *Arco Div.* *N.V.*

Vla. *Arco Div.* *N.V.* *pp*

Vc. *Pizz.* *pp*

8 9 10 11 12 13 14

(Dotted line indicates phrase mark)

N

Mallets

Hp. 1

Hn. 1 in F

Hn. 2 in F

Hn. 3 in F

Hn. 4 in F

Hn. 5 in F

Vln. I

Vln. 2

Vla.

Vc.

Cb.

15 16 17 18 19

mp, *mf*, *pp*, *f*, *p*, *mf*, *f*, *pp*, *p*

Div. @ 3, Gradual Cres..., Tremolo, Div. @ 4, Non Tremolo, N.V., Arco, Vib., N.V.

Hp. 1

Hn. 1 in F

Hn. 2 in F

Hn. 3 in F

Hn. 4 in F

Hn. 5 in F

Vln. I

Vln. 2

Vla.

Vc.

Cb.

20 21 22 23 24

mf, *f*, *mp*, *mf*, *f*, *pp*, *mp*, *mf*, *mf*, *mf*, *mf*, *mf*, *mf*, *mf*

Div. @ 2, Vib., (bring out moving 16th notes), N.V. (modo ordinario), Div.

O *Crotales*

Mallets *f*

Hp. 1 *Piu f*

Hn. 1 in F *Piu f* *mp* *mf* *mp*

Hn. 2 in F *mf* *mp* *mf*

Hn. 3 in F *f* *mf* *p*

Hn. 4 in F *mf* *p*

Hn. 5 in F *mf* *p*

Vln. I *f*

Vln. 2 *f* *Div.*

Vla. *Tremolo* *f*

Vc. *Div.* *f*

Cb. *f*

25 26 27 28 29 30

Poco Ritard **P** *A Tempo* (♩ = circa 58)

Hn. 1 in F *mf* *mp* *mf*

Hn. 2 in F *mf* *p* *mf*

Hn. 3 in F *mf* *mp* *mf* *p*

Hn. 4 in F *mf* *p* *mf*

Hn. 5 in F *mf* *p*

Vln. I *pp* *Div.*

Vln. 2 *pp* *Div.*

Cb. *pp* *Div.*

31 32 33 34 35 36

This musical score page features the following instruments and parts:

- Picc.
- Fl. 1
- Fl. 2
- Ob. 1
- Ob. 2
- E. Hn. in F
- B \flat Cl. 1
- B \flat Cl. 2
- Bsn. 1
- Bsn. 2
- Tpt. in C
- Hp. 1
- Hn. 1 in F
- Hn. 2 in F
- Hn. 3 in F
- Hn. 4 in F
- Hn. 5 in F
- Vln. I
- Vln. 2
- Vla.
- Vc.
- Cb.

Measure numbers are indicated at the bottom of the page: 37, 38, 39, 40, 41. Dynamic markings include *mf*, *mp*, *Poco f*, *pp*, and *f*. Performance instructions such as *Div. @ 3* and *Div. V* are present. A large watermark 'SAMPLE MUSIC' is overlaid on the page.

Q Poco Piu Mosso (♩ circa = 62)

molto legato (Tenuto mark indicates slight emphasis)

FL. 1 *f* *Appassionato* *molto legato*

FL. 2 *f* *Appassionato* *molto legato*

Ob. 1 *f* *Appassionato* *molto legato*

Ob. 2 *f* *Appassionato* *molto legato*

E. Hn. in F *ff* *Appassionato* (Cantabile Melody with Celli & Basses)

B♭ Cl. 1 *f* *Appassionato* *molto legato*

B♭ Cl. 2 *f* *Appassionato* *molto legato*

Bsn. 1 *ff* *Appassionato* (Cantabile Melody with Celli & Basses)

Bsn. 2 *ff* *Appassionato* (Cantabile Melody with Celli & Basses)

Tpt. in C

Hp. 1 *ff* *Appassionato* (Cantabile Melody with Celli & Basses)

Q Poco Piu Mosso (♩ circa = 62)

Hn. 1 in F *Piu f* *p*

Hn. 2 in F *Piu f* *p*

Hn. 3 in F *Piu f* *p*

Hn. 4 in F *Piu f* *p*

Hn. 5 in F *Piu f* *p*

Vln. 1 *ff* *Appassionato* *molto legato*

Vln. 2 *ff* *Appassionato* (Tenuto mark indicates slight emphasis) *molto legato* Div.

Vla. *ff* *Appassionato* (Tenuto mark indicates slight emphasis) *molto legato* Div.

Vc. *ff* *Appassionato* *molto legato*

Cb. *ff* *Appassionato* *molto legato*

molto legato

mf *Appassionato*

f

The score is for a symphony orchestra and includes the following parts:

- Picc.
- Fl. 1
- Fl. 2
- Ob. 1
- Ob. 2
- E. Hn. in F
- B \flat Cl. 1
- B \flat Cl. 2
- Bsn. 1
- Bsn. 2
- Tpt. in C
- Hp. 1
- Hn. 1 in F
- Hn. 2 in F
- Hn. 3 in F
- Hn. 4 in F
- Hn. 5 in F
- Vln. I
- Vln. 2
- Vla.
- Vc.
- Cb.

Tempo and dynamics markings include *molto legato*, *mf* *Appassionato*, and *f*. Performance instructions include *(Tenuto mark indicates slight emphasis)* and *Div. @ 3*. The score is divided into measures 46, 47, and 48.

Poco Ritard

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn. in F

B \flat Cl. 1

B \flat Cl. 2

Bsn. 1

Bsn. 2

Tpt. in C

Hp. 1

Gradual Cres...

f

ff

Poco Ritard

Hn. 1 in F

Hn. 2 in F

Hn. 3 in F

Hn. 4 in F

Hn. 5 in F

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Div. @ 2

Div. @ 3

Gradual Cres...

R Poco Piu Mosso Appassionato (♩ circa = 66)

Musical score for woodwinds and percussion, measures 53-55. The score includes parts for Piccolo, Flute 1 and 2, Oboe 1 and 2, English Horn in F, Bass Clarinet 1 and 2, Bassoon 1 and 2, Trumpet in C, Mallets, and Harp 1. The music is in 3/4 time, changing to 4/4 at measure 54. Dynamics range from *fff* to *ppp*. A *Solo* marking is present for the Trumpet in C at measure 54. The Harp 1 part includes *Gliss.* and numerical figures (12, 7).

R Poco Piu Mosso Appassionato (♩ circa = 66)

Musical score for strings, measures 53-55. The score includes parts for Violin 1 and 2, Viola, Violoncello, and Contrabasso. The music is in 3/4 time, changing to 4/4 at measure 54. Dynamics range from *fff* to *p*. A *Div.* marking is present for Violin 1 at measure 54.

T

The score is arranged in a system with the following instruments and parts:

- Picc.**: Piccolo
- Fl. 1, Fl. 2**: Flutes
- Ob. 1, Ob. 2**: Oboes
- E. Hn. in F**: English Horn
- B♭ Cl. 1, B♭ Cl. 2**: Clarinets
- Bsn. 1, Bsn. 2**: Bassoons
- Tpt. in C**: Trumpet
- Mallets**: Marimba (labeled "Marimba")
- Perc.**: Glockenspiel (labeled "Glock."), Crotales (labeled "Crotales")
- Hp. 1**: Harp
- Hn. 1 in F, Hn. 2 in F, Hn. 3 in F, Hn. 4 in F, Hn. 5 in F**: Horns
- Vln. 1, Vln. 2**: Violins
- Vla.**: Viola
- Vc.**: Violoncello
- Cb.**: Contrabasso

Measure numbers are indicated at the bottom: 61, 62, 63, 64, 65. A second "T" marking is present above measure 64.

U Poco Meno Mosso (♩ circa = 58)

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn. in F

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Tpt. in C

Mallets

Hp. 1

Hn. 1 in F

Hn. 2 in F

Hn. 3 in F

Hn. 4 in F

Hn. 5 in F

Vln. I

Vln. 2

Vla.

Vc.

Cb.

Marimba

p

mp

mf

pp

ppp

secco

L.V.

let ring

Arco

Div.

Tremolo Div.

Pizz.

Vib.

V

66 67 68 69 70 71 72

Poco Ritard

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn. in F

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Tpt. in C

Marimba

Mallets

Hp. 1

Hn. 1 in F

Hn. 2 in F

Hn. 3 in F

Hn. 4 in F

Hn. 5 in F

Vln. I

Vln. 2

Vla.

Vc.

Cb.

let ring

L.V.

mf

p

Poco f

with intensity

Dampen

mf

p

mf

Poco f

p

Poco f

mp

p

Div. @ 3

(lower divisi mf)

Non Tremolo

Piu f

p

ff

with intensity

mp

mf

Piu f

p

ff

with intensity

mf

let ring

mf

Arco

mf

ff

with intensity

mp

let ring

Arco

with intensity

ff

mp

let ring

Pizz.

Pizz.

mf

ff

mp

let ring

Quasi Attaca

73 74 75 76 77 78 79

Movement 3 - Reflections

Allegro Energico Jubiloso (♩ = circa 154)

Picc. *f fz*

Fl. 1 *f fz*

Fl. 2 *f fz*

Ob. 1 *f fz*

Ob. 2 *f fz*

E. Hn. in F *f fz*

B♭ Cl. 1 *f fz*

B♭ Cl. 2 *f fz*

Bsn. 1 *f fz*

Bsn. 2 *f fz*

Tpt. in C *f* *Sostenuto* *Rinforzo Horns*

Timp. *f* *Dampen* *Piatti* *let ring* *ff*

Mallets & Piatti *ff*

Perc. *f* *let ring* *ff*

Hp. 1 *f*

Allegro Energico Jubiloso (♩ = circa 154)

Hn. 1 in F *Piu f* *Sostenuto*

Hn. 2 in F *Piu f* *Sostenuto*

Hn. 3 in F *Piu f* *Sostenuto*

Hn. 4 in F *Piu f* *Sostenuto*

Hn. 5 in F *Piu f* *Sostenuto*

Vln. I *f fz* *secco* *Div. @ 3*

Vln. 2 *f fz* *secco* *Div.*

Vla. *f fz* *secco* *Div.*

Vc. *f fz* *secco* *Arco* *Div.*

Cb. *f fz* *secco* *Arco* *Div.*

1 2 3 4 5 6 7 8 9

Picc. *Piu f fz* *Enfatico* *Piu f* *Poco f*

Fl. 1 *Piu f fz* *Enfatico* *Piu f* *Poco f*

Fl. 2 *Piu f fz* *Enfatico* *Piu f* *Poco f*

Ob. 1 *Piu f fz* *Enfatico* *Piu f* *Poco f*

Ob. 2 *Piu f fz* *Enfatico* *Piu f* *Poco f*

E. Hn. in F *Piu f fz* *Enfatico* *Piu f* *Poco f*

B♭ Cl. 1 *Piu f fz* *Enfatico* *Piu f* *Poco f*

B♭ Cl. 2 *Piu f fz* *Enfatico* *Piu f* *Poco f*

Bsn. 1 *Piu f fz* *Enfatico* *Piu f* *Poco f*

Bsn. 2 *Piu f fz* *Enfatico* *Piu f* *Poco f*

Tpt. in C *Piu f fz* *Enfatico* *Piu f* *Poco f*

Timp. *let ring* *f* *let ring* *ff*

Mallets *ff* *let ring* *ff*

Perc. *let ring* *f* *let ring* *ff*

Harp *Piu f* *Dampen*

Hn. 1 in F *ff Sostenuto* *Poco f*

Hn. 2 in F *ff Sostenuto* *Poco f*

Hn. 3 in F *ff Sostenuto* *Poco f*

Hn. 4 in F *ff Sostenuto* *Poco f*

Hn. 5 in F *ff Sostenuto* *Poco f*

Vln. 1 *Piu f fz* *Enfatico* *Piu f* *Poco f* *Div.*

Vln. 2 *Piu f fz* *Enfatico* *Piu f* *Poco f* *Div.*

Vla. *Piu f fz* *Enfatico* *Piu f* *Poco f* *Div. Tremolo*

Vc. *Piu f fz* *Div.* *ff*

Cb. *Piu f fz* *Div.* *ff*

10 11 12 13 14 15 16 17 18 *ff*

V (alla Stravinsky)

Picc. *fff* *f* *Giacoso* *secco*

Fl. 1 *fff* *f* *Giacoso* *secco*

Fl. 2 *fff* *f* *Giacoso*

Ob. 1 *fff* *f* *Giacoso* *secco*

Ob. 2 *fff* *f* *Giacoso* *secco*

E. Hn. in F *fff* *f* *Giacoso* *secco*

B♭ Cl. 1 *fff* *f* *Giacoso* *secco*

B♭ Cl. 2 *fff* *f* *Giacoso* *secco*

Bsn. 1 *fff* *f* *Giacoso* *secco*

Bsn. 2 *fff* *f* *Giacoso* *secco*

Tpt. in C *ff*

Timp. *fff* *Dampen*

Mallets *let ring* *Xylophone* *f* *Giacoso*

Perc. *fff* *Dampen*

Hp. 1 *ff* *Non Gliss.* *f*

Hn. 1 in F *fff*

Hn. 2 in F *fff*

Hn. 3 in F *fff*

Hn. 4 in F *fff*

Hn. 5 in F *fff*

Vln. 1 *fff* *Secco* *f* *Giacoso* *Div.* *Secco*

Vln. 2 *fff* *Secco* *f* *Giacoso*

Vla. *fff* *Secco* *f* *Giacoso*

Vc. *fff* *Secco* *f* *Giacoso*

Cb. *fff* *Secco* *f* *Giacoso*

This musical score page, numbered 51, is a transposed score for the piece 'In the Mind's Eye'. It features a variety of instruments and includes several performance markings. The instruments listed on the left are Picc., Fl. 1, Fl. 2, Ob. 1, Ob. 2, E. Hn. in F, B♭ Cl. 1, B♭ Cl. 2, Bsn. 1, Bsn. 2, Tpt. in C, Timp., Mallets, Perc., Hp. 1, Hn. 1 in F, Hn. 2 in F, Hn. 3 in F, Hn. 4 in F, Hn. 5 in F, Vln. 1, Vln. 2, Vla., Vc., and Cb. The score is divided into measures 26 through 30. Key performance instructions include 'Breath accent' for several woodwind parts, 'secco' for the oboes and harp, 'f' (forte) for the E. Hn. in F and Tpt. in C, and 'Giocoso' for the Tpt. in C. A 'Xylophone' part is indicated for the Mallets starting in measure 27. A 'PDLT' (Percussion Drum Lyric Tenor) part is also shown for the Harp 1. The score is watermarked with 'Simmons BECKE MUSIC'.

This musical score is for the piece "In the Mind's Eye" and is a transposed score. It spans measures 31 to 35. The instrumentation includes Piccolo, Flute 1, Flute 2, Oboe 1, Oboe 2, English Horn in F, Bass Clarinet 1, Bass Clarinet 2, Bassoon 1, Bassoon 2, Trumpet in C, Timpani, Mallets, Percussion, Harp 1, Horns 1-5 in F, Violin 1, Violin 2, Viola, Violoncello, and Contrabass. The score features various musical notations such as dynamics (e.g., *mf*), articulation (accents, slurs), and performance instructions like "Simile" and "Div.". The time signature changes from 3/4 to 2/4 at the beginning of measure 35. A large watermark "Sim BECKE MUSIC" is visible across the page.

This musical score is for the piece "In the Mind's Eye" and is a transposed score. It covers measures 42 through 46. The score is arranged for a full orchestra and includes the following parts:

- Picc.** (Piccolo)
- Fl. 1** and **Fl. 2** (Flutes)
- Ob. 1** and **Ob. 2** (Oboes)
- E. Hn. in F** (English Horn)
- B♭ Cl. 1** and **B♭ Cl. 2** (Bass Clarinets)
- Bsn. 1** and **Bsn. 2** (Bassoons)
- Tpt. in C** (Trumpet)
- Timp.** (Timpani)
- Mallets** and **Perc.** (Percussion)
- Hp. 1** (Harp)
- Hn. 1 in F**, **Hn. 2 in F**, **Hn. 3 in F**, **Hn. 4 in F**, and **Hn. 5 in F** (Horns)
- Vln. 1** and **Vln. 2** (Violins)
- Vla.** (Viola)
- Vc.** (Violoncello)
- Cb.** (Contrabass)

The score features various musical notations including dynamics such as *Piu f*, *mf*, *f*, *Secco*, and *Div.*, as well as performance instructions like "(Breath accent)" and "Dampen". The time signature changes from 3/4 to 2/4 and then to 4/4. A large watermark "BECKE MUSIC" is visible across the page.

X

Picc. *Poco f* *Cantabile* *mp*

Fl. 1 *Poco f*

Fl. 2 *f*

Ob. 1 *f*

Ob. 2

E. Hn. in F

B \flat Cl. 1 *f*

B \flat Cl. 2

Bsn. 1 *f* *mf*

Bsn. 2

Tpt. in C *Poco f* *Dolce* *mp* *mf*

Timp.

Mallets

Perc. *mf* (*Leggiero reinforcement of string rhythm*)

Hp. 1

X

Hn. 1 in F *mf* *Poco f* *Cantabile* *p*

Hn. 2 in F *Poco f* *Cantabile* (*Dotted line indicates phrase mark*) *mf* *f*

Hn. 3 in F *Poco f* *Cantabile* (*Dotted line indicates phrase mark*) *mf* (*Dotted line indicates phrase mark*) *Poco f*

Hn. 4 in F *Poco f* *Cantabile* *mf*

Hn. 5 in F *mf* *f*

Vln. 1 *Div.* *f* *Secco with intensity*

Vln. 2 *Div.* *f* *Secco with intensity*

Vla. *f* *Secco with intensity*

Vc. *f*

Cb. *f*

47 48 49 50 51 52

Picc. *Poco f*
 Fl. 1 *mp*
 Fl. 2 *mp*
 Ob. 1 *mp*
 Ob. 2 *Poco f Cantabile*
 E. Hn. in F *Poco f Cantabile*
 B \flat Cl. 1 *mp*
 B \flat Cl. 2 *Poco f Cantabile*
 Bsn. 1 *Poco f Cantabile*
 Bsn. 2 *Poco f Cantabile*
 Tpt. in C *Poco f* *mp*
 Timp. *Poco f* *let ring*
 Mallets *Xylophone* *f*
 Perc. *mp* *mf*
 Hp. 1 *Piu f* *mf*
 Hn. 1 in F *Poco f* *f* *mf*
 Hn. 2 in F *Poco f* *f* *mf*
 Hn. 3 in F *f* *mf*
 Hn. 4 in F *Poco f* *f* *mf*
 Hn. 5 in F *mf* *f* *mf*
 (Dotted line indicates phrase mark)
 Vln. 1
 Vln. 2
 Vla.
 Vc. *Secco*
 Cb. *Secco*

Picc. *Poco f* *leggiero* *Piu f*

Fl. 1 *leggiero* *Piu f*

Fl. 2 *Poco f* *leggiero* *Piu f*

Ob. 1 *leggiero* *Piu f*

Ob. 2 *leggiero* *Piu f*

E. Hn. in F *Poco f* *leggiero* *Piu f*

B♭ Cl. 1 *leggiero* *Piu f*

B♭ Cl. 2 *leggiero* *Piu f*

Bsn. 1 *Pesante*

Bsn. 2 *Pesante*

Tpt. in C *leggiero* *Piu f*

Timp.

Mallets *leggiero* *Piu f*

Perc.

Hp. 1 *Piu f*

Hn. 1 in F *f* *leggiero* *Piu f*

Hn. 2 in F *f* *leggiero* *Piu f*

Hn. 3 in F *f* *leggiero* *Piu f*

Hn. 4 in F *f* *leggiero* *Piu f*

Hn. 5 in F *f* *leggiero* *Piu f*

Vln. 1 *Piu f*

Vln. 2 *Piu f*

Vla. *Piu f*

Vc. *Pesante*

Cb. *Pesante*

Picc. *ff* *Subito mf*
 Fl. 1 *ff* *Subito mf*
 Fl. 2 *ff* *Subito mf*
 Ob. 1 *ff* *Subito mf*
 Ob. 2 *ff* *Subito mf*
 E. Hn. in F *ff* *Subito mf*
 B \flat Cl. 1 *ff* *Subito mf*
 B \flat Cl. 2 *ff* *Subito mf*
 Bsn. 1 *ff* *Subito mf*
 Bsn. 2 *ff* *Subito mf*
 Tpt. in C *ff* *Subito mf*
 Timp. *ff* *Subito mf*
 Mallets *ff* *Subito mf*
 Perc. *mf* *Thin Beater*
 Hp. 1 *Solo* *mf*
 Hn. 1 in F *ff* *Subito mf*
 Hn. 2 in F *ff* *Subito mf*
 Hn. 3 in F *ff* *Subito mf*
 Hn. 4 in F *ff* *Subito mf*
 Hn. 5 in F *ff* *Subito mf*
 Vln. 1 *ff* *Subito mf*
 Vln. 2 *ff* *Subito mf*
 Vla. *ff* *Subito mf*
 Vc. *Div.* *ff* *Subito mf*
 Cb. *ff* *Subito mf*

This page contains a transposed musical score for the piece "In the Mind's Eye". The score is arranged for a full orchestra and includes the following parts:

- Picc.
- Fl. 1
- Fl. 2
- Ob. 1
- Ob. 2
- E. Hn. in F
- B♭ Cl. 1
- B♭ Cl. 2
- Bsn. 1
- Bsn. 2
- Tpt. in C
- Timp.
- Mallets
- Perc.
- Hp. 1
- Hn. 1 in F
- Hn. 2 in F
- Hn. 3 in F
- Hn. 4 in F
- Hn. 5 in F
- Vln. 1
- Vln. 2
- Vla.
- Vc.
- Cb.

The score is written in a key signature of two flats (B♭ and E♭) and features a complex rhythmic structure with time signatures of 3/4 and 4/4. Performance markings include *mf*, *f*, *p*, *Poco f*, *Nobilita*, *alla Nobilita*, and *Sostenuto*. A large watermark "IMBECHEL MUSIC" is overlaid diagonally across the page.

AA Poco Tranquillo (♩ = circa 150)

Picc. *mf Dolce*

Fl. 1 *mf Dolce*

Fl. 2

Ob. 1 *mf Dolce*

Ob. 2

E. Hn. in F

B \flat Cl. 1

B \flat Cl. 2

Bsn. 1 *mf Dolce*

Bsn. 2

Tpt. in C

Timp.

Mallets

Perc.

Hp. 1

AA Poco Tranquillo (♩ = circa 150)

Hn. 1 in F

Hn. 2 in F

Hn. 3 in F *mp*

Hn. 4 in F

Hn. 5 in F *f* *mp*

Vln. 1 *mf* *mp Calmato*

Vln. 2 *mf* *mp Calmato*

Vla. *mf* *mp Calmato*

Vc. *mf Dolce* *mp*

Cb. *mf Dolce* *mp*

78 79 80 81 82 83

Ritard.....

BB Poco Meno Mosso (♩ = circa 140)

Picc. *p*

Fl. 1 *p* *mp* *mf*

Fl. 2 *mp* *mf*

Ob. 1 *p*

Ob. 2 *mp* *mf*

E. Hn. in F *mp* *mf*

B♭ Cl. 1 *mp* *mf*

B♭ Cl. 2 *mp* *mf*

Bsn. 1 *p* *mp* *mf*

Bsn. 2 *mp* *mp* *mf*

Tpt. in C

Timp.

Mallets

Perc.

Hp. 1

Ritard.....

BB Poco Meno Mosso (♩ = circa 140)

Hn. 1 in F *mf* *Poco f*

Hn. 2 in F *mf* *Poco f*

Hn. 3 in F *mf* *Poco f*

Hn. 4 in F *mf* *Poco f*

Hn. 5 in F *mf* *Poco f*

Vln. 1 *pp* *mf*

Vln. 2 *pp* *mf*

Vla. *pp* *mf*

Vc. *p* *mf*

Cb. *p* *mf*

Picc.

Fl. 1
pp

Fl. 2
pp

Ob. 1

Ob. 2
pp

E. Hn. in F
pp

B \flat Cl. 1
pp

B \flat Cl. 2
pp

Bsn. 1
pp

Bsn. 2
pp

Tpt. in C

Timp.

Mallets
mp
Glock.

Perc.

Hp. 1
mp

Hn. 1 in F
pp

Hn. 2 in F
pp

Hn. 3 in F
pp

Hn. 4 in F
pp

Hn. 5 in F
pp

Vln. 1
mp

Vln. 2
mp

Vla.
mp

Vc.
ppp

Cb.

Gradual Ritard.....

(♩ = circa 100)

Picc. *mp* *Tranquillo* *p* *Niente*

Fl. 1 *mp* *p* *Tranquillo* *Niente*

Fl. 2 *mp* *p* *Tranquillo* *Niente*

Ob. 1 *mp* *p* *Tranquillo* *Niente*

Ob. 2 *mp* *p* *Tranquillo* *Niente*

E. Hn. in F *mp* *p* *Tranquillo* *Niente*

B♭ Cl. 1 *mp* *mp* *Dolce*

B♭ Cl. 2 *mp* *mp* *Dolce*

Bsn. 1 *mp* *pp* *mp* *Dolce*

Bsn. 2 *mp* *Tranquillo* *p* *Niente*

Tpt. in C *mp* *pp* *mp* *Dolce*

Timp.

Mallets *mp* *Glock.*

Perc.

Hp. 1 *mp* *Tranquillo* *Non Gliss.*

Gradual Ritard.....

(♩ = circa 100)

Hn. 1 in F

Hn. 2 in F

Hn. 3 in F

Hn. 4 in F

Hn. 5 in F

Vln. 1 *Dolce* *p* *Lower Div. Pizz.* *Niente*

Vln. 2 *Pizz. Div. @ 2* *mp*

Vla. *Pizz. Div. @ 2* *mp*

Vc. *Div.* *pp* *Solo Cello Harmonics* *Dolce* *ppp*

Cb. *mp* *pp* *ppp*

CC **Meno Mosso ala Recitative** (♩ = circa 124)

Ritard.....

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn. in F

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Tpt. in C

Timp.

Mallets

Perc.

Hp. 1

CC **Meno Mosso ala Recitative** (♩ = circa 124)

Ritard.....

Hn. 1 in F

Hn. 2 in F

Hn. 3 in F

Hn. 4 in F

Hn. 5 in F

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

(1/2 the section continues)

DD Andante ala Recitativo (♩ = circa 88)

.....(♩ = circa 108)

Picc. *ppp*

Fl. 1 *ppp*

Fl. 2 *ppp*

Ob. 1 *p*

Ob. 2 *pp*

E. Hn. in F

B♭ Cl. 1 *p*

B♭ Cl. 2 *pp*

Bsn. 1

Bsn. 2

Tpt. in C

Timp.

Mallets *Glock.*

Perc. *mp*

Hp. 1 *mp*

Hn. 1 in F *mf*

Hn. 2 in F *p*

Hn. 3 in F *Solo*

Hn. 4 in F *mf*

Hn. 5 in F

Vln. 1 *Tutti*

Vln. 2 *mp*

Vla. *mp*

Vc. *p*

Cb. *Tutti*

109 110 111 112 113 114 115

Adagio (in Tempo) (♩ = circa 60)

Adagio ala Recitativo (♩ = circa 60)

Conducted in 8 Conducted in 3

Picc. *p* Dolce *Niente*

Fl. 1 *p* *Niente*

Fl. 2

Ob. 1 *p* Dolce *Niente*

Ob. 2

E. Hn. in F *p* Dolce *Niente*

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Tpt. in C

Timp.

Mallets *p* Marimba

Perc.

Hp. 1 *p*

Hn. 1 in F *Solo* *mf*

Hn. 2 in F *Solo* *mf* *pp* *p*

Hn. 3 in F *mf* *pp*

Hn. 4 in F

Hn. 5 in F

Vln. 1 *p* *Niente*

Vln. 2 *mp* *Niente*

Vla. *mp* *Niente*

Vc. *Niente*

Cb. *Niente*

Allegro (♩ = circa 124)

EE

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn. in F

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Tpt. in C

Timp.

Mallets

Perc.

Hp. 1

Glock.

let ring

mf

L.V.

mp

pp

f

mf

p

mf

pp

mf

p

mf

pp

mf

p

mf

pp

mf

p

mf

pp

mf

p

Allegro (♩ = circa 124)

EE

Hn. 1 in F

Hn. 2 in F

Hn. 3 in F

Hn. 4 in F

Hn. 5 in F

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

mf

p

f

mf

p

mf

p

mf

p

mf

pp

mf

pp

mf

pp

mf

p

mf

pp

mf

p

mf

pp

mf

p

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Picc.
- Fl. 1
- Fl. 2
- Ob. 1
- Ob. 2
- E. Hn. in F
- B \flat Cl. 1
- B \flat Cl. 2
- Bsn. 1
- Bsn. 2
- Tpt. in C
- Timp.
- Mallets (with Marimba)
- Perc.
- Hp. 1
- Hn. 1 in F
- Hn. 2 in F
- Hn. 3 in F
- Hn. 4 in F
- Hn. 5 in F
- Vln. 1
- Vln. 2
- Vla.
- Vc.
- Cb.

The score spans measures 132 to 136. It features complex rhythmic patterns, including triplets and septuplets, and dynamic markings such as *f*, *mp*, *mf*, *p*, and *pp*. A 'Non Gliss.' instruction is present for the Harp in measure 135. A large 'MUSIC BECKE' watermark is overlaid diagonally across the page.

This musical score is for the piece "In the Mind's Eye" and is a transposed score. It covers measures 137 through 140. The instrumentation includes Piccolo, Flute 1, Flute 2, Oboe 1, Oboe 2, English Horn in F, Bassoon 1, Bassoon 2, Trumpet in C, Timpani, Mallets, Percussion, Harp 1, Horn 1 in F, Horn 2 in F, Horn 3 in F, Horn 4 in F, Horn 5 in F, Violin 1, Violin 2, Viola, Violoncello, and Contrabass. The score features complex rhythmic patterns, including many triplets and sixteenth-note runs. Dynamics range from *p* (piano) to *ff* (fortissimo). Performance markings include *Dim.* (diminuendo), *Poco f* (poco fortissimo), and *V V* (vibrato). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4.

FF

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn. in F

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Tpt. in C

Timp.

Mallets

Perc.

Hp. 1

Hn. 1 in F

Hn. 2 in F

Hn. 3 in F

Hn. 4 in F

Hn. 5 in F

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

p

mf

f

pp

mp

ff

St. Mute

Dampen

Marimba

Div. Bowing

141 142 143 144 145

Poco Ritard

GG Slightly Broader (♩ = circa 120)

Picc.

Fl. 1

Fl. 2 *mf Cantabile*

Ob. 1

Ob. 2

E. Hn. in F

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Tpt. in C

Timp.

Mallets *mf* *Poco f*

Perc.

Hp. 1 *mp* *mf*

Poco Ritard

GG Slightly Broader (♩ = circa 120)

Hn. 1 in F *mf Cantabile*

Hn. 2 in F *mf Cantabile*

Hn. 3 in F

Hn. 4 in F

Hn. 5 in F *mf Cantabile*

Vln. 1 *mf Cantabile*

Vln. 2 *mf*

Vla. *mf*

Vc. *mf* *Poco f*

Cb. *mf* *Poco f*

(Dotted line indicates phrase mark)

HH

Picc. *f Cantabile*

Fl. 1 *f Cantabile*

Fl. 2 *mp* *f Cantabile* *Poco f Appassionato* *mp*

Ob. 1 *f Cantabile* *mp*

Ob. 2 *f Cantabile*

E. Hn. in F *f Cantabile*

B♭ Cl. 1 *f Cantabile*

B♭ Cl. 2 *f Cantabile*

Bsn. 1 *mf Cantabile* *mp* *f Cantabile* *mp*

Bsn. 2 *mf Cantabile* *mp* *f Cantabile* *mp*

Tpt. in C *f Cantabile* *mp* Senza sord.

Timp.

Mallets *Marimba*

Perc. *f Cantabile* *Glock.*

Hp. 1 *f Cantabile*

Hn. 1 in F *mp* *Poco f*

Hn. 2 in F *mp* *Poco f*

Hn. 3 in F *Piu f Cantabile* *mp* (Dotted line indicates phrase mark)

Hn. 4 in F *Piu f Cantabile* *mp* (Dotted line indicates phrase mark)

Hn. 5 in F *mp* *Poco f*

Vln. 1 *mp* *mf* *Piu f Appassionato* *Div.* *V*

Vln. 2 *mf* *Piu f Appassionato*

Vla. *mf* *V*

Vc. *p* *mf*

Cb. *p* *mf*

This musical score is for the piece "In the Mind's Eye" and is a transposed score. It covers measures 155 to 159. The score is arranged for a full orchestra and includes the following parts:

- Picc.** (Piccolo)
- Fl. 1** and **Fl. 2** (Flutes)
- Ob. 1** and **Ob. 2** (Oboes)
- E. Hn. in F** (English Horn)
- B♭ Cl. 1** and **B♭ Cl. 2** (Bass Clarinets)
- Bsn. 1** and **Bsn. 2** (Bassoons)
- Tpt. in C** (Trumpet)
- Timp.** (Timpani)
- Mallets** (Marimba)
- Perc.** (Percussion)
- Hp. 1** (Harp)
- Hn. 1 in F**, **Hn. 2 in F**, **Hn. 3 in F**, **Hn. 4 in F**, and **Hn. 5 in F** (Horns)
- Vln. 1** and **Vln. 2** (Violins)
- Vla.** (Viola)
- Vc.** (Violoncello)
- Cb.** (Contrabass)

The score features various musical notations including dynamics such as *mf*, *mp*, *f*, *Piu f*, and *p*, as well as articulation marks like accents and slurs. The percussion part includes a Marimba section. The string parts include triplets and other rhythmic patterns. The score is set in a key signature of three sharps (F#, C#, G#) and a 2/4 time signature.

The score is a transposed score for the piece "In the Mind's Eye". It features a variety of instruments including Piccolo, Flutes (Fl. 1 and Fl. 2), Oboes (Ob. 1 and Ob. 2), English Horn (E. Hn. in F), Clarinets (B♭ Cl. 1 and B♭ Cl. 2), Bassoons (Bsn. 1 and Bsn. 2), Trumpet (Tpt. in C), Timpani (Timp.), Mallets (labeled as Xylophone), Percussion (Perc.), Harp (Hp. 1), Horns (Hn. 1 in F, Hn. 2 in F, Hn. 3 in F, Hn. 4 in F, Hn. 5 in F), Violins (Vln. 1 and Vln. 2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is divided into measures 172, 173, 174, 175, and 176. Performance instructions include *secco*, *f*, *Giacoso*, *PDLT*, and *(Breath accent)*. A large watermark "Jim Beckwith Music" is visible across the score.

This musical score page, numbered 78, is for the piece 'In the Mind's Eye' and is a transposed score. It features a variety of instruments including Piccolo, Flute 1 and 2, Oboe 1 and 2, English Horn in F, Bass Clarinet 1 and 2, Bassoon 1 and 2, Trumpet in C, Timpani, Mallets, Percussion, Harp 1, Horns 1 through 5 in F, Violin 1 and 2, Viola, Violoncello, and Contrabass. The score is written in 3/4 time and includes performance instructions such as 'Simile', 'Breath accent', 'Div.', and 'mf'. The page is divided into measures 177 through 181. A large watermark 'Sim BECKE MUSIC' is visible across the score.

KK

This musical score is a transposed score for the piece 'In the Mind's Eye'. It is arranged for a full orchestra and includes the following instruments and parts:

- Woodwinds:** Piccolo (Picc.), Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), English Horn in F (E. Hn. in F), Bass Clarinet 1 (B♭ Cl. 1), Bass Clarinet 2 (B♭ Cl. 2), Bassoon 1 (Bsn. 1), Bassoon 2 (Bsn. 2), and Trumpet in C (Tpt. in C).
- Percussion:** Timpani (Timp.), Mallets, and Percussion (Perc.).
- Keyboard:** Harp 1 (Hp. 1).
- Brass:** Horns 1 through 5 in F (Hn. 1 in F to Hn. 5 in F), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

The score is divided into measures 182, 183, 184, and 185. A key signature change from two flats to two sharps occurs at the beginning of measure 184. Performance markings include *ff* (fortissimo), *f* (forte), and *Dampen* (dampen). A large 'BIBLIOMUSIC' watermark is visible across the page.

LL

Picc. *Piu f*

Fl. 1 *Piu f* (Breath accent)

Fl. 2 *Piu f* (Breath accent)

Ob. 1 *Piu f* (Breath accent)

Ob. 2 *Piu f* (Breath accent)

E. Hn. in F *Piu f* (Breath accent)

B♭ Cl. 1 *Piu f* (Breath accent)

B♭ Cl. 2 *Piu f* (Breath accent)

Bsn. 1 *mf* *Piu f* *f* *mp*

Bsn. 2 *mf* *Piu f*

Tpt. in C *Poco f* *Dolce* *mp*

Timp. *Piu f* *Dampen*

Mallets

Perc. *mf* (Leggiero reinforcement of string rhythm)

Hp. 1

LL

Hn. 1 in F *mf* *Poco f* *Cantabile*

Hn. 2 in F *Poco f* *Cantabile* *mf*

Hn. 3 in F *Poco f* *Cantabile* *mf*

Hn. 4 in F *Poco f* *Cantabile*

Hn. 5 in F *mf*

Vln. 1 *Piu f* *Div.* *f* *Secco with intensity*

Vln. 2 *Piu f* *Div.* *f* *Secco with intensity*

Vla. *Piu f* *f* *Secco with intensity*

Vc. *mf* *Secco*

Cb. *mf* *Secco*

This page of a musical score for 'In the Mind's Eye' features a transposed score for various instruments. The score is written in 4/4 time and includes dynamic markings such as *mp*, *Poco f*, *f*, *Cantabile*, and *Piu f*. The instruments listed on the left include Picc., Fl. 1, Fl. 2, Ob. 1, Ob. 2, E. Hn. in F, B♭ Cl. 1, B♭ Cl. 2, Bsn. 1, Bsn. 2, Tpt. in C, Timp., Mallets, Perc., Hp. 1, Hn. 1 in F, Hn. 2 in F, Hn. 3 in F, Hn. 4 in F, Hn. 5 in F, Vln. 1, Vln. 2, Vla., Vc., and Cb. The score is divided into measures 198 through 203. A large watermark 'MUSICAL BECKET' is visible across the page.

MM

Picc. *f* *mf* *Poco f* *leggiere*

Fl. 1 *Poco f* *mf* *Poco f* *leggiere*

Fl. 2 *f* *mf* *Poco f* *leggiere*

Ob. 1 *Poco f* *mf* *Poco f* *leggiere*

Ob. 2 *Poco f* *mf* *Poco f* *leggiere*

E. Hn. in F *f* *mf* *Poco f* *leggiere*

B \flat Cl. 1 *Poco f* *mf* *Poco f* *leggiere*

B \flat Cl. 2 *Poco f* *mf* *Poco f* *leggiere*

Bsn. 1 *f* *Poco f* *Pesante*

Bsn. 2 *Poco f* *Pesante*

Tpt. in C *Poco f* *leggiere*

Timp. *Poco f* *let ring*

Mallets *Xylophone* *f*

Perc. *mf*

Hp. 1 *mf*

MM

Hn. 1 in F *f* *mf* *f* *leggiere*

Hn. 2 in F *f* *mf* *f* *leggiere*

Hn. 3 in F *f* *mf* *f* *leggiere*

Hn. 4 in F *f* *mf* *f* *leggiere*

Hn. 5 in F *f* *mf* *f* *leggiere*

Vln. 1 *Pizz.* *Arco* *Piu f*

Vln. 2 *Pizz.* *Arco* *Piu f*

Vla. *Pizz.* *Arco* *Piu f*

Vc. *Secco* *Piu f* *Pesante*

Cb. *Secco* *Piu f* *Pesante* *ff*

204 205 206 207 208 209

The musical score is arranged in a standard orchestral format. The instruments listed on the left are: Picc., Fl. 1, Fl. 2, Ob. 1, Ob. 2, E. Hn. in F, B♭ Cl. 1, B♭ Cl. 2, Bsn. 1, Bsn. 2, Tpt. in C, Timp., Mallets, Perc., Hp. 1, Hn. 1 in F, Hn. 2 in F, Hn. 3 in F, Hn. 4 in F, Hn. 5 in F, Vln. 1, Vln. 2, Vla., Vc., and Cb. The score is divided into measures 210 through 217. The time signature changes from 3/4 to 2/4 at measure 211, and then to 4/4 at measure 214. Dynamics include *Piu f* and *mf*. A 'Xylophone' section is indicated in measure 212. A large watermark 'IMBECHE MUSIC' is overlaid diagonally across the page.

Score for various instruments including Picc., Fl. 1, Fl. 2, Ob. 1, Ob. 2, E. Hn. in F, B♭ Cl. 1, B♭ Cl. 2, Bsn. 1, Bsn. 2, Tpt. in C, Timp., Mallets, Perc., Hp. 1, Hn. 1 in F, Hn. 2 in F, Hn. 3 in F, Hn. 4 in F, Hn. 5 in F, Vln. 1, Vln. 2, Vla., Vc., and Cb.

Tempo: *Piu f*

Dynamic markings: *f*, *mp*, *pp*, *p*, *ff*, *Poco f*

Performance instructions: *Mark Tree*, *Let Ring*, *Slow Gliss from low to high over 4 bars*

Rehearsal mark: NN

OO

Picc. *p* *Poco f* *Piu f* *Sostenuto*

Fl. 1 *p* *Poco f* *Piu f* *Sostenuto*

Fl. 2 *p* *Poco f* *Piu f*

Ob. 1 *p* *Poco f* *Piu f*

Ob. 2 *p* *Poco f* *Piu f*

E. Hn. in F *p* *Piu f* *Sostenuto*

B♭ Cl. 1 *p* *Poco f* *Piu f*

B♭ Cl. 2 *p* *Poco f* *Piu f*

Bsn. 1 *p* *Poco f* *Piu f*

Bsn. 2 *p* *Poco f* *Piu f*

Tpt. in C *Piu f* *Sostenuto*

Timp.

Mallets *Xylophone* *Poco f* *Piu f*

Perc. *Sn. Dr.* *Dampen Mark Tree* *mf* *Piu f*

Hp. 1

Hn. 1 in F *Piu f* *Sostenuto*

Hn. 2 in F *Piu f* *Sostenuto*

Hn. 3 in F *Piu f* *Sostenuto*

Hn. 4 in F *Piu f* *Sostenuto*

Hn. 5 in F *Piu f* *Sostenuto*

Vln. 1 *Div.* *Poco f* *Piu f* *Sostenuto*

Vln. 2 *Piu f*

Vla. *Piu f*

Vc. *Piu f*

Cb. *Piu f*

Picc. *f* (Breath release)

Fl. 1 *f* (Breath release)

Fl. 2 *f* (Breath release)

Ob. 1 *f* (Breath release)

Ob. 2 *f* (Breath release)

E. Hn. in F *f* (Breath release)

B♭ Cl. 1 *f* (Breath release)

B♭ Cl. 2 *f* (Breath release)

Bsn. 1 *f* (Breath release)

Bsn. 2 *f* (Breath release)

Tpt. in C *f* (Breath release)

Timp. *mf* *f* Dampen

Mallets *mf* *f*

Perc. *mf* *f*

Hp. 1

Hn. 1 in F *f* *Piu f* *Sostenuto*

Hn. 2 in F *f* *Piu f* *Sostenuto*

Hn. 3 in F *f* *Piu f* *Sostenuto*

Hn. 4 in F *f* *Piu f* *Sostenuto*

Hn. 5 in F *f* *Piu f* *Sostenuto*

Vln. 1 *f* *Div. @ 3*

Vln. 2 *f* *Div.*

Vla. *f* *Div.*

Vc. *f* *Div.*

Cb. *f* *Div.*

The musical score is arranged in a standard orchestral format. The instruments and their parts are as follows:

- Picc.**: Piccolo, starting with *Poco f* and transitioning to *f Secco with great intensity*.
- Fl. 1 & 2**: Flutes, both parts starting with *Poco f* and transitioning to *f Secco with great intensity*.
- Ob. 1 & 2**: Oboes, both parts starting with *f*.
- E. Hn. in F**: English Horn in F, starting with *f Secco with great intensity*.
- B♭ Cl. 1 & 2**: Bass Clarinets in B♭, both parts starting with *f*.
- Bsn. 1 & 2**: Bassoons, both parts starting with *f*.
- Tpt. in C**: Trumpet in C, starting with *f Secco with great intensity*.
- Timp.**: Timpani, with dynamics *p*, *mp*, *mf*, *Poco f*, and *f*.
- Mallets**: Mallet percussion, starting with *f*.
- Perc.**: Percussion, starting with *f*.
- Hp. 1**: Harp, with dynamics *ff* and *f*.
- Hn. 1 in F, 2 in F, 3 in F, 4 in F, 5 in F**: Horns in F, all parts are silent.
- Vln. 1 & 2**: Violins, both parts starting with *Poco f* and transitioning to *f Secco with great intensity*. Violin 2 includes *Div.* markings.
- Vla.**: Viola, starting with *Poco f* and transitioning to *f Secco with great intensity*, including *Div.* markings.
- Vc.**: Violoncello, starting with *f*.
- Cb.**: Contrabass, starting with *f*.

RR

Poco Accel.....

Picc. *Piu f* *ff* *Vigorouso*

Fl. 1 *Piu f* *ff/ mp* *ff* *Vigorouso*

Fl. 2 *Piu f* *ff/ mp* *ff* *Vigorouso*

Ob. 1 *Piu f* *ff/ mp* *ff* *Vigorouso*

Ob. 2 *Piu f* *ff/ mp* *ff* *Vigorouso*

E. Hn. in F *Piu f* *ff/ mp* *ff* *Vigorouso*

B♭ Cl. 1 *Piu f* *ff/ mp* *ff* *Vigorouso*

B♭ Cl. 2 *Piu f* *ff/ mp* *ff* *Vigorouso*

Bsn. 1 *Piu f* *ff/ mp* *ff* *Vigorouso*

Bsn. 2 *Piu f* *ff/ mp* *ff* *Vigorouso*

Tpt. in C *Piu f* *ff/ mp* *ff* *Vigorouso*

Timp. *Piu f* *ff/ mp* *ff* *Vigorouso* *Dampen*

Mallets *Piu f* *ff/ mp* *ff* *Vigorouso*

& Piatti Perc. *Piatti* *let ring* *f* *ff* *Vigorouso*

Sn. Dr. *f* *ff* *Vigorouso*

Hp. 1 *Piu f* *ff/ mp* *ff* *Vigorouso*

RR

Poco Accel.....

Hn. 1 in F *ff* *mf*

Hn. 2 in F *ff* *mf*

Hn. 3 in F *ff* *mf*

Hn. 4 in F *ff* *mf*

Hn. 5 in F *ff* *mf*

Vln. 1 *Piu f* *ff* *Vigorouso* *Div.*

Vln. 2 *Piu f* *ff* *Vigorouso*

Vla. *Piu f* *ff* *Vigorouso* *V*

Vc. *Piu f* *ff* *Vigorouso*

Cb. *Piu f* *ff* *Vigorouso*

SS Allegro Giusto (♩ = circa 160)

Picc. *fff* *Feroce*

Fl. 1 *fff* *Feroce*

Fl. 2 *fff* *Feroce*

Ob. 1 *fff* *Feroce*

Ob. 2 *fff* *Feroce*

E. Hn. in F *fff* *Feroce*

B♭ Cl. 1 *fff* *Feroce*

B♭ Cl. 2 *fff* *Feroce*

Bsn. 1 *fff* *Feroce*

Bsn. 2 *fff* *Feroce*

Tpt. in C *fff* *Feroce* *secco*

Timp. *ff* *Dampen*

Mallets *ff* *5* *fff* *Feroce*

Perc. *mf* *f* *secco* *ff* *Dampen*

Hp. 1 *ff* *Gliss.* *12* *fff* *Feroce* *Non Gliss.*

SS Allegro Giusto (♩ = circa 160)

Hn. 1 in F *ff* *fff* *Rip*

Hn. 2 in F *ff* *fff* *Rip*

Hn. 3 in F *ff* *fff* *Rip*

Hn. 4 in F *ff* *fff* *Rip*

Hn. 5 in F *ff* *fff* *Rip*

Vln. 1 *fff* *Feroce* *8va*

Vln. 2 *fff* *Div.* *Feroce*

Vla. *fff* *Feroce* *Feroce*

Vc. *fff* *Feroce*

Cb. *fff* *Feroce*