

DAVID DZUBAY

Symphony No. 1

(1996, rev. 2024)



PRO NOVA MUSIC

Symphony No. 1 (1996, rev. 2024)

I	Rage, rage...	[13:30]
II	...they dance their glories into shadow	[8:20]
III	...as filaments of memory spin...	[10:10]

Duration: 33 minutes

PROGRAM NOTE

During my high school years in Portland, Oregon, I was fortunate to know three exceptional human beings, all of whom taught music at Jefferson High School, and all of whom died at young ages: Sonny King (jazz saxophone), Dee Wiggins (percussion), and Richard Thornburg (trumpet). Not only were these men superb musicians and teachers - they were absolutely three of the most gentle, unselfish, and kind people I have known. This music has been composed in memory of these three good friends. Though the symphony as a whole is a reflection on the life and death of all three men, there is a particular association for each (I - Dee, II - Sonny, III - Richard) that is reflected in the character and orchestration of each movement.

The first movement, *Rage, rage...*, features the percussion section, often with them playing versions of a rhythm resulting from the declaration: "Sonny King, Dee Wiggins, Richard Thornburg." This rhythmic motto pervades the entire symphony. The rather intense character of the movement hardly reflects that of Dee Wiggins, but the aggressive drumming, often in streams of sixteenth notes, is perhaps reflective of Dee's playing in his funk band, Velvet, which I played trumpet in for a year. The movement is framed by two "cries" - passages of sustained counterpoint for full orchestra, the first of which is a rather frantic, shocked reaction to hearing of a death, and the last being a final anguished cry of grief. Once the music calms down a bit, about three minutes into the movement, the first trumpet presents three increasingly demanding statements (not unrelated to Ives' famous question), as if to ask "why?!" The second quarter of the movement reflects a mix of emotions and has a number of changes in tempo and orchestration. The tempo doubles around the midpoint, and after a brief period of calm, the movement builds to explosions of rage leading to the final cry.

Sonny King was a vivacious, hilarious, and inspirational man who played saxophone and worked with our jazz improvisation groups at Jefferson. Sonny seemed to know, before I did, that composition might become an important part of my life and provided some early encouragement in that direction. The second movement, *...they dance their glories into shadow*, is a playful scherzo which features the woodwinds and uses a number of elements from jazz, including part of the chord progression from Charlie Parker's *Donna Lee*. Another 'found' source is a *Gagliarda* by Johann Hermann Schein (1586-1630), fragments and variations of which are used as basic material throughout the movement. Following the introduction and binary body of the movement (five sections in each part), is a coda in which the *Gagliarda* clearly emerges before dancing off into the shadows as the movement ends.

Schein's *Padouana* from the same suite is referenced in the final movement by a piccolo solo and then by an extended cadential pattern at the climax. Our high school brass quintet frequently performed these Schein dances. *...as filaments of memory spin...* was inspired by memories of Richard Thornburg, a former second trumpet in the Oregon Symphony whose beautifully warm tone, lyrical playing, and gentle spirit were daily inspirations throughout high school. Mr. Thornburg practiced Tai Chi, and the idea of balance became important in this movement in a number of ways, not the least of which is having a slow movement to balance the previous two. Also 'in balance,' are most of the important elements in the movement, each having three presentations: offstage trumpet calls, 'sighs,' 'swirls,' mensural canons (a line being played at two or more speeds simultaneously), a melodic lament, and a scalar, diatonic phrase. The offstage trumpets play a fusion of earlier material and one of Mr. Thornburg's favorite melodies, *The Last Rose of Summer*, which is clearly revealed in the final, most distant call.

Conductor and then Music Director of the Oregon Symphony James DePreist provided the impetus for this Symphony, and it was composed for the Oregon Symphony and Maestro DePreist, whose support and encouragement over the years is greatly appreciated. The subtitle for movement I is from "Do not go gentle into that good night," by Dylan Thomas. James DePreist's poems, "Somehow we can" and "Its luminous links," found in *The Distant Siren*, provide the subtitles for movements II and III.

Symphony No. 1 was commissioned for James DePreist and the Oregon Symphony on the occasion of its Centennial, the Louisville Orchestra, and the Oakland East Bay Symphony, and was made possible by a grant from the Meet The Composer/Reader's Digest Commissioning Program, in partnership with the National Endowment for the Arts and the Lila Wallace-Reader's Digest Fund.

The cover art is by Melissa Thornburg, who kindly gave permission to reproduce this excerpt from her "Watercolor Memorial" to Richard.

INSTRUMENTATION

Flutes 1, 2, 3 (2 doubling piccolo)

Oboes 1, 2

English Horn

Bb Clarinets 1, 2

Bb Bass Clarinet

Bassoon 1, 2

Contrabassoon

Horn 1, 2, 3, 4

C Trumpet 1, 2, 3 (Harmons, straights, cups)

Trombone, 1, 2 (Harmons, straights, cups)

Bass Trombone (Harmon, straight)

Tuba

Timpani

3 Percussion

1: Glockenspiel, Marimba (4.3 octave), small Suspended Cymbal, Mark Tree, Bamboo Wind Chimes,
2 Cowbells, large Tam-tam, Bongos, 2 Toms (higher than Pc. 2's)

2: Vibraphone, Bow, Triangle, large Suspended Cymbal, Bell Tree, Glass Wind Chimes, Lion's Roar,
4 Toms (lower than Pc. 1's, including 1-2 Floor Toms), small Bass Drum

3: Triangle (larger than Pc. 2's), medium Suspended Cymbal, Metal Wind Chimes (keys, for example),
3 Temple Bowls, 3 Woodblocks, 5 Temple Blocks, Snare Drum, large Bass Drum

Harp

Piano

Strings (mutes)

Score is transposed

PERFORMANCE NOTES:

I

II

III

The three trumpets should be spread out offstage for the third movement, preferably situated in balconies, surrounding the audience, with Trumpet 1 stage right, Trumpet 2 center and Trumpet 3 stage left. They should leave stage near the end of the second movement. The directions to sound more distant and even more distant do not mean move further away physically but rather to play with a more "distant" (softer) sound.

For James DePreist, in memory of Sonny King, Dee Wiggins, and Richard Thornburgh

Symphony No. 1

1996, rev. 2024

David Dzubay
(b.1964)

[transposed score]

I. Rage, rage...

$\frac{4}{4}$ ♩ = 63 solemn

$\frac{5}{4}$ $\frac{3}{4}$

This page contains the musical score for the first movement of Symphony No. 1, 'Rage, rage...'. The score is for a transposed version and is in 4/4 time with a tempo of 63 beats per minute and a solemn character. The score is divided into two systems. The first system includes parts for Flute 1, Flute 2 & Piccolo, Flute 3, Oboe 1/2, English Horn, Bb Clarinet 1/2, Bass Clarinet, Bassoon 1/2, Contrabassoon, F Horn 1/3, F Horn 2/4, Trumpet 1/2/3, Trombone 1/2, Bass Trombone, Tuba, Timpani, Percussion 1 (Tam, hard beater), Percussion 2 (sm. Bass Drum, hard beater), Percussion 3 (lg. Bass Drum, hard beater), Harp, and Piano. The second system includes parts for Violin I, Violin II, Viola, Cello, and Contrabass. The score features various dynamics such as *pp*, *p*, *mp*, *mf*, *f*, *ff*, *sffz*, *pppp*, and *fff*. Performance instructions include 'hard mallets', 'pedal buzz', 'slap palm', 'drag fingers across strings', 'palm slap', and 'On keys:'. The score concludes with a change to 5/4 and 3/4 time signatures.

10 $\frac{3}{4}$ ♩ = 72 *anguished*

4/4 2/4 3/4 4/4

Fl. 1
Picc.
Fl. 3
Ob. 1
Ob. 2
E. H.
Cl. 1, 2
B. Cl.
Bn. 1, 2
Cbn.
Hn. 1, 3
Hn. 2, 4
Tpt. 1, 2, 3
Trb. 1, 2
B. Tbn. Tuba
Timp.
sm. Sus. Cym., Toms
Pe. 1
lg. Sus. Cym., Toms
Pe. 2
med. Sus. Cym., (B.D.)
Harp
Piano

This system contains the first 16 measures of the score. It features a complex orchestration with woodwinds, brass, percussion, harp, and piano. The tempo is marked as 72 beats per minute. The key signature has one sharp (F#). The score includes various dynamics such as *ff*, *f*, *mf*, *p*, and *fff*, along with articulation marks like accents and slurs. The time signature changes from 3/4 to 4/4, then to 2/4, 3/4, and back to 4/4. A large watermark 'PREMIUM' is visible across the page.

10 $\frac{3}{4}$ ♩ = 72 *anguished*

4/4 2/4 3/4 4/4

Vn. I
Vn. II
Va.
Vc.
Cb.

This system contains the first 16 measures of the string section. It includes parts for Violin I, Violin II, Viola, Violoncello, and Contrabass. The tempo and key signature are consistent with the first system. The score includes dynamics like *ff*, *f*, and *fff*, and performance instructions such as *div.* (divisi), *unis.* (unison), *simile*, and *arco*. The time signature changes from 3/4 to 4/4, then to 2/4, 3/4, and back to 4/4.

FL. 1,3
 Picc.
 Ob. 1
 Ob. 2
 E. H.
 Cl. 1,2
 B. Cl.
 Bn. 1,2
 Cbsn.
 Hn. 1,3
 Hn. 2,4
 Tpt. 1,2,3
 Trb. 1,2
 B. Tbn. Tuba
 Timp.
 Pc. 1,2,3
 Harp
 Piano

Vn. I
 Vn. II
 Va.
 Vc.
 Cb.

FL. 1.3
Picc.
Ob. 1.2
E. H.
Cl. 1.2
B. Cl.
Bn. 1
Bn. 2
Cbsn.
Hn. 1.3
Hn. 2.4
Tpt. 1.2
Tpt. 3
Trb. 1.2
B. Tbn.
Tuba
Timp.
Glock.
Pc. 2
Pc. 3
Harp
Piano

Musical score for measures 24-34. The score includes parts for woodwinds (Flute, Piccolo, Oboe, English Horn, Clarinet, Bass Clarinet, Bassoon, Contrabassoon, Horns, Trumpets, Trombones, Tuba, Timpani, Glockenspiel), percussion (Percussion 2 and 3), Harp, and Piano. The score features complex rhythmic patterns, including triplets and sixteenth-note runs. Dynamics range from *pp* to *fff*. Performance instructions include *cresc. poco a poco* and *sul pont.* for the strings.

Vn. I
Vn. II
Va.
Vc.
Cb.

Musical score for measures 24-34, continuing from the previous page. This section includes the string parts: Violins I and II, Viola, Violoncello, and Contrabasso. The strings play a driving, rhythmic accompaniment with various dynamics and performance markings such as *unis. div.* and *cresc. poco a poco*.

27 $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ 31 $\frac{2}{4}$

FL. 1.3
Picc.
Ob. 1
Ob. 2
E. H.
Cl. 1.2
B. Cl.
Bn. 1
Bn. 2
Cbsn.
Hn. 1.3
Hn. 2.4
Tpt. 1
Tpt. 2.3
Trb. 1
Trb. 2
B. Tbn.
Tuba
Timp.
Pc. 1
Pc. 2
Pc. 3
Harp
Piano
Vn. I
Vn. II
Va.
Vc.
Cb.

ff, *f*, *mf*, *p*, *gliss.*, *pp*, *ord.*, *unis.*, *pizz.*, *arco*, *Tam, hard beaters*, *sm. Sus. Cym., stick*

32 $\frac{2}{4}$ $\frac{3}{4}$ ritard. 37 $\text{♩} = 60$ $\frac{2}{4}$ $\frac{3}{8}$ poco accel. 4 $\frac{8}{8}$

Fl. 1
Pic.
Fl. 3
Ob. 1
Ob. 2
E. H.
Cl. 1
Cl. 2
B. Cl.
Bn. 1, 2
Cban.
Hn. 1, 3
Hn. 2, 4
Tpt. 1
Tpt. 2, 3
Trb. 1, 2
B. Tbn.
Tuba
Timp.
Pc. 1
Pc. 2 (Toms.)
Pc. 3 (B.D.)
Harp
Piano

This system of the score includes woodwinds (Flutes, Piccolo, Oboes, Clarinets, Bass Clarinet, Bassoon, Contrabassoon), brass (Horns, Trumpets, Trombones, Tuba, Timpani, Percussion), and strings (Violins, Violas, Cellos, Double Basses). The woodwinds and strings play melodic lines with various dynamics (ff, f, mf, pp) and articulations. The brass section features rhythmic patterns and accents, with some parts marked 'f pesante'. The percussion includes timpani rolls and various drum patterns. The piano part provides harmonic support with chords and arpeggios.

32 $\frac{2}{4}$ $\frac{3}{4}$ ritard. 37 $\text{♩} = 60$ $\frac{2}{4}$ $\frac{3}{8}$ poco accel. 4 $\frac{8}{8}$

Vn. I
Vn. II
Va.
Vc.
Cb.

This system continues the string section. The Violins (Vn. I and II) play melodic lines with glissandos and accents. The Violas (Va.) and Cellos (Vc.) provide harmonic support. The Double Basses (Cb.) play a rhythmic pattern. Dynamics range from ff to pp. The tempo markings 'ritard.' and 'poco accel.' are present.

42 $\frac{4}{8}$ ♩ = 126

4 2 3 4 2 3

Fl. 1 3

Picc.

Ob. 1 2

E. H.

Cl. 1 2

B. Cl.

Bn. 1 2

Cbsn.

Hn. 1 3

Hn. 2 4

Tpt. 1 2

Tpt. 3

Trb. 1

Trb. 2

B. Tbn.

Tuba

Timp.

Pc. 1

Pc. 2

Pc. 3

Harp

Piano

Bongo, sticks

Cowbells

sm. Sus. Cym.

lg. Sus. Cym.

Bongos, Toms

Woodblock

med. Sus. Cym.

Woodblock

Sus. Cym., crown

Lion's Roar

Triangle

42 $\frac{4}{8}$ ♩ = 126

4 2 3 4 2 3

Vn. I

Vn. II

Va.

Vc.

Cb.

unis.

1/2 pizz, 1/2 arco

(arco) unis.

1/2 arco, 1/2 pizz.

3/8 poco accel. 4/4 = 69

51 52 54

ff f fff f ff

f f fff f mf

f f fff (non dim.)

f f fff (non dim.)

ff p

ff p

ff p

ff p

ff p

ff p

ff p

ff f mf ff ff f

mf ff

Bass Drum, hard yarn

Bass Drum, hard beaters

Vib. motor off

ff

ff fff mf ff

f fff mf ff

3/8 poco accel. 4/4 = 69

51 52 54

ff unis. p

ff unis. p

ff arco p

ff arco p

ff p

56 59

Fl. 1
Picc.
Fl. 3
Ob. 1
Ob. 2
E. H.
Cl. 1
Cl. 2
B. Cl.
Bn. 1.2
Cbsn.

Hn. 1.3
Hn. 2.4
Tpt. 1
Tpt. 2.3
Trb. 1.2
B. Tbn.
Tuba

Timp.
Glock.
Vib.
Pc. 3
Harp

Piano

Vn. I
Vn. II
Va.
Vc.
Cb.

ff 6 6 6 3 5 5 5 5

mf *ff* *sfz* *sfz* *mf* *ff* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

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

div. div. div. div.

mp

61 $\frac{3}{8}$ = 92 rit. $\frac{3}{4}$ (63) = 69

Fl. 1 *f* < *ff* *pp* < *fff* > *pp* *f*

Picc. *f* < *ff* *pp* < *fff* > *pp* *f*

Fl. 3 *f* < *ff* *pp* < *fff* > *pp* *f*

Ob. 1.2 *f* < *ff* *pp* < *fff* > *pp* *ppp*

E. H. *f* < *ff* *pp* < *fff* > *pp* *ppp*

Cl. 1.2 *f* < *ff* *pp* < *fff* > *pp* *ppp*

B. Cl. *ff* *f* < *ff* *pp* < *fff* > *pp* *ppp*

Bn. 1.2 *ff* *f* < *ff* *pp* < *fff* > *pp* *ppp*

Cbsn. *ff* *f* < *ff* *pp* < *fff* > *pp* *ppp*

Hn. 1.3 *mf* *sfz* *mf* *sfz* *p*

Hn. 2.4 *mf* *sfz* *mf* *sfz*

Tpt. 1 *mf* *ff* *pp* < *fff* > *pp*

Tpt. 2,3 *sfz* *pp* < *fff* > *pp*

Trb. 1.2 *sfz* *sfz* *sfz* *sfz* *sfz* *pp* < *fff* > *pp*

B. Tbn. *f* *ff* *pp* < *fff* > *pp*

Tuba *f* *ff* *f* *mf* *f* *mp* *mf* *p*

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

Mar. *hard yarn* *ff* *f*

Vib. *pp* *ff* *pp* *f* *pp* *mp*

Pc. 3 *pp* *ff* *pp* *pp* *mf* *pp*

Harp *ff* *f*

Piano *ff* *f*

61 $\frac{3}{8}$ = 92 rit. $\frac{3}{4}$ (63) = 69

Vn. I *f* < *ff* *ff* > *mf* *sfz* *mf* *f* *mf*

Vn. II *f* < *ff* *ff* > *mf* *sfz* *mf* *f* *mf*

Va. *f* < *ff* *ff* > *mf* *sfz* *mf* *f* *mf*

Vc. *mp* *f* *ff* *ord.* *ff* *mf* *f* *sfz* *mf* *mp*

Cb. *pizz.* *f* *ff* *ord.* *ff* *mf* *f* *sfz* *mf* *mp*

69 $\frac{4}{4}$ stagger breath $\frac{2}{4}$ $\frac{3}{8}$ poco rit. $\frac{4}{4}$ (74) a tempo $\frac{3}{4}$

FL. 1 *mf* *mp* *ff* *f*

FL. 2 *mf* *mp* *ff* *f*

FL. 3 *mf* *mp* *ff* *f*

Ob. 1 *ff* *f*

Ob. 2 *ff* *mf*

E. H. *ff*

Cl. 1 *p* *mf* *ff* *f*

Cl. 2 *p* *mf* *ff* *f*

B. Cl. *p* *mf* *f*

Bn. 1 *p* *mf* *f*

Bn. 2 *p* *mf* *f*

Cbsn.

Hn. 1, 3

Hn. 2, 4

Tpt. 1 *pp* *ppp* solo

Tpt. 2, 3

Trb. 1, 2

B. Tbn.

Tuba

8va. *mf* *pp*

Timp. *mp* *p* *pp* *ppp*

Mar. *mf* *p* *mf* Bamboo Wind Chimes Mark Tree

Pc. 2 *pp* *mp* *ppp* *mf* *p* Vib. 5

Pc. 3 *pp* *mp* *ppp* *mf* Metal Wind Chimes

Harp *mf* *mf*

Piano *mf* *pp*

69 $\frac{4}{4}$ div. $\frac{2}{4}$ $\frac{3}{8}$ poco rit. $\frac{4}{4}$ (74) a tempo $\frac{3}{4}$

Vn. I 1, 2 *p* *mf* *ppp* *pp* *f* *ppp* sul pont. ord.

Vn. II *mf* *mp* *mf* *pp* *f* *ppp* *pp* *f* *ppp* *pp* *f* *ppp* sul pont. ord.

Va. *mp* *mf* *ppp* *pp* *f* *ppp*

Vc. *mf* *pp*

Cb. *mf* *pp*

77 $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ 81 $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ poco accel.

Fl. 1 *p* *mp* *f*

Fl. 2 *p* *mp* *f*

Fl. 3 *p* *mp* *f*

Ob. 1

Ob. 2

E. H.

Cl. 1 *mp* *mf* *p* *f*

Cl. 2 *mf* *pp* *p* *f*

B. Cl.

Bn. 1 *mf* *pp* *p* *f*

Bn. 2 *mp* *f*

Cbsn.

Hn. 1 *mp* *mf* *pp* *mf* *f*

Hn. 2 *p* *f*

Hn. 3 *mp* *f*

Tpt. 1 *mf* *mp* *f*

Tpt. 2,3

Trb. 1,2

B. Tbn.

Tuba

Timp.

Mar. *hard yarn* *p* *f*

Pc. 2 *ppp* *mp* *ppp* *p* *pp* *mf*

Pc. 3 *ppp* *mp* *ppp* *mp*

Harp *mf* *ff*

Piano *mf* *f*

77 $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ 81 $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ poco accel.

Vn. I *pp < mf* *ppp* *mf* *ppp*

Vn. II *ppp* *mp* *ppp* *ppp* *mp* *ppp*

Va. *pp < mf* *ppp* *mf* *ppp* *pp* *p* *mp* *mf* *f*

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

Cb. *mp* *pp* *p* *pp* *mp* *p* *f*

div. a3 *un. 1.* *(stands)* *un. 2.* *4.* *tutti*

86

4/4 ♩ = 72

3/4

5/8

3/4

90

2/4

Fl. 1, Fl. 2, Fl. 3, Ob. 1, Ob. 2, E. H., Cl. 1, Cl. 2, B. Cl., Bn. 1, Bn. 2, Cbn., Hn. 3, Hn. 4, Tpt. 1, Tpt. 2,3, Trb. 1,2, B. Tbn., Tuba, Timp., Mar., Pc. 2, Pc. 3, Harp, Piano

86

4/4 ♩ = 72

3/4

5/8

3/4

90

2/4

Vn. I, Vn. II, Va., Vc., Cb.

99 4 5 4 104 4 3 4

Fl. 1,3
Fl. 2
Ob. 1,2
E. H.
Cl. 1,2
B. Cl.
Bn. 1,2
Cbsn.
Hn. 1,3
Hn. 2,4
Tpt. 1
Tpt. 2,3
Trb. 1,2
B. Tbn.
Tuba
Timp.
Mar.
Pc. 2
Pc. 3
Harp
Piano

99 4 5 4 104 4 3 4

Vn. I
Vn. II
Va.
Vc.
Cb.

Symphony No. 1, I. Rage, rage... - page 15

106 $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ (108) $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ (118)

Fl. 1.3
Fl. 2
Ob. 1
2
E. H.
Cl. 1.2
B. Cl.
Bn. 1.2
Cbsn
Hn. 1.3
Hn. 2.4
Tpt. 1
Tpt. 2.3
Trb. 1.2
B. Tbn.
Tuba
Timp.
Pc. 1
Pc. 2
Pc. 3
Harp
Piano

106 $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ (108) $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ (118)

Vn. I
Vn. II
Va.
Vc.
Cb.

129

Fl. 1 *fp* *ff* *fp* *ff* *fp* *ff* *fp* *ff* *fp* *ff*

Picc. *fp* *ff* *fp* *ff* *fp* *ff* *fp* *ff* *fp* *ff*

Fl. 3 *fp* *ff* *fp* *ff* *fp* *ff* *fp* *ff* *fp* *ff*

Ob. 1 *fp* *ff* *fp* *ff* *fp* *ff* *fp* *ff* *fp* *ff*

Ob. 2 *fp* *ff* *fp* *ff* *fp* *ff* *fp* *ff* *fp* *ff*

E. H. *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

Cl. 1 *fp* *ff* *fp* *ff* *fp* *ff* *fp* *ff* *fp* *ff*

Cl. 2 *fp* *ff* *fp* *ff* *fp* *ff* *fp* *ff* *fp* *ff*

B. Cl. *fp* *sfz* *fp* *sfz* *fp* *sfz* *fp* *sfz* *fp* *sfz*

Bn. 1, 2 *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

Cbsn. *fp* *sfz* *fp* *sfz* *fp* *sfz* *fp* *sfz* *fp* *sfz*

Hn. 1, 3 *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

Hn. 2, 4 *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

Tpt. 1, 3 *f* *f* *f* *f* *f* *f* *f* *f* *f* *f*

Tpt. 2 *f* *f* *f* *f* *f* *f* *f* *f* *f* *f*

Trb. 1, 2 *f* *f* *f* *f* *f* *f* *f* *f* *f* *f*

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

Tuba *fp* *sfz* *fp* *sfz* *fp* *sfz* *fp* *sfz* *fp* *sfz*

Timpani *f p* *f p* *f p* *f p* *f p* *f p* *f p* *f p* *f p* *f p*

Percussion 1 (Cowbells) *f* *f* *f* *f* *f* *f* *f* *f* *f* *f*

Percussion 2 (Toms) *f mf* *p* *f p* *f* *mf* *p* *f p* *f* *mf* *p* *f p* *f*

Percussion 3 (Woodblock hard plastic, Sus. Cym., Woodblock, Temple Blocks, Woodblocks, T.Blks.) *f* *f* *f* *f* *f* *f* *f* *f* *f* *f*

Harp *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

Piano *ff* *simile* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

129

Vn. I *fp* *ff* *fp* *ff* *fp* *ff* *fp* *ff* *fp* *ff*

Vn. II *fp* *ff* *fp* *ff* *fp* *ff* *fp* *ff* *fp* *ff*

Va. *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

Vc. *fp* *sfz* *div.* *fp* *sfz* *unis.* *fp* *sfz* *fp* *sfz*

Cb. *fp* *sfz* *fp* *sfz* *fp* *sfz* *fp* *sfz* *fp* *sfz*

133

143₂

Fl. 1.3
Picc.
Ob. 1
Ob. 2
E. H.
Cl. 1
Cl. 2
B. Cl.
Bn. 1
Bn. 2
Cbsn.

Hn. 1.3
Hn. 2.4
Tpt. 1.3
Tpt. 2
Trb. 1.2
B. Tbn.
Tuba

Timp.
Pc. 1 (Bongos, Toms)
Pc. 2 (Toms)
Pc. 3 (Temple Blocks) Snare Drum solo
Harp
Piano

143

Vn. I
1
2
Vn. II
3
4
Va.
1
2
3
4
Vc.
Cb.

3/8 4/8 3/8 5/8 3/8

8^{va}

1. 2. 3. 4. a 2.

f *ff* *mf* *ff* *ppp* *ff*

152 **3** **4** **8** **158**

Fl. 1, 3
Picc.
Ob. 1
Ob. 2
E. H.
Cl. 1
Cl. 2
B. Cl.
Bn. 1
Bn. 2
Cbsn.

Hn. 1, 3
Hn. 2, 4
Tpt. 1
Tpt. 2, 3
Trb. 1, 2
B. Tbn. Tuba
Timp.
Pc. 1
Pc. 2
Pc. 3

Harp
Piano

152 **3** **4** **8** **158**

Vn. I
Vn. II
Va.
Vc.
Cb.

160 164

FL. 1.3
Picc.
Ob. 1
Ob. 2
E. H.
Cl. 1
Cl. 2
B. Cl.
Bn. 1
Bn. 2
Cbsn.
Hn. 1.3
Hn. 2.4
Tpt. 1
Tpt. 2
Tpt. 3
Trb. 1.2
B. Tbn.
Tuba
Timp.
Pc. 1
Pc. 2
Pc. 3
Harp
Piano
Vn. I
Vn. II
Va.
Vc.
Cb.

f *p* *mf* *ff* *gliss.* *bell up* *lg. Sus. Cym., crown* *med. Sus. Cym., crown* *div.* *simile*

167 172

Fl. 1, 3 Picc. Ob. 1, 2 E. H. Cl. 1, 2 B. Cl. Bn. 1, 2 Cbsn. Hn. 1, 3, 2, 4 Tpt. 1, 2, 3 Trb. 1, 2 B. Tbn. Tuba Timp. Pc. 1, 2, 3 Harp Piano Vn. I, II Va. Vc. Cb.

167 172

Symphony No. 1, I. *Rage, rage...* – page 23

174 4/4 180

Fl. 1 *ff* *mp* *f* *p*

Picc. *ff* *mp* *mf* *n*

Fl. 3 *ff* *p*

Ob. 1 *ff* *mp*

Ob. 2 *ff* *p*

E. H. *ff* *mp*

Cl. 1 *ff* *mp*

Cl. 2 *ff* *p*

B. Cl. *mf*

Bn. 1 *mf*

Bn. 2 *mf*

Cbsn. *mf*

Hn. 1.3 *mf*

Hn. 2.4 *pp*

Tpt. 1.2.3

Trb. 1.2 *pp*

B. Tbn. Tuba *pp*

Timp. *pp*

Pe. 1

Pe. 2

Pe. 3 Woodblocks, hard rubber *ppp* *p*

Harp

Piano

174 4/4 180

Vn. I 1 *f* *n*

Vn. I 2 *f* *n*

Vn. II 1 *f* *n*

Vn. II 2 *f* *n*

Va. *mp*

Vc. *mp*

Cb. *mp*

185

Fl. 1

Picc.

Fl. 3

Ob. 1

Ob. 2

E. H.

Cl. 1

Cl. 2

B. Cl.

Bn. 1

Bn. 2

Cbsn.

Hn. 1.3

Hn. 2.4

Tpt. 1.2.3

Trb. 1.2

B. Tbn. Tuba

Timp.

Mar.

Pc. 2

Pc. 3

Harp

Piano

III: Cymbal on Timpani

mp

ppp

pp

mp

pp

mf

p

Bamboo Wind Chimes

mf

f

Lion's Roar

pp

mf

p

f

Bass Drum

p

mp

p

P.D.L.T.

palm slap (metal strings)

f

f

f

palm slap

f

inside: slap palm

f

lightly mute string near end

mf

f

palm slap

f

185

Vn. I

1

Vn. II

2

Va.

Vc.

Cb.

195 $\frac{4}{4}$ 199 $\frac{3}{4}$ $\frac{4}{4}$ (short) $\frac{3}{4}$ $\frac{4}{4}$

Fl. 1 *mp*

Picc.

Fl. 3

Ob. 1 *mp* (short)

Ob. 2

E. H. *mp* (short)

Cl. 1 *mp* (short)

Cl. 2

B. Cl. *mp*

Bn. 1 *mp*

Bn. 2

Cbsn.

Hn. 1.3

Hn. 2.4

Tpt. 1.2.3

Trb. 1.2

B. Tbn. Tuba

Timp.

Mar. Mar.
hard yarn *p*

Pc. 2

Pc. 3 (Woodblocks)

Harp *p*

Piano *pp*
on keys: *pp* *mf*

195 $\frac{4}{4}$ 199 $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

Vn. I *p* unis. pizz.

Vn. II *p* unis. pizz.

Va. *p* pizz.

Ve. *p* unis. pizz.

Cb.

214 $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ (217) $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

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

Picc. ext *Picc.* *mf*

Fl. 3 *mf*

Ob. 1 *mp* *mf* *mf*

Ob. 2 *mf*

E. H. *mp* *mf*

Cl. 1 *mp* *mf* *mf*

Cl. 2 *mf*

B. Cl. *mf*

Bn. 1 *mf*

Bn. 2 *mf*

Cbsn. *mf*

Hn. 1.3 *mf* a2 a2 a2

Hn. 2.4 *mf* a2 a2 a2

Tpt. 1.2 3

Trb. 1 2

B. Tbn. Tuba *mf* Tuba

Timp. ord. *mf*

Mar. *mf*

Pc. 2 Toms, mallet handles, on rim *mf* *f*

Pc. 3 (Woodblocks) *mp* *mf* *f*

Harp *mf*

Piano *mf*

214 $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ (217) $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

Vn. I *mp* *mp* *mf*

Vn. II *p* *mp* *mf*

Va. *mp* *p* *mp* *mf* *pizz.* *mf* *(pizz.)*

Vc. *mf* *(pizz.)* *arco*

Cb. *mf* *(pizz.)*

225 $\frac{3}{4}$ $\frac{4}{4}$ 227

Fl. 1 *f* *ff* accelerate figures... *fff*

Picc. *f* *ff* accelerate figures... *fff*

Fl. 3 *f* *ff* accelerate figures... *fff*

Ob. 1 *ff* accelerate figures... *fff*

Ob. 2 *ff* accelerate figures... *fff*

E. H. *f* *ff* accelerate figures... *fff*

Cl. 1 *f* *ff* accelerate figures... *fff*

Cl. 2 *f* *ff* accelerate figures... *fff*

B. Cl. *f* *ff* accelerate figures... *fff*

Bn. 1 *f* *ff* accelerate figures... *fff*

Bn. 2 *f* *ff* accelerate figures... *fff*

Cbsn. *f*

Hn. 1 *f* *mp*

Hn. 2 *f* *mp*

Hn. 3 *f* *mp*

Hn. 4 *f* *mp* open

Tpt. 1 *f* *mp* open

Tpt. 2 *f* *mp* open

Tpt. 3 *f* *mp* open

Trb. 1 *f* *mp* open

Trb. 2 *f* *mp* open

B. Tbn. *f* *mp* open

Tuba *f* *mp*

Timp. *mf* *pp* *f* *mp* I:G2-A

Mar. *f* Toms, hard rubber

Pc. 2 *f* *mp* hard rubber, ord.

Pc. 3 *f* *mp*

Harp *f* *ff*

Piano *f* *ff*

225 $\frac{3}{4}$ $\frac{4}{4}$ 227

Vn. I *f* *mp* *p* sul pont.

Vn. II *f* *mp* *p* sul pont.

Va. *f* *mp* *p* sul pont.

Vc. 1 *f* *mp* *p* sul pont.

Vc. 2 *f* *mp* *p* sul pont.

Cb. *f* *mp* *p* sul pont.

241 $\frac{4}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{4}{4}$

Fl. 1
Picc.
Fl. 3
Ob. 1
Ob. 2
E. H.
Cl. 1
Cl. 2
B. Cl.
Bn. 1
Bn. 2
Cbsn.
Hn. 1.3
Hn. 2.4
Tpt. 1
Tpt. 2 (short)
Tpt. 3 (short)
Trb. 1.2
B. Tbn.
Tuba
Timp.
Xyl.
Pc. 2
Pc. 3
Piano
241 $\frac{4}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{4}{4}$

Vn. I
Vn. II
Va.
Vc.
Cb.

260 $\frac{5}{4}$ $\frac{4}{4}$ 262 $\frac{3}{4}$ $\frac{4}{4}$

Fl. 1 *fff* *ff* *ff* *ff*

Picc. *fff* *ff* *ff* *ff*

Fl. 3 *fff* *ff* *ff* *ff*

Ob. 1 *fff* *ff* *ff* *ff*

Ob. 2 *fff* *ff* *ff* *ff*

E. H. *fff*

Cl. 1 *fff* *ff* *ff* *ff*

Cl. 2 *fff* *ff* *ff* *ff*

B. Cl. *fff*

Bn. 1.2

Cbsn

Hn. 1.3

Hn. 2.4

Tpt. 1.2.3

Trb. 1.2

B. Tbn. Tuba

Timp.

Xyl. *f* *ff*

Pe. 2 Triangle *pp* *fff*

Pe. 3 Triangle *pp* *fff*

Piano *f* *ff*

Glock.

260 $\frac{5}{4}$ $\frac{4}{4}$ 262 $\frac{3}{4}$ $\frac{4}{4}$

Vn. I *f*

Vn. II *f*

Va. *f*

Vc. *f* unis.

Cb. *f*

Fl. 1.3 *ff*

Picc.

Ob. 1.2 *f* *ff*

E. H. *f* *ff*

Cl. 1.2 *f* *ff*

B. Cl. *f* *ff*

Bn. 1 *f* *ff*

Bn. 2 *f* *ff*

Cbsn. *f* *ff*

Hn. 1.3 *f* *heroic!* *mf* *f* *mf* *f* *mf*

Hn. 2.4 *f* *heroic!* *mf* *f* *mf* *f* *mf*

Tpt. 1.2.3

Trb. 1 *f* *heroic!* *mf* *f* *mf* *f* *mf*

Trb. 2 *f* *heroic!* *mf* *f* *mf* *f* *mf*

B. Tbn. *f* *heroic!* *mf* *f* *mf* *f* *mf*

Tuba

Timp.

Glock.

Vib. *f* *medium rubber*

Pc. 3

Harp *f*

Piano *f*

Vn. I *mf* *f*

Vn. II *mf* *f*

Va. *mf* *f* *mf* *f* *mf* *f*

Ve. *mf* *f* *mf* *f* *mf* *f*

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

280 4/4 2/4 4/4 3/4 283 4/4 2/4 3/4 4/4 2/4 3/4 4/4 2/4

Fl. 1.3
Picc.
Ob. 1.2
E. H.
Cl. 1.2
B. Cl.
Bn. 1
Bn. 2
Cbsn.
Hn. 1.3
Hn. 2.4
Tpt. 1
Tpt. 2
Tpt. 3
Trb. 1
Trb. 2
B. Tbn.
Tuba
Timp.
Glock.
Vib.
Pc. 3
Harp
Piano
280 4/4 2/4 4/4 3/4 283 4/4 2/4 3/4 4/4 2/4 3/4 4/4 2/4

Vn. I
Vn. II
Va.
Vc.
Cb.

289

2/4 4/4 3/4 2/4 3/4 4/4 5/4 4/4

Fl. 1
Picc.
Fl. 3
Ob. 1.2
E. H.
Cl. 1.2
B. Cl.
Bn. 1
Bn. 2
Cbsn

Hn. 1.3
Hn. 2.4
Tpt. 1
Tpt. 2.3
Trb. 1.2
B. Tbn.
Tuba

Timp.
Pc. 1
Vib.
Pc. 3

Harp
Piano

289

2/4 4/4 3/4 2/4 3/4 4/4 5/4 4/4

Vn. I
Vn. II
Va.
Vc.
Cb.

separate bows
wild!

f *ff* *mf* *p* *f* *ff*

297 4/4 3/4 4/4 3/4 303 4/4 3/4

Fl. 1
Picc.
Fl. 3
Ob. 1
Ob. 2
E. H.
Cl. 1
Cl. 2
B. Cl.
Bn. 1
Bn. 2
Cbsn.
Hn. 1.3
Hn. 2.4
Tpt. 1
Tpt. 2.3
Trb. 1
B. Tbn. Tuba
Timp.
Pc. 1
Pc. 2
Pc. 3
Harp
Piano

Detailed description: This block contains the musical score for measures 297 through 303. It features a full orchestral ensemble including woodwinds (flutes, piccolo, oboes, clarinets, bass clarinet, bassoons, cello, horn), brass (trumpets, trombones, tuba, timpani), percussion (snare drum, tom-toms), and strings (violin, viola, cello, double bass, harp, piano). The score is written in a key signature of one sharp (F#) and includes various dynamic markings such as *ff* and *gliss.*. The time signature changes from 4/4 to 3/4 and back to 4/4. A large watermark is visible across the page.

297 4/4 3/4 4/4 3/4 303 4/4 3/4

Vn. I
Vn. II
Va.
Vc.
Cb.

Detailed description: This block contains the musical score for measures 297 through 303, specifically for the string section. It includes parts for Violin I, Violin II, Viola, Cello, and Double Bass. The score is written in a key signature of one sharp (F#) and includes dynamic markings such as *ff*, *8va*, *unis.*, *div. a3*, and *simile*. The time signature changes from 4/4 to 3/4 and back to 4/4. A large watermark is visible across the page.

314 $\frac{2}{2}$ ($\text{♩} = 72$) $\frac{3}{2}$ $\frac{4}{2}$ $\frac{3}{2}$

Fl. 1
Picc.
Fl. 3
Ob. 1
E. H.
Cl. 1
Cl. 2
B. Cl.
Bn. 1, 2
Cbsn.
Hn. 1, 3
Hn. 2, 4
Tpt. 1, 2, 3
Trb. 1, 2
B. Tbn.
Tuba
Timp.
Pc. 1
Pc. 2
Pc. 3
Harp
Piano

314 $\frac{2}{2}$ ($\text{♩} = 72$) $\frac{3}{2}$ $\frac{4}{2}$ $\frac{3}{2}$

Vn. I
Vn. II
Va.
Vc.
Cb.

319 $\frac{3}{2}$ $\frac{2}{4}$ $\frac{3}{4}$ **321** $\frac{4}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

Fl. 1 *pp* *ff*

Picc. *mp* *ff*

Fl. 3 *pp* *ff*

Ob. 1,2 *ff*

E. H. *ppp* *ff*

Cl. 1 *pp* *ff*

Cl. 2 *ppp* *ff*

B. Cl. *ppp* *ff*

Bn. 1,2 *ppp* *ff*

Cbsn. *ppp* *ff*

Hn. 1,3 *ppp* *ff* *secco* *a2*

Hn. 2,4 *ppp* *ff* *secco* *a2*

Tpt. 1,2,3 *ff* *a2*

Trb. 1,2 *ppp* *ff*

B. Tbn. Tuba *ppp* *ff*

Timp. *n* *ff* *stick handle* *ff*

Pc. 1 *n* *ff*

Pc. 2 *n* *ff*

Pc. 3 *f* *ff*

Harp *mf*

Piano

319 $\frac{3}{2}$ $\frac{2}{4}$ $\frac{3}{4}$ **321** $\frac{4}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

Vn. I *ppp* *ff* *unis.* *on*

Vn. II *ppp* *ff* *unis.* *on*

Va. *ppp* *ff* *unis.* *on*

Vc. *ppp* *ff* *unis.* *on*

Cb. *ppp* *ff* *unis.* *on*

Fl. 1
Picc.
Fl. 3
Ob. 1
Ob. 2
E. H.
Cl. 1
Cl. 2
B. Cl.
Bn. 1, 2
Cbsn.
Hn. 1, 3
Hn. 2, 4
Tpt. 1
Tpt. 2
Tpt. 3
Trb. 1, 2
B. Tbn.
Tuba
Vib.
Harp
Piano

Musical score for measures 335-337, woodwind and brass sections. The score includes parts for Flute 1, Piccolo, Flute 3, Oboe 1, Oboe 2, English Horn, Clarinet 1, Clarinet 2, Bass Clarinet, Bassoon 1 & 2, Contrabassoon, Horns 1, 3 and 2, 4, Trumpets 1, 2, and 3, Trombones 1 and 2, Baritone Trombone, Tuba, Vibraphone, Harp, and Piano. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *ff*, *mf*, and *f*. A large watermark is visible across the page.

335 337

Vn. I
Vn. II
Va.
Ve.
Cb.

Musical score for measures 335-337, string sections. The score includes parts for Violin I, Violin II, Viola, Violoncello, and Contrabass. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *mf*, *f*, and *ff*. A large watermark is visible across the page.

341

Fl. 1
Picc.
Fl. 3
Ob. 1
Ob. 2
E. H.
Cl. 1
Cl. 2
B. Cl.
Bn. 1.2
Cbsn.
Hn. 1.3
Hn. 2.4
Tpt. 1
Tpt. 2.3
Trb. 1.2
B. Tbn.
Tuba
Vib.
Harp
Piano

This block contains the musical score for measures 341 through 345. It features a large ensemble of instruments including woodwinds, brass, strings, and keyboard instruments. The score is written in a complex, rhythmic style with many sixteenth and thirty-second notes. Dynamics range from *cresc.* to *ff*. A large watermark is visible across the page.

341

Vn. I
Vn. II
Va.
Ve.
Cb.

This block contains the musical score for measures 341 through 345, focusing on the string and double bass sections. The notation includes various rhythmic patterns and dynamic markings such as *cresc.* and *ff*. A large watermark is visible across the page.

Fl. 1.3
Picc.
Ob. 1.2
E. H.
Cl. 1
Cl. 2
B. Cl.
Bn. 1
Bn. 2
Cbsn.
Hn. 1.3
Hn. 2.4
Tpt. 1.2.3
Trb. 1.2
B. Tbn.
Tuba
Timp.
Pc. 1
Pc. 2
Pc. 3
Harp
Piano

Vn. I
Vn. II
Va.
Vc. 1
Vc. 2
Cb.

351 $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ 356 $\frac{4}{4}$

Fl. 1.3 *ff* *f ff* *ff* *f* *ff*

Picc. *ff* *f ff* *ff* *f* *ff*

Ob. 1 *ff* *f* *ff* *f* *ff*

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

E. H. *ff* *f* *ff* *f* *ff*

Cl. 1 *ff* *f* *ff* *f* *ff*

Cl. 2 *ff* *f* *ff* *f* *ff*

B. Cl. *ff* *f* *ff* *f* *ff*

Bn. 1.2 *ff* *f* *ff* *f* *ff*

Cbsn. *ff* *f* *ff* *f* *ff*

Hn. 1.3 *sol* *fff* *angushed* *fff* *mf* *fff* *f* *fff*

Hn. 2.4 *sol* *fff* *angushed* *fff* *mf* *fff* *f* *fff*

Tpt. 1 *ff* *f* *ff* *f* *ff*

Tpt. 2 *ff* *f* *ff* *f* *ff*

Tpt. 3 *ff* *f* *ff* *f* *ff*

Trb. 1.2 *ff* *f* *ff* *f* *ff*

B. Tbn. Tuba *ff* *f* *ff* *f* *ff*

Timp. *ff*

Pc. 1 *ff* Toms/Bongos, hard plastic *pp* *ff*

Pc. 2 *ff* *pp* *ff*

Pc. 3 *ff* *p* *ff*

Harp *ff*

Piano *ff*

351 $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ 356 $\frac{4}{4}$

Vn. I *ff* *f* *ff* *f* *ff*

Vn. II *ff* *f* *ff* *f* *ff*

Va. *ff* *f* *ff* *f* *ff*

Vc. 1 *ff* *f* *ff* *f* *ff*

Vc. 2 *ff* *f* *ff* *f* *ff*

Cb. *ff* *f* *ff* *f* *ff*

4/4 358 5/4 3/4

FL. 1.3
Picc.
Ob. 1.2
E. H.
Cl. 1
Cl. 2
B. Cl.
Bn. 1.2
Cbsn.
Hn. 1.3
Hn. 2.4
Tpt. 1
Tpt. 2
Tpt. 3
Trb. 1.2
B. Tbn. Tuba
Timp.
Pc. 1 (Toms/Bongos)
Pc. 2 (Toms)
Pc. 3 (B.D.)
Harp
Piano
(Ceo.)

This system contains the first 15 staves of the score. It features woodwinds (Flute, Piccolo, Oboe, English Horn, Clarinets, Bass Clarinet, Bassoon, Contrabassoon, Horns), brass (Trumpets, Trombones, Tuba), percussion (Timpani, Tom-toms/Bongos, Bass Drum), Harp, and Piano. The music is characterized by dynamic contrasts, including *ff*, *f*, *mf*, and *p*, and includes performance markings like *8va*, *div.*, and *uniss.*.

4/4 358 5/4 3/4

Vn. I
Vn. II
Va.
Vc. 1.2
Cb.

This system contains the next 5 staves of the score, covering the Violin I and II, Viola, Violoncello, and Contrabass parts. The music continues with dynamic markings such as *ff*, *f*, and *mf*, and includes performance instructions like *div.* and *uniss.*.

molto ritard.

366 $\frac{3}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ 372 $\frac{4}{4}$

Fl. 1.3 *ff sempre* *6* *fff* *p*

Picc. *ff sempre* *6* *fff* *p*

Ob. 1 *ff sempre* *6* *fff* *p*

Ob. 2 *ff sempre* *6* *fff* *p*

E. H. *ff sempre* *6* *fff* *p*

Cl. 1.2 *ff sempre* *6* *fff* *p*

B. Cl. *ff* *mf* *ff sempre* *3* *fff* *p*

Bn. 1.2 *ff sempre* *3* *fff* *p*

Cbsn. *ff sempre* *3* *fff* *p*

Hn. 1.3 *ff* *p* *ff sempre* *a2* *fff* *p*

Hn. 2.4 *ff* *p* *ff sempre* *a2* *fff* *p*

Tpt. 1 *ff* *p* *ff sempre* *3* *fff* *p*

Tpt. 2 *ff* *p* *ff sempre* *3* *fff* *p*

Tpt. 3 *ff* *p* *ff sempre* *3* *fff* *p*

Trb. 1 *ff* *p* *ff sempre* *gliss.* *fff* *p*

Trb. 2 *ff* *p* *ff sempre* *fff* *p*

B. Tbn. Tuba *ff* *p* *ff sempre* *3* *fff* *p*

Timp. *sm. S.C.* *ff* *ff* *p*

Pc. 1 *lg. S.C.* *ff* *ff* *p*

Pc. 2 *ff* *ff* *p*

Pc. 3 *med. S.C.* *ff* *ff* *p*

Harp *ff* *fff* *p*

Piano *ff* *fff* *p*

molto ritard.

366 $\frac{3}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ 372 $\frac{4}{4}$

Vn. I *ff sempre* *6* *fff* *p*

Vn. II *ff sempre* *6* *fff* *p*

Va. *ff sempre* *6* *fff* *p*

Vc. *ff sempre unis.* *fff* *p*

Cb. *ff sempre* *3* *fff* *p*

♩ = 48 ritard. 376 ♩ = 63 morendo

374

Fl. 1.3
Picc.
Ob. 1.2
E. H.
Cl. 1.2
B. Cl.
Bn. 1.2
Cbsn.

Hn. 1.3
Hn. 2.4
Tpt. 1.2
Tpt. 3
Trb. 1.2
B. Tbn.
Tuba

Timp.
Pc. 1
Pc. 2
Pc. 3

Harp

Piano

Detailed description of the woodwind, brass, and percussion score: This section of the score covers measures 374 to 377. It includes parts for Flute 1.3, Piccolo, Oboe 1.2, English Horn, Clarinet 1.2, Bass Clarinet, Bassoon 1.2, Contrabassoon, Horns 1.3 and 2.4, Trumpets 1.2 and 3, Trombones 1.2 and Bass Trombone, Tuba, Timpani, Percussion 1 (Tom), Percussion 2 (Tom and small Bass Drum), Percussion 3 (Bass Drum), Harp, and Piano. The score features complex rhythmic patterns, including sixteenth-note runs in the woodwinds and brass. Dynamics range from *pp* to *fff*. Performance instructions include *ritard.* and *morendo*. A rehearsal mark 376 is placed at the beginning of measure 376. The key signature has one sharp (F#).

♩ = 48 ritard. 376 ♩ = 63 morendo

374

Vn. I
Vn. II
Va.
Vc.
Cb.

Detailed description of the string score: This section of the score covers measures 374 to 377 for the Violin I, Violin II, Viola, Violoncello, and Contrabass. The Violin parts feature intricate sixteenth-note passages with dynamic markings from *p* to *fff*. The Viola part includes a *div. a3* instruction. The Violoncello and Contrabass parts provide a harmonic and rhythmic foundation. Dynamics range from *p* to *fff*. Performance instructions include *ritard.* and *morendo*. A rehearsal mark 376 is placed at the beginning of measure 376. The key signature has one sharp (F#).

II. ...they dance their glories into shadow

381 $\frac{3}{2}$ $\text{♩} = 132$ playfully

Flute 1
Flute 2 & Piccolo
Flute 3
Oboe 1
Oboe 2
English Horn
Bb Clarinet 1
Bb Clarinet 2
Bass Clarinet
Trumpet 1
Trumpet 2
Trumpet 3
Trombone 1
Trombone 2
Bass Trombone
Tuba
Timpani
Percussion 1
Percussion 2
Percussion 3
Harp
Piano

381 $\frac{3}{2}$ $\text{♩} = 132$ playfully

Violin I
Violin II
Viola
Cello
Contrabass

390 397

Fl. 1 *f* 3 5 *mp* solo

Fl. 2 *f* *mp* solo **Picc.**

Fl. 3 *f* 3 5 3 *mp* solo

Ob. 1 *f* 5 *mp* solo

Ob. 2 *f* 3 *mp* solo

E. H.

Cl. 1 *f* 3 3 *mp* solo

Cl. 2 *f* 3 5 3 *mp* solo

B. Cl.

Tpt. 1

Tpt. 2

Tpt. 3

Trb. 1

Trb. 2

B. Tbn.

Tuba

Timp.

Pc. 1 (Mark Tree) **Glock.** solo *mf* *p* **Mar.** hard yarn *mp*

Pc. 2 (Triangle) solo *mp* *mf*

Pc. 3 (Triangle) *mp* *mf*

Harp *mp* *mp*

Piano *mp* *mp* *mp*

390 397

Vn. I *p* *n*

Vn. II *p* *n*

Va. *p* *n* unis. pizz. senza sord. *pp*

Vc. *p* *n* unis. pizz. senza sord. *pp*

Cb. senza sord. pizz. *pp*

399 403

Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
E. H.
Cl. 1
Cl. 2
B. Cl.
Tpt. 1
Tpt. 2
Tpt. 3
Trb. 1
Trb. 2
B. Tbn.
Tuba
Timp.
Mar.
Vib.
Pc. 3
Harp
Piano

sim.
mf
pp
Fl.
mf
pp
mf
pp
mf
pp
mf
pp
pp < mp
pp < mp
pp < mp
pp < mp
pp < mp
mp
mf
mp
pp
mf
mf

399 403

Vn. I
Vn. II
Va.
Vc.
Cb.

senza sord.
pp
unis.
pizz.
mp
p
mp
p
mp
p
mp
p

408

Fl. 1, Fl. 2, Fl. 3, Ob. 1, Ob. 2, E. H., Cl. 1, Cl. 2, B. Cl., Bn. 1, Bn. 2, Hn. 1, Hn. 2, Hn. 3, Hn. 4, Tpt. 1, Tpt. 2, Tpt. 3, Trb. 1, Trb. 2, B. Tbn. Tuba, Timp., Mar., Pc. 2, Pc. 3, Harp, Piano

413

408

Vn. I, Vn. II, Va., Vc., Cb.

413

416 422

Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
E. H.
Cl. 1
Cl. 2
B. Cl.
Bn. 1
Bn. 2
Hn. 1, 3
Hn. 2, 4
Tpt. 1
Tpt. 2
Tpt. 3
Trb. 1
Trb. 2
B. Tbn.
Tuba
Timp.
Mar.
Vib.
Pc. 3
Harp
Piano

416 422

Vn. I
Vn. II
Va.
Vc.
Cb.

425 $\frac{2}{2}$ 427 431 soli - bebop lines

Fl. 1, Fl. 2, Fl. 3, Ob. 1, Ob. 2, E. H., Cl. 1, Cl. 2, B. Cl., Bn. 1, Bn. 2, Hn. 1.3, Hn. 2.4, Tpt. 1, Tpt. 2, Tpt. 3, Trb. 1, Trb. 2, B. Tbn., Tuba, Timp., Pc. 1, Pc. 2, Pc. 3, Harp, Piano, Vn. I, Vn. II, Va., Vc., Cb.

mf, pp, f, mp, p, jazz walking bass

sm. Sus. Cym., sticks, [Vib.], med. Sus Cym., brushes

425 $\frac{2}{2}$ 427 431

FL. 1, FL. 2, FL. 3, Ob. 1, Ob. 2, Cl. 1, Cl. 2, B. Cl., Bn. 1, Bn. 2, Hn. 1.3, Hn. 2.4, Tpt. 1, Tpt. 2, Tpt. 3, Trb. 1.2, B. Tbn., Tuba, Timp., Pc. 1, Vib., Pc. 3, Harp, Piano

mf, f, p, soli - bebop lines, bebop lines, mute, brushes, edge, center, crown, sticks, rim shots, ord., mf, mp, p

435 439

1, Vn. I 2, 3, Vn. II 2, 3, Va., Vc., Cb.

p, mp, mf, 1 con sord. arco, 2 con sord., 3 con sord., arco, 1 con sord., 2 con sord., 3 con sord., gliss., mf, pp, p

FL. 1

FL. 2

FL. 3

Ob. 1

Ob. 2

Cl. 1

Cl. 2

B. Cl.

Bn. 1

Bn. 2

Cbsn.

Hn. 1.3

Hn. 2.4

Tpt. 1.2

Tpt. 3

Trb. 1.2

B. Tbn.

Tuba

Timp.

Pc. 1 (S.C.)

Vib.

Pc. 3

Harp

mf

f

solli - bebop lines

solli

open

mp

cup mute

mf

brushes

Snare Drum sticks, rim shots

p

mf

Vn. I 1

Vn. I 2

3

1

Vn. II 2

3

Va.

Ve.

Cb.

mp

mf

ppp

senza sord.

gliss.

(pizz.)

Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Cl. 1
Cl. 2
B. Cl.
Bn. 1
Bn. 2
Cbsn

Hn. 1, 3
Hn. 2, 4
Tpt. 1, 2
Tpt. 3
Trb. 1, 2
B. Tbn.
Tuba

Pc. 1
Pc. 2
Pc. 3
Harp
Piano

453
Vn. I
Vn. II
Va.
Vc.
Cb.

Fl. 1
Picc.
Fl. 3
Ob. 1
Ob. 2
Cl. 1
Cl. 2
B. Cl.
Bn. 1
Bn. 2
Cbsn.
Hn. 1
Hn. 2
Hn. 4
Hn. 3
Tpt. 1, 2
Tpt. 3
Trb. 1
Trb. 2
B. Tbn. Tuba
Timp.
Glock.
Vib.
Pc. 3
Harp
Piano
Cbsn.

Vn. I
Vn. II
Va.
Vc.
Cb.

Fl. 1, Picc., Fl. 3, Ob. 1, Ob. 2, E. H., Cl. 1, Cl. 2, B. Cl., Bn. 1, Bn. 2, Cbsn., Hn. 1, Hn. 3, Tpt. 1, Tpt. 2, Tpt. 3, Trb. 1, Trb. 2, B. Tbn. Tuba, Timp., Glock., Vib., Pe. 3, Harp, Piano

Vn. I, Vn. II, Va., Vc., Cb.

Fl. 1

Picc.

Fl. 3

Ob. 1

Ob. 2

E. H.

Cl. 1

Cl. 2

B. Cl.

Bn. 1

Bn. 2

Cbsn.

Hn. 1

Hn. 3

Tpt. 1

Tpt. 2

Trb. 1

Trb. 2

B. Tbn. Tuba

Timp.

Glock.

Vib.

Pc. 3

Harp

Piano

Detailed description of the score for measures 495-500: This section contains the musical notation for measures 495 through 500. It includes staves for Flute 1, Piccolo, Flute 3, Oboe 1 and 2, English Horn, Clarinet 1 and 2, Bass Clarinet, Bassoon 1 and 2, Contrabassoon, Horn 1 and 3, Trumpet 1 and 2, Trombone 1 and 2, Baritone/Tuba, Timpani, Glockenspiel, Vibraphone, Percussion 3, Harp, and Piano. The score features various dynamics such as *mf*, *pp*, *f*, *mp*, and *ppp*, along with performance instructions like *solo*, *gliss.*, and *pizz.*. A large, semi-transparent watermark reading 'PREVIEW' is overlaid diagonally across the page.

Vn. I

Vn. II

Va.

Vc.

Cb.

Detailed description of the score for measures 495-500: This section contains the musical notation for measures 495 through 500 for the string instruments: Violin I, Violin II, Viola, Violoncello, and Contrabass. The score includes dynamics such as *mp*, *pp*, *p*, and *ppp*, and performance instructions like *pizz.* and *sul D*. A large, semi-transparent watermark reading 'PREVIEW' is overlaid diagonally across the page.

504 508

Fl. 1

Picc.

Fl. 3

Ob. 1

Ob. 2

E. H.

Cl. 1

Cl. 2

B. Cl.

Bn. 1

Bn. 2

Cbsn.

Hn. 1

Hn. 3

Tpt. 1

Tpt. 2

Trb. 1

Trb. 2

B. Tbn. Tuba

Timp.

Glock.

Vib.

Pc. 3

Harp

Piano

Vn. I

Vn. II

Va.

Vc.

Cb.

mf

mf

mf

mf

mf

mp

f

p

solo

mf

f

mf

f

mp

f

pp

mf-p

pp

mp

pp

mp

pp

mp

pp

mp

pp

mp

pp

mf

III pizz.

IV

Fl. 1 *f*

Picc. *mp* *pp*

Fl. 3 *f*

Ob. 1 *f*

Ob. 2 *f*

E. H. *mf* non dim.

Cl. 1 *mf* *pp*

Cl. 2 *f*

B. Cl. *mf* solo 5 non dim.

Bn. 1 *p* *mf* non dim.

Bn. 2

Cbsn.

Hn. 1 *mp* *mf* *p* *mf* *f*

Hn. 3

Tpt. 1 2

Trb. 1 2

B. Tbn. open *p*

Tuba open *p*

Timp.

Glock. *cresc.*

Vib. *cresc.*

Pc. 3

Harp *cresc.*

Piano *cresc.*

Vn. I *pp* *mp* *pp* *mp* *pp* *mp*

Vn. II *mp* *pp* *mp* *pp* *mp*

Va. *tutti* *mp* *pp*

Vc. *pizz.* *mp* *mf* *arco* *mp* *pp*

Cb.

Fl. 1, Picc., Fl. 3, Ob. 1, Ob. 2, E. H., Cl. 1, Cl. 2, B. Cl., Bn. 1, Bn. 2, Cbsn.

Musical notation for woodwinds and strings, including dynamics like *mf*, *pp*, and *f*. Includes slurs and fingering (5, 3).

Hn. 1, Hn. 3, Tpt. 1, Tpt. 2, Trb. 1, Trb. 2, B. Tbn., Tuba, Timp., Glock., Vib., Pc. 3.

Musical notation for brass, percussion, and harp, including dynamics like *pp*, *mp*, *mf*, and *f*. Includes markings like "open" and "vii".

Harp, Piano.

Musical notation for harp and piano, including dynamics like *mf* and *f*. Includes markings like "(8)" and "(vii)".

Vn. I, Vn. II, Va., Vc., Cb.

Musical notation for strings, including dynamics like *pp*, *mf*, and *f*. Includes a marking "(pizz.)".

Fl. 1

Picc.

Fl. 3

Ob. 1

Ob. 2

E. H.

Cl. 1

Cl. 2

B. Cl.

Bn. 1

Bn. 2

Cbsn.

Hn. 1,3

Hn. 2,4

Tpt. 1

Tpt. 2

Tpt. 3

Trb. 1

Trb. 2

B. Tbn.

Tuba

Timp.

Mar. ^{Mar.}
hard yarn

Vib.

Pc. 3

Harp

Piano

Detailed description: This block contains the musical score for measures 529 to 534 for the woodwind and percussion sections. The instruments listed are Flute 1, Piccolo, Flute 3, Oboe 1, Oboe 2, English Horn, Clarinet 1, Clarinet 2, Bass Clarinet, Bassoon 1, Bassoon 2, Contrabassoon, Horns 1,3 and 2,4, Trumpets 1, 2, and 3, Trombones 1 and 2, Baritone Trombone, Tuba, Timpani, Maracas (hard yarn), Vibraphone, and Percussion 3. The score includes various dynamics such as *f*, *mp*, *mf*, *p*, *ff*, and *pp*, along with articulation marks like accents and slurs. A large 'PREVIEW' watermark is visible across the center of the page.

Vn. I

Vn. II

Va.

Vc.

Cb.

Detailed description: This block contains the musical score for measures 529 to 534 for the string section. The instruments listed are Violin I, Violin II, Viola, Violoncello, and Contrabass. The score includes various dynamics such as *mf*, *mp*, *f*, *p*, and *mf*, along with articulation marks like accents and slurs. The word 'pizz.' (pizzicato) is used for the strings. A large 'PREVIEW' watermark is visible across the center of the page.

536 542

Fl. 1
Picc.
Fl. 3
Ob. 1
Ob. 2
E. H.
Cl. 1
Cl. 2
B. Cl.
Bn. 1
Bn. 2
Cbsn.
Hn. 1, 3
Hn. 2, 4
Tpt. 1
Tpt. 2
Tpt. 3
Trb. 1
Trb. 2
B. Tbn.
Tuba
Timp.
Mar.
Vib.
Pc. 3
Harp
Piano
536 542
Vn. I
Vn. II
Va.
Vc.
Cb.

Symphony No. 1, II. ...they dance their glories into shadow – page 67

543

Fl. 1

Picc.

Fl. 3

Ob. 1

Ob. 2

E. H.

Cl. 1

Cl. 2

B. Cl.

Bn. 1

Bn. 2

Cbsn.

Hn. 1,3

Hn. 2,4

Tpt. 1

Tpt. 2

Tpt. 3

Trb. 1

Trb. 2

B. Tbn.

Tuba

Timp.

Mar.

Vib.

Pc. 3

Harp

Piano

546

Detailed description of the musical score for measures 543-546. The score is for a full orchestra. Measures 543 and 544 show the woodwind section (Flutes 1, 3, Piccolo, Oboes 1, 2, Clarinets 1, 2, Bass Clarinet, Bassoons 1, 2, Contrabassoon) and strings (Horns 1,3 and 2,4, Trumpets 1, 2, 3, Trombones 1, 2, Bass Trombone, Tuba, Timpani, Maracas, Vibraphone, and Piano). Measures 545 and 546 continue the orchestration with the addition of the Brass section (Trumpets 1, 2, 3, Trombones 1, 2, Bass Trombone, Tuba) and the lower strings (Violins I and II, Viola, Violoncello, and Contrabass). The score includes various dynamics such as *pp*, *mp*, *p*, *mf*, *f*, and *fz*, along with articulation marks like accents and slurs. A large 'PREVIEW' watermark is visible across the center of the page.

Fl. 1
Fl. 2
Fl. 3
Ob. 1.2
E. H.
Cl. 1
Cl. 2
B. Cl.
Bn. 1
Bn. 2
Cbsn
Hn. 1.3
Hn. 2.4
Tpt. 1
Tpt. 2.3
Trb. 1
Trb. 2
B. Tbn.
Tuba
Timp.
Pc. 1
Pc. 2
Pc. 3
Harp
Piano

This section of the score covers measures 568 to 575 for the woodwind and percussion ensembles. It includes parts for Flutes 1-3, Oboe 1.2, English Horn, Clarinets 1-2, Bass Clarinet, Bassoons 1-2, Contrabassoon, Horns 1.3 and 2.4, Trumpets 1 and 2.3, Trombones 1-2, Baritone Trombone, Tuba, Timpani, and three Percussionists. The percussion part includes Toms (sticks), Snare Drum (soli), and Toms (3). Dynamics range from *f* to *p*. A large 'PREVIEW' watermark is visible across the page.

Vn. I
Vn. II
Va.
Vc.
Cb.

This section of the score covers measures 568 to 575 for the string ensembles. It includes parts for Violins I and II, Viola, Violoncello, and Contrabass. The Violin parts feature triplets and are marked 'unis. sul pont. arco'. Dynamics range from *f* to *p*. The Viola and Cello/Double Bass parts have a 'gliss.' marking. A large 'PREVIEW' watermark is visible across the page.

589 $\frac{3}{2}$ $\frac{4}{2}$ 591

Fl. 1 p

Picc. p

Fl. 3 p

Ob. 1 p

Ob. 2 p

E. H.

Cl. 1 p

Cl. 2 p

B. Cl.

Bn. 1, 2 p

Cbsn. p

Hn. 1 mp soli

Tpt. 1, 2, 3

Trb. 1, 2

B. Tbn. Tuba

Glock. f brass

Vib. f hard yarn

Harp f p

Piano f p sempre

589 $\frac{3}{2}$ $\frac{4}{2}$ 591

1 $pizz.$ mf f p mf pp mf pp mf pp

Vn. I 2 $pizz.$ mf f mf pp mf pp

3 $pizz.$ mf f p mf pp pp mf pp mf

1 $pizz.$ mf f p mf pp pp mf pp

Vn. II 2 $pizz.$ mf f mf pp mf pp

3 $pizz.$ mf f mf pp mf pp

Va. $pizz.$ mf f p mf pp pp mf pp p mf

Vc. p mf pp mf

Cb. p mf pp mf

594

594

Fl. 1,3
Picc.
Ob. 1
Ob. 2
E. H.
Cl. 1
Cl. 2
B. Cl.
Bn. 1,2
Cbsn.
Hn. 1
Hn. 2,4
Hn. 3
Tpt. 1,2,3
Trb. 1,2
B. Tbn. Tuba
Glock.
Vib.
Harp
Piano

Vn. I 1
Vn. I 2
Vn. II 1
Vn. II 2
Va.
Vc.
Cb.

601

Fl. 1, 3
Picc.
Ob. 1
Ob. 2
E. H.
Cl. 1
Cl. 2
B. Cl.
Bn. 1, 2
Cbsn.
Hn. 1, 3
Hn. 2, 4
Tpt. 1, 2, 3
Trb. 1, 2
B. Tbn. Tuba
Glock.
Vib.
Harp
Piano

Musical score for measures 601-604. The score includes parts for Flute 1, 3; Piccolo; Oboe 1, 2; English Horn; Clarinet 1, 2; Bass Clarinet; Bassoon 1, 2; Contrabassoon; Horn 1, 3; Horn 2, 4; Trumpet 1, 2, 3; Trombone 1, 2; Bass Trombone/Tuba; Glockenspiel; Vibraphone; Harp; and Piano. The score is in 3/4 time and features various dynamics such as *mf*, *p*, *mp*, *f*, and *pp*. It includes articulation marks like accents and slurs, and performance instructions like *soli* and *tr* (trills).

601

Vn. I 1
Vn. I 2
Vn. II 1
Vn. II 2
Va.
Vc.
Cb.

Musical score for measures 601-604, focusing on the string section. It includes parts for Violin I 1, Violin I 2, Violin II 1, Violin II 2, Viola, Violoncello, and Contrabass. The score is in 3/4 time and features dynamics such as *pp*, *mf*, and *ppp*. It includes articulation marks like accents and slurs, and performance instructions like *tr* (trills).

Fl. 1
Picc.
Fl. 3
Ob. 1, 2
E. H.
Cl. 1, 2
B. Cl.
Bn. 1, 2
Cbsn.
Hn. 1, 3
Hn. 2, 4
Tpt. 1, 2, 3
Trb. 1, 2
B. Tbn. Tuba
Glock.
Vib.
Harp
Piano

This section of the score covers measures 605 to 608 for the woodwind instruments. It includes parts for Flute 1, Piccolo, Flute 3, Oboe 1 & 2, English Horn, Clarinet 1 & 2, Bass Clarinet, Bassoon 1 & 2, Contrabassoon, Horn 1, 3 and 2, 4, Trumpet 1, 2, 3, Trombone 1, 2, and Bass Trombone/Tuba. The music features complex rhythmic patterns with triplets and slurs, and dynamic markings ranging from *f* to *ff*. A large 'PREVIEW' watermark is visible across the page.

1
Vn. I 2
3
1
Vn. II 2
3
Va.
Vc.
Cb.

This section of the score covers measures 605 to 608 for the string instruments. It includes parts for Violin I (1, 2, 3), Violin II (1, 2, 3), Viola, Violoncello, and Contrabass. The music features complex rhythmic patterns with triplets and slurs, and dynamic markings ranging from *pp* to *ff*. A large 'PREVIEW' watermark is visible across the page.

Musical score for woodwinds, brass, and percussion. The score is written for five measures. The instruments include Flute 1, Piccolo, Flute 3, Oboe 1, Oboe 2, English Horn, Clarinet 1, Clarinet 2, Bass Clarinet, Bassoon 1, Bassoon 2, Contrabassoon, Horn 1.3, Horn 2.4, Trumpet 1, Trumpet 2, Trumpet 3, Trombone 1, Trombone 2, Bass Trombone/Tuba, Timpani, Glockenspiel, Percussion 2 (Toms), Percussion 3 (Bass Drum), Harp, and Piano. The score features various dynamics such as *ff* and *f*, and includes articulation marks like accents and slurs. A large 'PREVIEW' watermark is overlaid on the score.

Musical score for strings, including Violin I, Violin II, Viola, Violoncello, and Contrabass. The Violin I and II parts are marked *unis.* The Contrabass part is marked *div. arco* and *f*. The score is written for five measures.

614

Fl. 1
Picc.
Fl. 3
Ob. 1
Ob. 2
E. H.
Cl. 1
Cl. 2
B. Cl.
Bn. 1
Bn. 2
Cb. sn.
Hn. 1, 3
Hn. 2, 4
Tpt. 1
Tpt. 2
Tpt. 3
Trb. 1
Trb. 2
B. Tbn.
Tuba
Timp.
Glock.
Pc. 2
Pc. 3
Harp
Piano
Vn. I
Vn. II
Va.
Vc.
Cb. 1
Cb. 2

614

631

Fl. 1 *ppp*

Fl. 2 *ppp*

Fl. 3

Ob. 1
2

E. H.

Cl. 1 *ppp*

Cl. 2 *ppp*

B. Cl.

Bn. 1 *ppp*

Bn. 2 *ppp*

Cbsn

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1.2.3

Trb. 1
2

B. Tbn.
Tuba

Timp.

Mar. *mf*

Vib. *mf*
(*rit.*)

Harp *mf*

Piano *mf*
(*rit.*)

631

Vn. I *p* sul tasto

Vn. II *p* sul tasto

Va. *p* sul tasto

Vc. *p* sul tasto

Cb. *p*

636

Fl. 1, 3 *f* *ppp*

Fl. 2 *f* *ppp*

Ob. 1, 2 *f* *ppp*

E. H. *f* *ppp*

Cl. 1 *f* *ppp*

Cl. 2 *f* *ppp*

B. Cl. *f* *ppp*

Bn. 1 *f* *ppp*

Bn. 2 *f* *ppp*

Hn. 1 *mf* *mp*

Hn. 2 *mf* *mp*

Hn. 3 *mf* *mp*

Hn. 4 *mf* *mp*

Tpt. 1, 2 *mf* *mp*

Tpt. 3 *mf*

Trb. 1, 2 *mf*

B. Tbn. *mf*

Timp.

Mar. *f* *mf*

Vib. *f* *mf*

Harp *f* *mf*

Piano *f* *mf*

636

Vn. I *ord.* *mf* *p*

Vn. II *ord.* *mf* *p*

Va. *ord.* *mf* *p*

Vc. *ord.* *mf* *p*

Cb. *ord.* *mf* *pizz.* *mp*

641

Fl. 1
Picc.
Fl. 3
Ob. 1
Ob. 2
E. H.
Cl. 1
Cl. 2
B. Cl.
Bn. 1
Bn. 2

Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1.2
Tpt. 3
Trb. 1.2
B. Tbn.

Timp.
Mar.
Vib.
Harp
Piano

641

Vn. I
Vn. II
Va.
Vc.
Cb.

648

4/2 3/2 4/2 3/2 2/2 4/2

Fl. 1
Picc.
Fl. 3
Ob. 1
Ob. 2
E. H.
Cl. 1
Cl. 2
B. Cl.
Bn. 1
Bn. 2
Cbsn.
Hn. 1,3
Hn. 2,4
Tpt. 1
Tpt. 2
Tpt. 3
Trb. 1
Trb. 2
B. Tbn.
Tuba
Timp.
Mar.
Vib.
Harp
Piano
(Ped.)

648

4/2 3/2 4/2 3/2 2/2 4/2

Vn. I
Vn. II
Va.
Vc.
Cb.

unis.
div.
pizz.
f

II: C# → D

654 $\frac{4}{2}$

Fl. 1 *f* *mf* *f* *mf* *p*

Picc. *f* *mf* *f* *mf* *p*

Fl. 3 *f* *mf* *f* *mf* *p*

Ob. 1 *f* *mf* *f* *mf* *p*

Ob. 2 *f* *mf* *f* *mf* *p*

E. H. *f* *mf* *f* *mf*

Cl. 1 *f* *mf* *f* *mf* *p*

Cl. 2 *f* *mf* *f* *mf* *p*

B. Cl.

Bn. 1, 2

Cbsn.

Hn. 1, 3

Hn. 2, 4

Tpt. 1

Tpt. 2

Tpt. 3

Trb. 1

Trb. 2

B. Tbn.
Tuba

Timp.

Glock. [Glock.]

Vib.

Harp

Piano

654 $\frac{4}{2}$

Vn. I *unis.* *div.*

Vn. II *div.* *unis.* *div.*

Va. *div.* *unis.* *div.*

Vc. *div.*

Cb.

Fl. 1
Picc.
Fl. 3
Ob. 1
Ob. 2
E. H.
Cl. 1
Cl. 2
B. Cl.
Bn. 1.2
Cban.
Hn. 1.3
Hn. 2.4
Trb. 1
Trb. 2
B. Tbn.
Timp.
Glock.
Vib.
Harp
Piano

Vn. I
Vn. II
Va.
Vc.

Fl. 1
Picc.
Fl. 3
Ob. 1
Ob. 2
E. H.
Cl. 1
Cl. 2
B. Cl.
Bn. 1
Bn. 2
Cbsn.
Hn. 1.3
Hn. 2.4
Tpt. 1.2.3
Trb. 1
Trb. 2
B. Tbn.
Timp.
Vib.
Harp
Piano

Musical score for measures 664-669, measures 1-2 of the woodwind and string sections. The score includes parts for Flute 1, Piccolo, Flute 3, Oboe 1, Oboe 2, English Horn, Clarinet 1, Clarinet 2, Bass Clarinet, Bassoon 1, Bassoon 2, Contrabassoon, Horn 1.3, Horn 2.4, Trumpet 1.2.3, Trombone 1, Trombone 2, Bass Trombone, Timpani, Vibraphone, Harp, and Piano. Dynamics range from *pp* to *ff*. The key signature has two flats and the time signature is 2/2.

1
2
1
2
1
2
1
2
1
2
Cb.

Vn. I
Vn. II
Va.
Vc.
Cb.

Musical score for measures 664-669, measures 1-2 of the string sections. The score includes parts for Violin I, Violin II, Viola, Violoncello, and Contrabass. Dynamics range from *pp* to *ppp*. The key signature has two flats and the time signature is 2/2.

Fl. 1 *pp*

Picc. *pp*

Fl. 3 *pp*

Ob. 1 *mf*

Ob. 2 *mf*

E. H. *mf*

Cl. 1

Cl. 2

B. Cl.

Bn. 1 *mf*

Bn. 2 *mf*

Cbsn.

Hn. 1, 3

Hn. 2, 4

Tpt. 1 *f* ("Gagliarda" - Schein)
open

Tpt. 2 *f*
open

Trb. 1 *f*
open

Trb. 2 *f*
open

B. Tbn. *f*
open

Tuba *f*

Timp. *f*

Glock. *f*
brass
p
Bongo sticks
mf *pp*

Vib.

Pc. 3 *mf*
Triangle

Harp

Piano

Vn. I *pp*
unis.
pizz.

Vn. II *pp*
unis.
pizz.

Va. *pp*
unis.
pizz.

Vc. *pp*
unis.
pizz. div. unis.

Cb. *f*
pizz.

683

Fl. 1

Picc.

Fl. 3

Ob. 1

Ob. 2

E. H.

Cl. 1

Cl. 2

Bn. 1

Bn. 2

Hn. 1,3

Hn. 2,4

Tpt. 1

Tpt. 2

Trb. 1

Trb. 2

B. Tbn.

Tuba

Timp.

Glock.

Pc. 2

Pc. 3

Harp

Piano

Detailed description: This block contains the musical score for the percussion and woodwind sections from measure 683 to 689. The instruments listed are Flute 1, Piccolo, Flute 3, Oboe 1 and 2, English Horn, Clarinet 1 and 2, Bassoon 1 and 2, Horns 1,3 and 2,4, Trumpets 1 and 2, Trombones 1 and 2, Baritone Trombone, Tuba, Timpani, Glockenspiel, Percussion 2 and 3, Harp, and Piano. The score includes various musical notations such as dynamics (p, mf, f), articulation (accents, slurs), and performance instructions like 'Glock.' and 'Triangle'. Measure 689 features a dynamic shift to 'f' for several instruments.

683

Vn. I

Vn. II

Va.

Vc.

Cb.

1
one stand
div.
arco

2
one stand

1
one stand
div.
arco

2
one stand

one stand

non vib.
arco

non vib.
arco

non vib.
arco

non vib.
arco

non vib.
arco

harmonic gliss. II arco

harmonic gliss. IV arco

univ. on

univ. on

tutti

tutti

(pizz.)

689

Detailed description: This block contains the musical score for the string sections from measure 683 to 689. The instruments are Violin I and II, Viola, Violoncello, and Contrabasso. The score includes detailed performance instructions for the first two staves, such as '1 one stand div. arco' and '2 one stand', and 'non vib. arco'. It also features technical markings for 'harmonic gliss.' and 'univ. on'. The dynamic marking 'tutti' appears in measures 688 and 689. The score concludes with a 'pizz.' marking and a dynamic of 'f' at the end of measure 689.

Fl. 1

Picc.

Fl. 3

Ob. 1

Ob. 2

E. H.

Cl. 1

Cl. 2

B. Cl.

Bn. 1

Bn. 2

Chsn.

Hn. 1.3

Hn. 2.4

Tpt. 1

Tpt. 2

Trb. 1

Trb. 2

B. Tbn.

Tuba

Timp.

Glock.

Pc. 2

Pc. 3

Harp

Piano

690

Vn. I

Vn. II

Va.

Vc.

Cb.

690

unis. on ord.

f

tutti

unis. on ord.

f

on tutti ord.

f

pizz.

mf

mf

Fl. 1

Picc.

Fl. 3

Ob. 1

Ob. 2

E. H.

(orchestra stays in 3/2)
swing! w/vibe.; follow bass line

Cl. 1

Cl. 2

B. Cl.

Bn. 1

Bn. 2

Cbsn.

(orchestra stays in 3/2)
swing! w/vibe.; follow bass line

Tpt. 1

Tpt. 2

Tpt. 3

Trb. 1

Trb. 2

B. Tbn.

Tuba

quasi pizz.

Timp.

hard rubber

Xyl.

orchestra stays in 3/2; swing! w/tp.; follow bass line

[Vib.] med. rubber

Pc. 3

Harp

Piano

Vn. I

Vn. II

Va.

Vc.

1

2

Cb.

non vib. sul tasto

div. a 3

div.

1

2

Fl. 1 *mp* *pp* *n*

Fl. 3 *mf* *mp* *pp* *n*

Ob. 1 *mf* *p*

Ob. 2 *mf* *p*

E. H. *mf* *mp* *p* *pp* *n*

Cl. 1 *mp* *p* *pp* *n*

Cl. 2 *mp* *p* *pp* *n*

B. Cl. *mp* *p* *pp* *n*

Bn. 1 *mf* *p* *pp* *n*

Bn. 2 *mf* *p* *pp* *n*

Cbsn *mf* *p* *pp* *n*

Tpt. 1 *mp* *f* *n*

Tpt. 2 *mp* *f* *n*

Tpt. 3 *mp* *f* *n*

Trb. 1 *mp* *f* *n*

Trb. 2 *mp* *f* *n*

B. Tbn. *mp* *pp* *mp* *pp* *n*

Tuba *mp* *pp* *mp* *pp* *n*

Mar. *hard yarn* *mf* *mp*

Vib. *mf* *mp*

Harp *mp*

Piano *mp*

1 *ord.* *pp*

Vn. I 2 *ord.* *pp*

3 *ord.* *pp*

1 *ord.* *pp*

Vn. II 2 *ord.* *pp*

3 *ord.* *pp*

1 *1.*

Va. 2 *1.*

Vc. *mf* *p* *mf* *p*

Cb. *mf* *p* *mf* *p*

FL. 1

FL. 3

Cl. 1
2

B. Cl.

Bn. 1

Bn. 2

Cbsn

Tpt. 1
2

Tpt. 3

Tuba

Timp.

Mar.

Vib.
(Vcl.)

Pc. 3

Harp

Piano
(Vcl.)

1

Vn. I 2

3

1

Vn. II 2

3

1

Va. 2

3

Vc.

Cb.

Fl. 1
Fl. 2
Fl. 3
Cl. 1
2
B Cl.
Bn. 1
Bn. 2
Cbsn
Tpt. 1
2
Tpt. 3
Tuba
Timp.
Mar.
Vib.
Pc. 3
Harp
Piano

1
Vn. I 2
3
1
Vn. II 2
3
1
Va. 2
3
Vc.
Cb.

III. ...as filaments of memory spin...

734 $\frac{3}{4}$ $\text{♩} = 52$ lament $\frac{2}{4}$ $\frac{4}{4}$ rit. $\boxed{740}$ $\text{♩} = 48$

Flute 1

Flute 2 & Piccolo

Flute 3

Oboe 2

English Horn

B♭ Clarinet 1

B♭ Clarinet 2

Bass Clarinet

Bassoon 1

Bassoon 2

Contrabassoon

F Horn 1.3

F Horn 2.4

Trombone 1.2

Bass Trombone

Tuba

Timpani

Percussion 1

Percussion 2

Percussion 3

Harp

Piano

Violin I

Violin II

Viola

Cello

Contrabass

1. solo ppp p mf pp p mp p mf mp mf

2. p mp p mf mp p mf mp mf p

open p mp pp p mf pp p mp p mf mp mf p mp

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

Tam, medium beaters pp mf mp

sm. Bass Drum, medium beaters mf mp

lg. Bass Drum, medium beaters mf mp

ff f mf mp mf

1 p mf

2 p mf

1 p mf

2 p mf

mf

1 mf

2 mf

div. mf

FL. 1, FL. 2, FL. 3, Ob. 1, Ob. 2, E. H., Cl. 1, Cl. 2, B. Cl., Bn. 1, Bn. 2, Cbsn., Hn. 1.3, Hn. 2.4, Tpt. 1, Trb. 1.2, B. Tbn. Tuba, Timp., Pc. 1, Pc. 2, Pc. 3, Harp, Piano

Dynamic markings: *f*, *mf*, *mp*, *p*, *pp*, *ppp*, *n*. Performance instructions: *simile ad lib.; irregular rhythm*, *vary finger pressure on string*.

Vn. I, Vn. II, Va. 1, Va. 2, Vc. 1, Vc. 2, Cb. 1, Cb. 2

Dynamic markings: *p*, *mf*, *pp*, *ppp*, *n*. Performance instructions: *etc. III, IV, alternating sul tasto*, *etc. ad lib., independently...*, *poco sul pont.*, *ritard independently*, *(sigh)*, *gliss.*, *simile*, *unis.*

Fl. 1, Fl. 2, Fl. 3, Ob. 1, 2, Cl. 1, Cl. 2, B Cl., Bn. 1, 2, Hn. 1, 3, Hn. 2, 4, Tpt. 1, Tpt. 2, Tpt. 3, Trb. 1, 2, Timp., Mar., Vib., Pc. 3, Harp, Piano

offstage - center an echo *p*
 offstage - left an echo *p*
 solo *pp* *mf* *n*
 (B.D.) *pp* *p*
 [Vib.] *pp* *mf* *pp* simile ad lib.; irregular rhythm
 [Mar.] *mf* *mp* *p*
mf *pp* *mf*

Vn. I, Vn. II, Va., Vc., Cb.

sul tasto sul pont. sul tasto p.s.p. ord.
 poco sul pont. sul tasto p.s.p. sul tasto
 sul tasto poco sul pont. sul tasto
ppp poco sul pont. sul tasto p.s.p. sul tasto
ppp *pp* simile *mf* *ppp* ord.
 simile *mp* *pp* *mf* *ppp* *mf* *pp* ord.
 simile *pp* *mp* *pp* *mf* *ppp* *mf* *pp* ord.
pp *mp* *pp* *mf* *ppp* *mf* *pp* ord.
mp *pp* *mf* *ppp* *mf* *pp* ord.
mf unis. pizz. *mf*

Fl. 1: *n*, *mp dolce*, *mf*, *pp*

Fl. 2: *n*, *mp dolce*, *mp < f > mp < mf*, *n*

Fl. 3: *n*

Ob. 1: *n*, *mp dolce*

Ob. 2: *n*

Cl. 1: *n*, *pp*, *pp*, *p*, *n*

Cl. 2: *n*

B. Cl.: *n*

Bn. 1: *n*

Bn. 2: *n*

Hn. 1.3: *n*

Hn. 2.4: *n*

Tpt. 1: *n*

Tpt. 2: *n*

Tpt. 3: *n*

Trb. 1.2: *n*

Timp.: *n*

Mar.: *ppp*, *mp*, *ppp*, S.C., Tri. beater, scrape, [Glock.], *pp*, *mp*

Vib.: *ppp*, *p*, *mp*, *pp*, *mp*, *ppp*, *mp*, *p*, Bell Tree, Tri. beater

Pc. 3: Temple Bows, *ppp*, *mp*, *mf*, *pp*, *mp*, *ppp*, *n*

Harp: *pp*, *mp*, *mf*, *pp*, *mp*, *ppp*, *mf*, *8va*

Piano: *ppp*, *p*, *mp*, *mp*, *ppp*

(*rit.*)

Vn. I: 1, *ppp*, *n*; 2, *ppp*, *n*

Vn. II: 1, *ppp*, *n*; 2, *ppp*, *n*

Va.: 1, *n*; 2, *n*

Vc.: *n*

Cb.: *pp*, *ppp*, *n*

FL. 1 [Fl.] pp p mp < mf

FL. 2 pp p mp

FL. 3 pp p mp

Ob. 1

Cl. 1 mp dolce pp

Cl. 2 solo 5 pp p mp

B. Cl. p mf n

Bn. 1 mp dolce ten. mf f

Bn. 2 f

Cbsn. f

Hn. 1 p mf

Hn. 2.4 mf

Hn. 3 mp p mp p mp

Tuba

8va mf

Timp. mp pp

Pc. 1 Tam medium beater pp mf pp < p

Vib. med. yarn ten. ten. ten. S.C., med. yarn pp < p

Chim. Chime p Bass Drum, medium beater mf p pp < p > pp p <

Harp mf ff mf

Piano p ten. mp ten. ten. mf

1 non. vib. vib. pp p pp mf pp

Vn. I 2 sul tasto pp n ord. pp mf pp

3 sul tasto pp n ord. pp mf pp

Vn. II 1 sul tasto pp n ord. unis. ten. p mp mf

2 sul tasto pp n ord. unis. ten. p mp mf

Va. unis. ten. ten. ten. pp dolce mp mf pp

Vc. p f

Cb. div. mf pp

Fl. 1, Fl. 2, Fl. 3, Ob. 1, Ob. 2, E. H., Cl. 1, Cl. 2, B. Cl., Bn. 1, Bn. 2, Hn. 1, Hn. 2.4, Hn. 3, Timp., Glock., Vib., Pc. 3, Harp, Piano

Vn. I, Vn. II, Va., Vc., Cb.

poco rit. ♩ = 56

794

Fl. 1 *p* *ppp* *p* *mp*

Fl. 2 *ppp* *p* *mp*

Fl. 3 *p* *ppp* *p* *mp*

Ob. 1 *p* *ppp*

Ob. 2

E. H. *ppp*

Cl. 1 *ppp* *ppp* *pp* *n*

Cl. 2 *ppp*

B. Cl.

Bn. 1 *ppp*

Bn. 2 *ppp*

Hn. 1 *ppp*

Hn. 2, 4

Hn. 3 *ppp* *pp*

Tpt. 1

Tpt. 2

Tpt. 3 (offstage - more distant) *p* *mp*

Timp.

Glock. *ppp*

Vib. *ppp*

Harp

Piano *ppp* *loco*

poco rit. ♩ = 56

794

Vn. I *ppp*

Vn. II *ppp*

Va. *n*

Vc. *ppp*

Cb. *ppp*

801 806 ♩ = 54

Fl. 1 *pp*

Fl. 2 *pp*

Fl. 3 *pp*

Ob. 1
2

Cl. 1 *pp*

Cl. 2 *pp*

B. Cl.

Bn. 1 *pp* *mp*

Bn. 2 *mp*

Hn. 1
3

Hn. 2, 4

Tpt. 1 (offstage - more distant) *pp* *p* *mp* *n* *p*

Tpt. 2 (offstage - more distant) *p* *mp* *p*

Tpt. 3 *p* *mp* *p* *mp* *p*

Timp.

Glock.

Vib. (Vcl.)

Harp

Piano *p*

801 806 ♩ = 54

Vn. I 1 *p*

Vn. I 2 *p*

Vn. II 1 *p*

Vn. II 2 *p*

Va. 1 *ppp* *pp* *ord.* *p*

Va. 2 *ppp* *pp* *ord.* *p*

Vc. 1 *pp* *p* *pp* *p* *pp*

Vc. 2 *pp* *p* *pp* *p* *pp*

Cb.

808 ritard $\frac{3}{4}$ molto rit. $\frac{4}{4}$ 813 $\text{♩} = 54$ $\frac{2}{4}$

Fl. 1, 3
Fl. 2
Ob. 1, 2
E. H.
Cl. 1, 2
B. Cl.
Bn. 1, 2
Cbsn.
Hn. 1, 3
Hn. 2, 4
Tpt. 1, 2, 3
Trb. 1, 2
B. Tbn. Tuba
Timp.
Pc. 1
Vib.
Harp
Piano
(Ced.)

808 ritard $\frac{3}{4}$ molto rit. $\frac{4}{4}$ 813 $\text{♩} = 54$ $\frac{2}{4}$

Vn. I
Vn. II
Va.
Vc. 1, 2
Cb.

♩ = 112

817 $\frac{2}{4}$ $\frac{5}{8}$ ten. $\frac{4}{4}$ (819) (♩ = 56) poco ritard

Fl. 1
Fl. 2
Fl. 3
Ob. 1.2
E. H.
Cl. 1
Cl. 2
B. Cl.
Bn. 1
Bn. 2
Cbsn.
Hn. 1.3
Hn. 2.4
Trb. 1
Trb. 2
B. Tbn.
Tuba
Timp.
Pc. 1
Pc. 2
Pc. 3
Harp
Piano

♩ = 112

817 $\frac{2}{4}$ $\frac{5}{8}$ ten. $\frac{4}{4}$ (819) (♩ = 56) poco ritard

Vn. I
Vn. II
Va.
Vc.
Cb.

823 ♩ = 52

accelerando poco a poco

Fl. 1, Fl. 2, Fl. 3, Ob. 1.2, E. H., Cl. 1, Cl. 2, B. Cl., Bn. 1, Bn. 2, Cban., Hn. 1.3, Hn. 2.4, Trb. 1, Trb. 2, B. Tbn., Tuba, Timp., Pc. 1, Pc. 2, Pc. 3, Harp, Piano

823 ♩ = 52

accelerando poco a poco

Vn. I, Vn. II, Va., Vc., Cb.

826

Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
E. H.
Cl. 1
Cl. 2
B. Cl.
Bn. 1
Bn. 2
Cbn.
Hn. 1.3
Hn. 2.4
Trb. 1
Trb. 2
B. Tbn.
Tuba
Timp.
Pc. 1
Pc. 2
Pc. 3
Harp
Piano

cresc. poco a poco

826

Vn. I
Vn. II
Va.
Vc.
Cb.

mp *mf* *f* *mf* *f*

p *mp* *mf* *f*

cresc. poco a poco

♩ = 60

829

Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
E. H.
Cl. 1
Cl. 2
B. Cl.
Bn. 1
Bn. 2
Cbsn.
Hn. 1.3
Hn. 2.4
Trb. 1
Trb. 2
B. Tbn.
Tuba
Timp.
Pc. 1
Pc. 2
Pc. 3
Harp
Piano

829

Vn. I
Vn. II
Va.
Vc.
Cb.

841 rit. 843 ♩ = 60

Fl. 1, Fl. 2, Fl. 3, Ob. 1, Ob. 2, E. H., Cl. 1, Cl. 2, B. Cl., Bn. 1, Bn. 2, Cbsn., Hn. 1.3, Hn. 2.4, Tpt. 1, Tpt. 2, Tpt. 3, Trb. 1, Trb. 2, B. Tbn., Tuba, Timp., Pc. 1 (Bell Tree, triangle beater), Pc. 2, Chim., Harp, Piano

841 rit. 843 ♩ = 60

Vn. I, Vn. II, Va., Vc., Cb.

Musical score for woodwinds and strings, measures 846-849. The score includes parts for Flute 1, Flute 2, Flute 3, Oboe 1, Oboe 2, English Horn, Clarinet 1, Clarinet 2, Bass Clarinet, Bassoon 1, Bassoon 2, Contrabassoon, Horn 1.3, Horn 2.4, Trumpet 1, Trumpet 2, Trumpet 3, Trombone 1, Trombone 2, Baritone Trombone, Tuba, Timpani, Percussion 1, Vibraphone, and Chimes. The score features complex rhythmic patterns with triplets, sextuplets, and septuplets. Dynamics include *p*, *pp*, *mf*, and *mp*. Performance instructions include *dim. poco a poco* and *ritard. poco a poco*. A large watermark 'PREVIEW' is visible across the score.

Musical score for strings, measures 846-849. The score includes parts for Violin I, Violin II, Viola, Violoncello, and Contrabasso. The score features complex rhythmic patterns with triplets, sextuplets, and septuplets. Dynamics include *mf* and *mp*. Performance instructions include *dim. poco a poco* and *ritard. poco a poco*. A large watermark 'PREVIEW' is visible across the score.

Fl. 1, Fl. 2, Fl. 3, Ob. 1, Ob. 2, E. H., Cl. 1, Cl. 2, B. Cl., Bn. 1, Bn. 2, Cbsn., Hn. 1.3, Hn. 2.4, Tpt. 1, Tpt. 2, Tpt. 3, Trb. 1, Trb. 2, B. Tbn., Tuba, Timp., Pc. 1, Vib., Chim., Harp, Piano, (Csa.)

pp, p, mp, n, dim. poco a poco al niente, Glock. solo, pp, ppp

Vn. I, Vn. II, Va., Vc., Cb., (Csa.)

pp, p, mp, pp, ppp, div.

