

DAVID DZUBAY

Symphony No. 1

(1996, rev. 2024)



PRO NOVA MUSIC

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.

DURATION: 33 minutes

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.

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

Symphony No. 1

1996, rev. 2024

David Dzubay
(b.1964)

I. Rage, rage...

4/4 ♩ = 63 solemn

5/4 3/4

Flute 1
Flute 3

Flute 2 & Piccolo

Oboe 1/2

English Horn

B♭ 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

4/4 ♩ = 63 solemn

5/4 3/4

Timpani

hard mallets

Tam, hard beater

sm. Bass Drum, hard beater

lg. Bass Drum, hard beater

Harp

pedal buzz

Piano

Inside:
slap palm
mf

drag fingers across strings
mf → pp

palm slap
mf

On keys:
sffz

4/4 ♩ = 63 solemn

5/4 3/4

Violin I

Violin II

Viola

Cello

Contrabass

10 $\frac{3}{4}$ $\text{♩} = 72$ **anguished**

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

Detailed description: This system contains the musical notation for the woodwind and string sections. It includes parts for Flutes 1 and 3, Piccolo, Oboes 1 and 2, English Horn, Clarinets 1 and 2, Bass Clarinet, Bassoons 1 and 2, and Contrabassoon. The music is written in 3/4 time with a tempo of 72 beats per minute. The key signature has one sharp (F#). The score features various dynamics such as *ff*, *f*, *mf*, and *p*, along with articulation marks like accents and slurs. There are also some performance instructions like *a2* and *div.* (divisi).

10 $\frac{3}{4}$ $\text{♩} = 72$ **anguished**

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

Detailed description: This system contains the musical notation for the brass instruments. It includes parts for Horns 1, 3, 2, and 4; Trumpets 1, 2, and 3; Trombones 1 and 2; and the Tuba. The music is written in 3/4 time with a tempo of 72 beats per minute. The key signature has one sharp (F#). The score features various dynamics such as *ff*, *f*, *mf*, and *p*, along with articulation marks like accents and slurs. There are also some performance instructions like *a2* and *div.* (divisi).

10 $\frac{3}{4}$ $\text{♩} = 72$ **anguished**

Timp.
sm. Sus. Cym., Toms
Pe. 1
lg. Sus. Cym., Toms
Pe. 2
med. Sus. Cym., (B.D.)
Harp
Piano

Detailed description: This system contains the musical notation for the percussion and harp/piano sections. It includes parts for Timpani, small suspended cymbals and tom-toms, Percussion 1 (large suspended cymbals and tom-toms), Percussion 2 (medium suspended cymbals, B.D.), Harp, and Piano. The music is written in 3/4 time with a tempo of 72 beats per minute. The key signature has one sharp (F#). The score features various dynamics such as *ff*, *f*, *mf*, and *p*, along with articulation marks like accents and slurs. There are also some performance instructions like *gliss.* and *(l.v. sempre)*.

10 $\frac{3}{4}$ $\text{♩} = 72$ **anguished**

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

Detailed description: This system contains the musical notation for the string sections. It includes parts for Violins I and II, Viola, Violoncello, and Contrabass. The music is written in 3/4 time with a tempo of 72 beats per minute. The key signature has one sharp (F#). The score features various dynamics such as *ff*, *f*, *mf*, and *p*, along with articulation marks like accents and slurs. There are also some performance instructions like *div.* (divisi), *unis.* (unison), *simile*, and *arco* (arco).

18

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

Tpt. 2,3

Trb. 1

Trb. 2

B. Tbn. Tuba

Timp.

Pc. 1

Pc. 2

Pc. 3

Harp

Piano

This block contains the musical score for measures 18 through 23 of the first movement of Symphony No. 1. The score is arranged in a standard orchestral layout with staves for woodwinds, brass, percussion, harp, and piano. The key signature is one flat, and the time signature is 4/4. The music features complex rhythmic patterns, including triplets and sixteenth-note runs. Dynamics range from *ff* to *mf*, with crescendos and decrescendos. The woodwinds and brass play melodic lines, while the strings provide a rhythmic foundation. The harp and piano have specific textures in the lower register.

18

Vn. I

Vn. II

Va.

Vc.

Cb.

This block contains the musical score for measures 18 through 23 of the first movement of Symphony No. 1, focusing on the string section. The staves are for Violin I, Violin II, Viola, Violoncello, and Contrabass. The music features a driving, rhythmic pattern with frequent accents and dynamic changes. The Violins play a melodic line with a triplet in measure 18. The Viola and Violoncello provide harmonic support. The Contrabass plays a rhythmic pattern. Dynamics range from *ff* to *f*, with a *uniso.* marking for the Violins in measure 21.

FL. 1.3
Picc.
Ob. 1.2
E. H.
Cl. 1.2
B. Cl.
Bn. 1
Bn. 2
Cbsn

Musical score for woodwinds and brass instruments. The score includes parts for Flute 1.3, Piccolo, Oboe 1.2, English Horn, Clarinet 1.2, Bass Clarinet, Bassoon 1, Bassoon 2, and Contrabassoon. The music features complex rhythmic patterns with many sixteenth and thirty-second notes, often beamed together. Dynamics range from *pp* (pianissimo) to *fff* (fortississimo). There are also markings for *a2* and *tr* (trills).

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

Musical score for horns, trumpets, and trombones. The score includes parts for Horn 1.3, Horn 2.4, Trumpet 1.2, Trumpet 3, Trombone 1.2, Bass Trombone, and Tuba. The music features melodic lines with some triplet markings. Dynamics range from *pp* to *fff*. There are markings for *tr* and *ffp*.

Timp.
Glock.
Pe. 2
Pe. 3
Harp
Piano

Musical score for percussion and keyboard instruments. The score includes parts for Timpani, Glockenspiel, Percussion 2 (B.D.), Percussion 3, Harp, and Piano. The percussion parts feature rhythmic patterns with various dynamics like *mf* and *ff*. The Harp and Piano parts have markings for *cresc. poco a poco* and *ff*. There are also markings for *Glock.* and *(lg. Sus. Cym., Toms)*.

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

Musical score for string instruments. The score includes parts for Violin I, Violin II, Viola, Violoncello, and Contrabass. The music features dense rhythmic textures with many sixteenth notes. Dynamics range from *pp* to *fff*. There are markings for *sul pont.* (sul ponticello), *div.* (divisi), 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.

Tam, hard beaters
sm. Sus. Cym., stick

ord.
ord.
unis.
unis.
pizz.
arco

ff *f* *mf* *p*

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

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

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

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

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

Timp.
Pc. 1
Pc. 2 (Toms.)
Pc. 3 (B.D.)
Harp
Piano

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

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

51 **3** poco accel. **4** ♩ = 69

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

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

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

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

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

E. H. *ff* *p*

Cl. 1 *ff* *f* *fff* *mf* (non dim.)

Cl. 2 *ff* *f* *fff* *mf* (non dim.)

B. Cl. *ff* *p*

Bn. 1, 2 *ff* *p*

Cbsn. *ff* *p*

52 **3** poco accel. **4** ♩ = 69

Hn. 1, 3 *ff* *p* *f* *p*

Hn. 2, 4 *ff* *p* *f* *p*

Tpt. 1, 2 *ff* *p* *f* *p*

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

Trb. 1, 2 *ff* *p* *f* *p*

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

52 **3** poco accel. **4** ♩ = 69

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

Pc. 1 (S.C.) Glock. *mf* *ff* *p*

Pc. 2 Bass Drum, hard yarn *p* *ff* *p*

Pc. 3 (Tri.) Bass Drum, hard beaters *p* *f* *p*

Harp *ff* *fff* *mf* *ff*

Piano *f* *fff* *mf* *ff*

51 **3** poco accel. **4** ♩ = 69

Vn. I *ff* *unis.* *p* *ff*

Vn. II *ff* *unis.* *p* *ff*

Va. *ff* *arco* *p* *ff*

Vc. *ff* *arco* *p* *ff*

Cb. *ff* *arco* *p* *ff*

56

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

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

mf *f*

mf *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf* *ff*

mf *ff* *div.* *mf* *ff* *div.* *mf* *ff* *div.* *mf* *ff* *div.*

mp

$\text{♩} = 92 \text{ rit.} \dots \text{♩} = 69$

61 $\frac{3}{8}$ $\frac{3}{4}$ **63** $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

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., Mar., Vib., Pc. 3, Harp, Piano, Vn. I, Vn. II, Va., Vc., Cb.

Musical score for Symphony No. 1, I. Rage, rage... – page 10. The score is divided into two systems, each containing 15 staves. The first system includes woodwinds, brass, percussion, harp, and piano. The second system includes strings. The score features complex rhythmic patterns, including triplets and sixteenth notes, and dynamic markings such as *ff*, *pp*, *fff*, *ppp*, *mf*, *mp*, *p*, *f*, *sfz*, *div.*, *ord.*, *sul pont.*, *unis.*, *pizz.*, *arco*, and *sul tasto*. The tempo starts at 92 (rit.) and changes to 69. The time signature changes from 3/8 to 3/4 (marked 63) and then to 4/4. The score is marked with a large watermark "PREVIEW".

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

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* *mf*

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

Cbsn. *p* *mf* *f* *mf*

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

Hn. 1, 3

Hn. 2, 4

Tpt. 1 *pp* *ppp* *solo*

Tpt. 2, 3

Trb. 1, 2

B. Tbn.

Tuba

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

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

Mar. *mf* *p* *mf*

Pc. 2 *pp* *mp* *ppp*

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

Harp *mf*

Piano *mf* *p*

Bamboo Wind Chimes

Mark Tree

Metal Wind Chimes

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

Vn. I *p* *mf* *ppp* *pp* *f* *ppp*

Vn. II *p* *mf* *ppp* *pp* *f* *ppp*

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

Vc. *mf* *pp* *ppp* *pp* *f* *ppp*

Cb. *mf* *pp* *ppp* *pp* *f* *ppp*

sul pont. *ord.*

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

Fl. 1 p mp f

Fl. 2 p mp f

Fl. 3 p mp f

Ob. 1

Ob. 2

E. H.

Cl. 1 solo mp mf p f

Cl. 2 mf pp p f

B. Cl.

Bn. 1 solo mf pp p f

Bn. 2 mp f

Cbsn.

Hn. 1 solo mp mf pp mf f

Hn. 2 p f

Hn. 3 p f

Tpt. 1 mf mp f mp f

Tpt. 2,3

Trb. 1,2

B. Tbn.

Tuba

Timp.

Mar. [Mar.] hard yarn p f

Pc. 2 Bass Drum ppp mp ppp p pp mf

Pc. 3 Bass Drum ppp mp ppp p ppp mp

Harp mf ff

Piano mf f

Vn. I unis. $pp < mf$ ppp mf ppp ppp

Vn. II ppp mp ppp ppp mp ppp

Va. $pp < mf$ ppp mf ppp (stands) unis. 1. 2. 4. tutti pp p mp mf f

Vc. mp pp p pp p pp mf p f

Cb. mp pp p pp mp p f

86 $\frac{4}{4}$ $\text{♩} = 72$ $\frac{3}{4}$ $\frac{5}{8}$ $\frac{3}{4}$ $\frac{2}{4}$

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

86 $\frac{4}{4}$ $\text{♩} = 72$ $\frac{3}{4}$ $\frac{5}{8}$ $\frac{3}{4}$ $\frac{2}{4}$

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

86 $\frac{4}{4}$ $\text{♩} = 72$ $\frac{3}{4}$ $\frac{5}{8}$ $\frac{3}{4}$ $\frac{2}{4}$

Timp.
Mar.
Pc. 2
Pc. 3
Harp
Piano

86 $\frac{4}{4}$ $\text{♩} = 72$ $\frac{3}{4}$ $\frac{5}{8}$ $\frac{3}{4}$ $\frac{2}{4}$

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

92 $\frac{2}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ = 76 $\frac{4}{4}$ $\frac{7}{8}$ $\frac{3}{4}$ = 72 98

Fl. 1 ff p ff ff ff

Fl. 2 ff p ff ff ff

Fl. 3 ff p ff ff ff

Ob. 1, 2 ff p ff ff ff

E. H. ff p ff ff ff

Cl. 1 ff p ff ff ff

Cl. 2 ff p ff ff ff

B. Cl. ff p ff ff ff

Bn. 1, 2 ff p ff ff ff

Cbn. ff p ff ff ff

Hn. 1, 3 p f fp ff ff

Hn. 4 p f fp ff ff

Tpt. 1 p f ff ff ff

Tpt. 2, 3 f f ff ff ff

Trb. 1, 2 p f fp ff ff

B. Tbn. Tuba f ff ff ff ff

Timp. f f f f f

Mar. p f ff ff ff

Vib. f f ff ff ff

Pc. 3 p f ff ff ff

Harp f f ff ff ff

Piano f f ff ff ff

(Cello)

92 $\frac{2}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ = 76 $\frac{4}{4}$ $\frac{7}{8}$ $\frac{3}{4}$ = 72 98

Vn. I f p f pp ff

Vn. II 1 f p f pp ff

Va. 1 f p f pp ff

Va. 2 f p f pp ff

Vc. 1 f p f pp ff

Vc. 2 f p f pp ff

Cb. 1 f pp ff pp

Cb. 2 f pp ff pp

The image shows a page of a musical score for Symphony No. 1, I. Rage, rage... – page 15. The score is for a large orchestra and includes the following parts:

- Flute (Fl. 1, 2)
- Oboe (Ob. 1, 2)
- English Horn (E. H.)
- Clarinet (Cl. 1, 2)
- Bass Clarinet (B. Cl.)
- Bassoon (Bn. 1, 2)
- Contrabassoon (Cbsn.)
- Horn (Hn. 1, 2, 3, 4)
- Trumpet (Tpt. 1, 2, 3)
- Trombone (Trb. 1, 2)
- Bass Trombone/Tuba (B. Tbn./Tuba)
- Timpani (Timp.)
- Military Drums (Mar.)
- Percussion (Pe. 2, 3)
- Harp
- Piano
- Violin (Vn. I, II)
- Viola (Va.)
- Violoncello (Vc.)
- Double Bass (Cb.)

The score is written in 4/4, 5/4, and 3/4 time signatures. It includes various dynamic markings such as *ff* (fortissimo), *mf* (mezzo-forte), *pp* (pianissimo), and *ffp* (fortississimo). The score also features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings like *gliss.* (glissando) and *(non dim.)* (non-diminuendo). The page number 99 is visible at the top left and bottom left.

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

Fl. 1.3
Fl. 2
Ob. 1
Ob. 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
Vn. I
Vn. II
Va.
Vc.
Cb.

wood

fff *p* *gliss.* *mp* *p* *mf* *p*
fff *ppp* *ppp* *ppp* *ppp* *mp* *p* *ppp* *mp* *p* *mf* *p*
fff *p* *ppp* *ppp* *ppp* *mp* *p* *ppp* *mp* *p* *mf* *p*
fff *f*

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

unis.

119 $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ **127**

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

127 $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ **127**

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
119 $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ **127**

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

mf p *mf p* *mf p* *f p* *f p* *f p* *f > pp*
pp *mf* *p* *mf* *pp* *f* *f p* *f p* *f pp*
ppp *pp* *mf* *p* *mf* *pp* *f* *f p* *f p* *f p* *p* *f p*
f *ff* *pp* *mf*
pizz. unis. *mf* *secco arco* *pizz. unis.* *mf* *secco* *pizz. unis.* *mf* *arco* *secco* *pizz. unis.* *mf* *arco* *secco* *pizz. unis.* *mf* *arco* *secco* *pizz. unis.* *mf* *arco* *secco*

short
Cowbells, sticks
Temple Blocks, hard plastic
B.D.

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, 3

Tpt. 2

Trb. 1, 2

B. Tbn.

Tuba

Timp.

Pc. 1 (Cowbells) Sus. Cym.

Pc. 2 (Toms)

Pc. 3 Woodblock hard plastic Sus. Cym. Woodblock Temple Blocks Woodblocks T.Blks. Woodblock Temple Blocks Woodblocks T.Blks. Woodblocks

Harp

Piano

musical notation with dynamics: *fp*, *ff*, *sfz*, *f*, *p*, *mf*, *ffz*, *simile*

Vn. I

Vn. II

Va.

Vc.

Cb.

musical notation with dynamics: *fp*, *ff*, *sfz*, *f*, *p*, *mf*, *ffz*, *div.*, *unis.*

135

4/8 136 *ff*

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

Pc. 2

Pc. 3

Harp

Piano

135

4/8 136 *ff*

Vn. I

Vn. II

Va. 1

Va. 2

Va. 3

Va. 4

Vc.

Cb.

FL. 1.3
Picc.
Ob. 1
Ob. 2
E. H.
Cl. 1
Cl. 2
B. Cl.
Bn. 1
Bn. 2
Obsn.
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.

152

Fl. 1.3

Picc.

Ob. 1

Ob. 2

E. H.

Cl. 1

Cl. 2

B. Cl.

Bn. 1

Bn. 2

Cbsn.

4/8

3/4 158 $\text{♩} \rightarrow \text{♩} = 144$

ff

Hn. 1.3

Hn. 2.4

Tpt. 1

Tpt. 2.3

Trb. 1.2

B. Tbn. Tuba

4/8

3/4 158 $\text{♩} \rightarrow \text{♩} = 144$

f *p*

Timp.

Pc. 1

Pc. 2

Pc. 3

4/8

3/4 158 $\text{♩} \rightarrow \text{♩} = 144$

mf *ff*

R.S.

Harp

Piano

8va

ff

152

Vn. I

Vn. II

Va.

Vc.

Cb.

4/8

3/4 158 $\text{♩} \rightarrow \text{♩} = 144$

ff *mf*

on unis.

div.

gliss.

160

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.

160

160

167

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.

sm. Sus. Cym. crown

ord.
ord.
ord.

167

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. Thn. Tuba *pp*

Timp. *pp*

Pc. 1

Pc. 2

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

Harp

Piano

174 4/4 180

Vn. I 1 *f* *n* *gliss.*

Vn. I 2 *f* *n* *gliss.*

Vn. II 1 *f* *n* *gliss.* *g^{va}*

Vn. II 2 *f* *n* *gliss.* *g^{va}*

Va. *gliss.* *mp*

Vc. *gliss.* *div.* *mp*

Cb. *gliss.* *mp*

185 176 190 3/4 4/4

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

176 190 3/4 4/4

Hn. 1.3
Hn. 2.4
Tpt. 1.2.3
Trb. 1.2
B. Tbn.
Tuba

176 190 3/4 4/4

Timp.
Mar.
Pc. 2
Pc. 3
Harp
Piano

185 176 190 3/4 4/4

Vn. I
Vn. II
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.

Cl. 1 *mp* (short)

Cl. 2

B. Cl.

Bn. 1 *mp*

Bn. 2

Cbsn.

Hn. 1.3 $\frac{4}{4}$ 199 $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

Hn. 2.4

Tpt. 1.2.3

Trb. 1.2

B. Tbn. Tuba

Timp. $\frac{4}{4}$ 199 $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

Mar. **Max.**
hard yarn
p

Pc. 2

Pc. 3 (Woodblocks)

Harp *p*

Piano on keys:
pp *mf*

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

Vn. I unis. pizz. *p*

Vn. II unis. pizz. *p*

Va. pizz. *p*

Ve. unis. pizz. *p*

Cb.

205 $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ (211) $\frac{3}{4}$ $\frac{4}{4}$

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

Fl. 2 *p* *f* *ff*

Fl. 3 *p* *f* *ff*

Ob. 1 *fp* *pp* *p*

Ob. 2 *fp* *pp*

E. H.

Cl. 1 *p* *f* *pp* *f* *ff* *p*
simile

Cl. 2 *p* *f* *pp* *f* *ff*
simile

B. Cl. *p* *f* *pp* *f* *ff*
simile

Bn. 1 *mf* *f*

Bn. 2 *mf* *f*

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

Hn. 1.3 *mf* *mf*

Hn. 2.4 *mf*

Tpt. 1.2 *st. mute* *fp* *pp* *mf*

Tpt. 3 *st. mute* *fp* *pp*

Trb. 1.2 *st. mute* *fp* *pp* *mf*

B. Tbn. *st. mute* *fp* *pp*

Tuba

Timp. *pp* *mf* *mf* *pp* *mf* *p* *mf*

Mar. *f* *pp* *p* *f* *f*
repeat ad lib., a bit faster than 16ths.

Pc. 2 *f* *p* *f*

Pc. 3 *mf* *p* *mf* *f* *mf* *p*
Woodblocks

Harp *f* *pp* *mf* *f*
pedal buzz

Piano *f* *f* *f* *f*
palm slap
(mute both strings)

205 $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ (211) $\frac{3}{4}$ $\frac{4}{4}$

Vn. I *f* *mf* *p*

Vn. II *f* *mf* *mp*

Va. *mf* *mf* *p*

Vc. *mf*

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

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* *cresc.*

Picc. *cresc.*

Fl. 3 *mf* *cresc.*

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

Ob. 2 *mf*

E. H. *mp* *mf* *cresc.*

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

Cl. 2 *mf* *cresc.*

B. Cl. *mf* *cresc.*

Bn. 1 *mf* *cresc.*

Bn. 2 *mf* *cresc.*

Cbsn. *mf*

Hn. 1.3 *mf* *a2* *a2*

Hn. 2.4 *mf* *a2* *a2*

Tpt. 1.2.3

Trb. 1.2

B. Tbn. Tuba *mf* *a2* *a2*

Timp. *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* *arco*

Vn. II *p* *mp* *mf* *pizz.* *(pizz.)*

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

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

Cb. *mf* *(pizz.)*

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

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

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

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

Ob. 1 *ff* accelerate figures...

Ob. 2 *ff* accelerate figures...

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

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

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

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

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

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

Cbsn. *f* accelerate figures...

227

Hn. 1 *f* *mp*

Hn. 2 *f* *mp*

Hn. 3 *f* *mp*

Hn. 4 *f* *mp*

Tpt. 1 *f* *mp*

Tpt. 2 *f* *mp*

Tpt. 3 *f* *mp*

Trb. 1 *f* *mp*

Trb. 2 *f* *mp*

B. Tbn. *f* *mp*

Tuba *f* *mp*

227

Timp. *mf* *pp* *f* *mp*

Mar. *f* *mp*

Pc. 2 *f* *mp*

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.

232

Fl. 1 *fff* *p* *ff* *f* *f*

Picc. *fff* *p* *ff* *f*

Fl. 3 *fff* *p* *ff* *f*

Ob. 1 *fff* *p* *ff* *f*

Ob. 2 *fff* *p* *ff* *f*

E. H. *fff* *p* *f* *ff* *f*

Cl. 1 *fff* *p* *ff* *f*

Cl. 2 *fff* *p* *ff* *f*

B. Cl. *fff* *p* *f* *ff* *f*

Bn. 1 *fff* *p* *f* *ff* *f*

Bn. 2 *fff* *p* *f* *ff* *f*

Cbsn. *fff* *p* *f* *ff* *f*

Hn. 1.3 *fp* *ff* *mf* *f* *ff* *p* *a2* short *f*

Hn. 2.4 *fp* *ff* *mf* *f* *ff* *p* *a2* short *f*

Tpt. 1 *fp* *ff* *mf* *f* *ff* *p* short *f*

Tpt. 2.3 *fp* *ff* *mf* *f* *ff* *p* *f*

Trb. 1.2 *fp* *ff* *mf* *f* *ff* *p* short *f*

B. Tbn. *fp* *ff* *mf* *f* *ff* *p* short *f*

Tuba *fp* *ff* *mf* *f* *ff* *p* short *f*

238

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

Pc. 1 (Toms/Bongos) *f* *p* *f* *ff* *f* [Xyl] hard rubber *f*

Pc. 2 (Toms) *f* *p* *f* *ff* *f*

Pc. 3 Woodblocks *p* *f* Temple Blocks *f*

Harp *ff*

Piano *mf* *f* *ff*

232

Vn. I *n* *ord.* *mf* *ff* *f* *ff* *f* *secco*

Vn. II *n* *ord.* *mf* *ff* *f* *ff* *f* *secco*

Va. *n* *ord.* *mf* *ff* *f* *ff* *f* *secco*

Vc. 1.2 *n* *div.* *mf* *ff* *f* *ff* *f* *secco*

Cb. *n* *mf* *f* *ff* *f* *secco*

241

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. 1.2

B. Tbn.

Tuba

Timp.

Xyl.

Pe. 2

Pe. 3

Piano

241

Vn. I

Vn. II

Va.

Vc.

Cb.

4/4

3/4

2/4

4/4

3/4

2/4

4/4

short

f

div.

unis.

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

Fl. 1 fff ff ff

Picc. fff ff ff

Fl. 3 fff ff ff

Ob. 1 fff ff ff

Ob. 2 fff ff ff

E. H. fff

Cl. 1 fff ff ff

Cl. 2 fff ff ff

B. Cl. fff

Bn. 1.2

Cbsn

Hn. 1.3 $\frac{5}{4}$ $\frac{4}{4}$ (262) $\frac{3}{4}$ $\frac{4}{4}$

Hn. 2.4

Tpt. 1.2.3

Trb. 1.2

B. Tbn. Tuba

Timp. $\frac{5}{4}$ $\frac{4}{4}$ (262) $\frac{3}{4}$ $\frac{4}{4}$

Xyl. f ff

Pe. 2 Triangle pp fff

Pe. 3 Triangle pp fff

Piano f ff

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

271 4/4 3/4 2/4 4/4 3/4 4/4

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*

271 4/4 3/4 2/4 4/4 3/4 4/4 2/4 4/4

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

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

Tpt. 1.2.3

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

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

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

Tuba

271 4/4 3/4 2/4 4/4 3/4 4/4 2/4 4/4

Timp.

Glock.

Vib. *f* [Vib. medium rubber]

Pc. 3

Harp *f*

Piano *f*

271 4/4 3/4 2/4 4/4 3/4 4/4 2/4 4/4

Vn. I *mf f*

Vn. II *mf f*

Va. *mf f*

Ve. *mf f*

Cb. *mf f*

280

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

283

283

283

Symphony No. 1, I. *Rage, rage...* – page 35

289

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

Vn. I

Vn. II

Va.

Vc.

Cb.

f

ff

p

fff

p

f

mf

separate bows

wild!

8va

8va

8va

8va

297 4/4 3/4 4/4 3/4 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.

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

Hn. 1.3
Hn. 2.4
Tpt. 1
Tpt. 2.3
Trb. 1
Trb. 2
B. Tbn.
Tuba

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

Timp.
Pc. 1
Pc. 2
Pc. 3
Harp

gliss. ()

Piano

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

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

8va

div. a3
unis.
div. a3
simile

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

Fl. 1
Picc.
Fl. 3
Ob. 1
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
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

Fl. 1
Picc.
Fl. 3
Ob. 1, 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
Timp.
Pc. 1
Pc. 2
Pc. 3
Harp
Piano
Vn. I
Vn. II
Va.
Vc.
Cb.

321

321

328 $\frac{4}{4}$ $\frac{3}{4}$ 329

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

Timp.

Pc. 1

Vib.

Pc. 3

Harp

Piano

Vn. I

Vn. II

Va.

Vc.

Cb.

328 $\frac{4}{4}$ $\frac{3}{4}$ 329

1/2 pizz, 1/2 arco

1/2 pizz, 1/2 arco

335

This section of the score covers measures 335 through 340. It features a complex orchestration with multiple woodwinds, brass instruments, and strings. The woodwinds (Flutes 1, 3, Oboes 1, 2, English Horn, Clarinets 1, 2, Bass Clarinet, Bassoon 1, 2, Horns 1, 3, 2, 4, Trombones 1, 2, 3, Trumpets 1, 2, 3, Tuba, and Snare Drum) play intricate melodic and harmonic lines. The brass instruments (Bassoon 2, Horns 1, 3, 2, 4, Trombones 1, 2, 3, and Tuba) provide a strong harmonic foundation with dynamic markings such as *ff*, *mf*, and *f*. The strings (Violins 1, 2, Violas, Cellos, and Double Basses) play a rhythmic accompaniment. The score includes various musical notations such as slurs, accents, and dynamic markings.

335

This section of the score covers measures 335 through 340, continuing the orchestration from the previous page. It features a complex orchestration with multiple woodwinds, brass instruments, and strings. The woodwinds (Flutes 1, 2, Oboes 1, 2, English Horn, Clarinets 1, 2, Bass Clarinet, Bassoon 1, 2, Horns 1, 3, 2, 4, Trombones 1, 2, 3, Trumpets 1, 2, 3, Tuba, and Snare Drum) play intricate melodic and harmonic lines. The brass instruments (Bassoon 2, Horns 1, 3, 2, 4, Trombones 1, 2, 3, and Tuba) provide a strong harmonic foundation with dynamic markings such as *ff*, *mf*, and *f*. The strings (Violins 1, 2, Violas, Cellos, and Double Basses) play a rhythmic accompaniment. The score includes various musical notations such as slurs, accents, and dynamic markings.

347 4/4 ♩ → ♩ = 72

3/4

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

347 4/4 ♩ → ♩ = 72

3/4

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

347 4/4 wood ♩ → ♩ = 72

3/4

Timp.
Pc. 1
Pc. 2
Pc. 3
Harp
Piano

347 4/4 ♩ → ♩ = 72

3/4

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

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

Fl. 1.3
Picc.
Ob. 1
Ob. 2
E. H.
Cl. 1
Cl. 2
B. Cl.
Bn. 1.2
Cbsn.

Detailed description: This system contains the woodwind and string parts for measures 351-354. The woodwinds (Flutes, Piccolo, Oboes, English Horn, Clarinets, Bass Clarinet, Bassoons, and Contrabassoon) play a complex, rhythmic melody with various dynamics including *ff*, *f*, and *ff*. The strings (Bn. 1.2 and Cbsn.) provide a steady accompaniment with sustained notes and dynamic markings like *ff* and *f*. The time signature changes from 3/4 to 4/4 and back to 3/4.

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

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

Detailed description: This system contains the brass parts for measures 351-354. The Horns (Hn. 1.3 and Hn. 2.4) play a melodic line with dynamics like *fff* and *angushed*. The Trumpets (Tpt. 1 and Tpt. 2.3) and Trombones (Trb. 1.2 and B. Tbn./Tuba) play a rhythmic accompaniment with dynamics like *ff* and *f*. The time signature changes from 3/4 to 4/4 and back to 3/4.

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

Timp.
Pc. 1
Pc. 2
Pc. 3
Harp
Piano

Detailed description: This system contains the percussion and keyboard parts for measures 351-354. The Timpani (Timp.) and three Percussionists (Pc. 1, Pc. 2, Pc. 3) play a rhythmic pattern with dynamics like *ff* and *pp*. The Harp and Piano provide a harmonic accompaniment with dynamics like *ff* and *f*. The time signature changes from 3/4 to 4/4 and back to 3/4.

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

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

Detailed description: This system contains the string parts for measures 351-354. The Violins (Vn. I and Vn. II), Viola (Va.), Violas (Vc. 1 and Vc. 2), and Double Bass (Cb.) play a complex, rhythmic melody with various dynamics including *ff*, *f*, and *ff*. The time signature changes from 3/4 to 4/4 and back to 3/4.

4/4 358 5/4 3/4

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 Tpt. 2 Tpt. 3 Trb. 1 Trb. 2 B. Tbn. Tuba Timp. Pc. 1 (Toms/Bongos) Pc. 2 (Toms) Pc. 3 (B.D.) Harp Piano (Cello)

4/4 358 5/4 3/4

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

molto ritard.

3/4 366 4 2/4 3/4 4

Fl. 1, 3 *ff sempre*

Picc. *ff sempre*

Ob. 1 *ff sempre*

Ob. 2 *ff sempre*

E. H. *ff sempre*

Cl. 1, 2 *ff sempre*

B. Cl. *ff* *mf* *ff sempre*

Bn. 1, 2 *ff sempre*

Cbsn. *ff sempre*

Hn. 1, 3 *ff* *p*

Hn. 2, 4 *ff*

Tpt. 1 *ff* *p*

Tpt. 2, 3 *ff* *ff* *p*

Trb. 1, 2 *ff* *p* *gliss.*

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

Timp. *ff*

Pc. 1 sm. S.C. *ff*

Pc. 2 lg. S.C. *ff*

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

Harp *ff*

Piano *ff*

Vn. I *ff sempre*

Vn. II *ff sempre*

Va. *ff sempre*

Vc. *ff sempre* unis.

Cb. *ff sempre*

molto ritard.

3/4 366 4 2/4 3/4 4

div. a4

div. a4

div. a4

div. a4

ff *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.

♩ = 48 ritard..... 376 ♩ = 63 morendo.....

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

♩ = 48 ritard..... 376 ♩ = 63 morendo.....

Timp.
Pc. 1
Pc. 2
Pc. 3
Harp
Piano

♩ = 48 ritard..... 376 ♩ = 63 morendo.....

374

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

389 396

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) *mf* solo *p* *Mar.* hard yarn *mp*

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

Pc. 3 (Triangle)

Harp *mp* *mp*

Piano *mp* *mp* *mp*

389 396

Vn. I *p* *n*

Vn. II *p* *n*

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

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

Cb. *pizz.* *pp*

Fl. 1, Fl. 2, Fl. 3, Cl. 1, Cl. 2, B. Cl.

sim. *mf* 5 *pp*

Fl. 2 *mf* 5 *pp*

sim. *mf* 3 3 *pp*

sim. *mf* 3 3 *pp*

mf *pp*

mf *pp*

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

pp < *mp*

pp < *mp*

pp < *mp*

pp < *mp*

pp < *mp*

Mar., Vib., Pc. 3, Harp, Piano

mp *mf*

mp *pp* *mp*

mf

mf *mf*

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

unis. pizz. *pp* unis. *mp* *p*

unis. pizz. *pp* *mp* *p*

mp *p*

mp *p*

mp *p*

407

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

407

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

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

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

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

mf, *f*, *n*, *mf*, *f*, *mf*, *f*

soli - bebop lines

Hn. 1.3, Hn. 2.4, Tpt. 1, Tpt. 2, Tpt. 3, Trb. 1, Trb. 2, B. Tbn., Tuba

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

Timp., Pc. 1, Pc. 2, Pc. 3, Harp

mf, *mp*, *mf*, *mp*

sm. Sus. Cym., sticks, Triangle, (Triangle), med. Sus Cym., brushes, [Vib.]

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

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

unis., jazz walking bass

FL. 1, FL. 2, FL. 3, Ob. 1, Ob. 2, Cl. 1, Cl. 2, B Cl., Bn. 1, 2, Hn. 1, 3, Hn. 2, 4, Tpt. 1, 2, 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

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

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

452 3
2 458

Fl. 1 *p* **Picc. solo**

Fl. 2 *p*

Fl. 3 *p*

Ob. 1 *p* **solo**

Ob. 2 *p*

Cl. 1 *p*

Cl. 2 *p* **soli** *f*

B. Cl. *p*

Bn. 1 *p*

Bn. 2 *p*

Cbsn *p*

3
2 458

Hn. 1, 3 *p* *ppp*

Hn. 2, 4 *p* *ppp*

Tpt. 1, 2 *p* *pp*

Tpt. 3 *p* *pp* **cup mute**

Trb. 1, 2 *p* *pp* *ppp* **cup mute**

B. Tbn. *p* *pp* *ppp*

Tuba *p* *pp* *ppp*

3
2 458

Timp. *p*

Pc. 1 *mf* *pp* *f* **Glock. brass** *mp*

Pc. 2 *mp* **lg. Sus. Cym. brushes** *pp* *mf* *f* **scrape** *p* *f* **Vib.** *mp* *scd.*

Pc. 3 *mf* *pp* *f* *pp* *mf* **scrape** *pp* *mf*

Harp *mp*

Piano *mp* **sempre scd.**

452 3
2 458

Vn. I *mf* *pp* **ricochet arco** *mf* *pp* *mf* *pp* *mf* *pp*

Vn. II *pp* *p* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp* **ricochet arco** *mf* *pp*

Va. *pp* *p* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp*

Vc. *p* *mp* *p*

Cb. *p*

The score is divided into two systems. The first system (measures 462-468) includes:

- Fl. 1: Rest
- Picc.: Melodic line with dynamics *mf* and *pp*, ending with a fermata.
- Fl. 3: Rest
- Ob. 1: Melodic line with dynamics *mf* and *pp*, ending with a fermata.
- Ob. 2: Rest
- Cl. 1: Rest
- Cl. 2: Rest
- B. Cl.: Rest
- Bn. 1: Rest
- Bn. 2: Rest
- Cbsn.: Rest
- Hn. 1,3: Rest
- Hn. 2,4: Rest
- Tpt. 1,2: Rest
- Tpt. 3: Rest
- Trb. 1,2: Rest
- B. Tbn. Tuba: Rest
- Timp.: Rest
- Glock.: Melodic line with dynamics *mf* and *pp*, ending with a fermata.
- Vib.: Melodic line with dynamics *mf* and *pp*, ending with a fermata.
- Pc. 3: Rest
- Harp: Melodic line with dynamics *mf* and *pp*, ending with a fermata.
- Piano: Melodic line with dynamics *mf* and *pp*, ending with a fermata. Includes markings for *loco* and *p*.

The second system (measures 462-468) includes:

- Vn. I: Melodic line with dynamics *mf > pp*, ending with a fermata.
- Vn. II: Melodic line with dynamics *pp* and *mf > pp*, ending with a fermata.
- Va.: Melodic line with dynamics *mf > p* and *mf > pp*, ending with a fermata. Includes marking *ricochet arco*.
- Vc.: Melodic line with dynamics *mf > pp* and *mf > pp*, ending with a fermata.
- Cb.: Rest

473 476
 $\frac{5}{2}$ (2 + 3)

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

476
 $\frac{5}{2}$ (2 + 3)

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

476
 $\frac{5}{2}$ (2 + 3)

Timp.
 Glock.
 Vib.
 Pc. 3

Harp
 Piano

473 476
 $\frac{5}{2}$ (2 + 3)

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

480 4
2

Fl. 1 *mf* *pp* *mf* *pp* *mp* *pp* *mp* *pp* *mp*

Picc. *pp* *mf* *pp* *mf* *pp* *mp* *pp* *mp* *pp*

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

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

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

E. H. *mp* *mf* *p* *f* *p* *f* *p* *mf* *p*

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

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

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

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

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

Cbsn. *pp* *pp* *mf* *pp* *mf* *p* *p* *p*

Hn. 1 *mf* *pp* *mf* *pp* *mp* *pp* *mp* *pp* *p* *pp*

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

Tpt. 1, 2 *mf* *pp* *mf* *pp* *mp* *pp* *mp* *pp* *p* *pp*

Tpt. 3 *mf* *pp* *mf* *pp* *mp* *pp* *mp* *pp* *p* *pp*

Trb. 1 *pp* *pp* *mf* *pp* *mf* *p* *p* *p*

Trb. 2 *pp* *pp* *mf* *pp* *mf* *p* *p* *p*

B. Tbn. Tuba *pp* *pp* *mf* *pp* *mf* *p* *p* *p*

Timp. *mf* *dim.* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp*

Glock. *mf* *dim.* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp*

Vib. *(ced.) mf* *dim.* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp*

Pc. 3 *mf* *dim.* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp*

Harp *mf* *dim.* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp*

Piano *f* *dim.* *f* *pp* *f* *pp* *f* *pp* *f* *pp*

480 4
2

Vn. I *mf* *tr* *mf* *tr* *mp* *tr* *mp* *tr* *p*

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

Va. *mp* *tr* *mf* *tr* *mp* *tr* *mp* *tr* *p*

Vc. *mp* *tr* *mf* *tr* *mp* *tr* *mp* *tr* *p*

Cb. *mf* *pp* *mf* *pp* *mp* *pp* *mp* *pp* *p*

485 $\frac{3}{2}$ 486

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

$\frac{3}{2}$ 486

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

$\frac{3}{2}$ 486

Timp.
Glock.
Vib.
Pc. 3

Harp
Piano

485 $\frac{3}{2}$ 486

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.

Musical score for woodwinds and strings. Flute 1 and Piccolo are silent. Flute 3, Oboe 1, Oboe 2, English Horn, Clarinet 1, Clarinet 2, Bass Clarinet, Bassoon 1, Bassoon 2, and Contrabassoon have various melodic lines with dynamics like *mf*, *pp*, *mp*, *f*, and *pp*. Bassoon 1 has a 'solo' marking.

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

Musical score for brass instruments. Horn 1 and Horn 3 have melodic lines with dynamics *mf* and *pp*. Horn 1 has a 'solo' marking. Trumpet 1 and Trumpet 2 are silent. Trombone 1 has a melodic line with dynamics *pp*, *mf*, and *ppp*. Trombone 2 and Bass Trombone/Tuba are silent.

Timp.
Glock.
Vib.
Pc. 3

Musical score for percussion instruments. Timpani and Cymbals are silent. Glockenspiel and Vibraphone have melodic lines.

Harp

Musical score for Harp with a complex arpeggiated accompaniment.

Piano

Musical score for Piano with a complex arpeggiated accompaniment.

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

Musical score for strings. Violin I and Violin II have melodic lines with dynamics *mp* and *pp*. Violin II has 'pizz.' markings. Viola and Violoncello have melodic lines with dynamics *mp* and *pp*. Contrabass has a melodic line with dynamics *mp* and *pp*, and a 'sul D' marking.

This page of the musical score contains two systems of staves, each numbered 503. The instruments listed on the left include 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. 1/2, Trb. 1/2, B. Tbn., Tuba, Timp., Glock., Vib., Pc. 3, Harp, Piano, Vn. I, Vn. II, Va., Vc., and Cb. The score includes various musical notations such as notes, rests, slurs, and dynamic markings (*mp*, *f*, *mf*, *pp*). A large watermark reading 'PREPUBSAL' is visible across the page.

511

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.

511

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

Hn. 3

Tpt. 1 2

Trb. 1 2

B. Tbn. *p* open

Tuba *p* open

511

Timp.

Glock. *cresc.*

Vib. *cresc.*

Pc. 3

Harp *cresc.*

Piano *cresc.*

511

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.

520

Fl. 1

Picc.

Fl. 3

Ob. 1

Ob. 2

E. H.

Cl. 1

Cl. 2

B. Cl.

Bn. 1

Bn. 2

Cbsn.

525

Hn. 1

Hn. 3

Tpt. 1

Tpt. 2

Trb. 1

Trb. 2

B. Tbn.

Tuba

525

Timp.

Glock.

Vib.

Pc. 3

Harp

Piano

520

525

Vn. I

Vn. II

Va.

Vc.

Cb.

(pizz.)

mf

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 of the musical score for measures 528-532. The score is for a full orchestra. The woodwind section (Flutes 1, 3, Piccolo, Oboes 1, 2, Clarinets 1, 2, Bass Clarinet, Bassoons 1, 2, Contrabassoon) plays a rhythmic pattern of eighth and sixteenth notes, with dynamic markings ranging from *f* to *mp*. The brass section (Horns 1.3, 2.4, Trumpets 1, 2, 3, Trombones 1, 2, Bass Trombone, Tuba) provides harmonic support with sustained notes and some melodic lines, with dynamics from *mf* to *pp*. The percussion section (Tympani, Maracas, Vibraphone, Cymbals) features a complex rhythmic pattern, with the maracas and vibraphone playing a steady eighth-note accompaniment. The strings (Violins I, Violins II, Violas, Cellos, Double Basses) play a rhythmic pattern of eighth notes, with dynamic markings from *p* to *mf*. The harp and piano provide harmonic accompaniment, with the piano playing a rhythmic pattern of eighth notes and the harp playing chords. The score includes various dynamic markings such as *f*, *mp*, *mf*, *ff*, *pp*, *p*, and *mf*, as well as articulation marks like accents and slurs. A large 'PREVIEW' watermark is visible across the score.

Vn. I

Vn. II

Va.

Vc.

Cb.

Detailed description of the musical score for measures 528-532, focusing on the string section. The Violins I and II, Viola, Cello, and Double Bass parts are shown. The strings play a rhythmic pattern of eighth notes, with dynamic markings from *p* to *mf*. The score includes various dynamic markings such as *p*, *mf*, *mp*, and *mf*, as well as articulation marks like accents and slurs. A large 'PREVIEW' watermark is visible across the score.

535

541

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

535

Vn. I

Vn. II

Va.

Vc.

Cb.

541

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, 2, 3

Hn. 2, 4

Tpt. 1

Tpt. 2

Tpt. 3

Trb. 1

Trb. 2

B. Tbn.

Tuba

Timp.

Mar.

Vib.

Pc. 3

Harp

Piano

542

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, 3

Hn. 2, 4

Tpt. 1

Tpt. 2

Tpt. 3

Trb. 1

Trb. 2

B. Tbn.

Tuba

Timp.

Mar.

Vib.

Pc. 3

Harp

Piano

Vn. I

Vn. II

Va.

Vc.

Cb.

549

556 $\frac{2}{2}$ 558 566

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

ff
ff
ff
ff
ff
ff
ff
f
ff
ff

mp *f* *p*
mp *f* *p*
mp *f* *p*
mp *f* *p*
mp *f* *p*
mp *f* *p*
mp *f* *p*
mp *f* *p*
mp *f* *p*
mp *f* *p*

quasi pizz.
quasi pizz.
quasi pizz.

$\frac{2}{2}$ 558 566 *mf*

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

ff *p*
ff *p*
ff *p*
p
p
p
p
p
mp
mp

mp *f* *p*
mp *f* *p*
mp *f* *p*
mp *f* *p*
mp *f* *p*
mp *f* *p*
mp *f* *p*
mp *f* *p*
mp *f* *p*
mp *f* *p*

quasi pizz.
quasi pizz.
quasi pizz.

$\frac{2}{2}$ 558 566

Timp.
Pc. 1
Pc. 2
Pc. 3
Harp
Piano

dim...
sm. Sus. Cym. brushes
lg. Sus. Cym. brushes
med. Sus. Cym. sticks
scrape
scrape
ord.
Snare Drum
Woodblock

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

556 $\frac{2}{2}$ 558 566

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

f
f
f
mf
mf

f
f
f
f
f

div.
div.
div.
unis.
unis.

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

Musical score for woodwinds and brass instruments. The score includes parts for Flute 1, 2, and 3; Oboe 1 and 2; English Horn; Clarinet 1 and 2; Bass Clarinet; Bassoon 1 and 2; and Contrabassoon. The music features complex rhythmic patterns and dynamic markings such as *f* and *p*. A large watermark 'PREVIEW' is visible across the page.

Hn. 1.3
Hn. 2.4
Tpt. 1
Tpt. 2.3
Trb. 1
Trb. 2
B. Tbn.
Tuba

Musical score for brass instruments. The score includes parts for Horn 1.3, Horn 2.4, Trumpet 1, Trumpet 2.3, Trombone 1, Trombone 2, Baritone Trombone, and Tuba. The music features complex rhythmic patterns and dynamic markings such as *f* and *p*. A large watermark 'PREVIEW' is visible across the page.

Timp.
Pc. 1
Pc. 2
Pc. 3
Harp
Piano

Musical score for percussion and piano. The score includes parts for Timpani, three Percussion parts (Pc. 1, Pc. 2, Pc. 3), Harp, and Piano. The percussion parts include specific instructions like 'Toms, sticks', 'solis sticks', and 'Snare Drum soli'. The piano part features complex rhythmic patterns and dynamic markings such as *f* and *mf*. A large watermark 'PREVIEW' is visible across the page.

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

Musical score for string instruments. The score includes parts for Violin I, Violin II, Viola, Violoncello, and Contrabass. The music features complex rhythmic patterns and dynamic markings such as *f* and *p*. Specific performance instructions like 'unis. sul pont. arco' are present. A large watermark 'PREVIEW' is visible across the page.

588 $\frac{3}{2}$ $\frac{4}{2}$ 590

Fl. 1 p mf f

Picc. p f

Fl. 3 p f

Ob. 1 p f

Ob. 2 p f

E. H.

Cl. 1 p f p

Cl. 2 p f p

B. Cl.

Bn. 1, 2 p mp

Cbsn. p

Hn. 1 mp *soli*

Hn. 3

Tpt. 1, 2, 3

Trb. 1, 2

B. Tbn. Tuba

Glock. f

Vib. *Vib.* hard yarn f

Harp p f p

Piano p f p *sempre*

588 $\frac{3}{2}$ $\frac{4}{2}$ 590

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 f p mf pp pp mp pp mf

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

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

3 $pizz.$ mf f mf pp mf pp

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

Vc. $arco$ mf pp mf

Cb. p mf pp mf

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

This section of the score covers measures 595 to 600. It includes parts for Flute 1,3, Piccolo, Oboe 1, Oboe 2, English Horn, Clarinet 1, Clarinet 2, Bass Clarinet, Bassoon 1,2, Contrabassoon, Horn 1, Horn 2,4, Horn 3, Trumpet 1,2,3, Trombone 1,2, Bass Trombone/Tuba, Glockenspiel, and Vibraphone. The woodwinds and brass play melodic lines with various dynamics (p, mf, f) and articulations (accents, slurs). The percussion parts feature rhythmic patterns on the vibraphone and glockenspiel.

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

This section of the score covers measures 595 to 600 for the string ensemble. It includes parts for Violin I (1, 2, 3), Violin II (1, 2, 3), Viola, Violoncello, and Contrabass. The strings play a complex texture with many triplets and dynamic markings ranging from *pp* to *mf*. The texture is dense and rhythmic, with many notes beamed together.

600

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

600

This section of the score covers measures 600 to 603. It features a complex orchestral texture with woodwinds and strings. The woodwind parts include Flute 1 & 3, Piccolo, Oboe 1 & 2, Clarinet 1 & 2, Bass Clarinet, Bassoon 1 & 2, and Cor Anglais. The string section includes Horns 1, 2, 3, 4, Trumpets 1, 2, 3, Trombones 1, 2, and Tuba. Percussion includes Glockenspiel and Vibraphone. The piano part is also present. Dynamics range from *pp* to *f*. The score includes various musical notations such as slurs, accents, and dynamic markings.

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

600

This section of the score covers measures 604 to 607. It features a complex orchestral texture with strings and woodwinds. The string section includes Violin I 2, Violin II 2, Viola, Violoncello, and Contrabass. The woodwind section includes Flute 1 & 3, Piccolo, Oboe 1 & 2, Clarinet 1 & 2, Bass Clarinet, Bassoon 1 & 2, and Cor Anglais. Dynamics range from *pp* to *mf*. The score includes various musical notations such as slurs, accents, and dynamic markings.

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

This section of the score covers measures 604 to 607. It includes parts for Flute 1, Piccolo, Flute 3, Oboe 1 & 2, English Horn, Clarinet 1 & 2, Bass Clarinet, Bassoon 1 & 2, and Contrabassoon. The woodwinds play a melodic line with triplets and slurs, with dynamics ranging from *f* to *ff*. The strings are mostly silent in this section.

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

This section covers measures 604 to 607 for the brass instruments. Horns 1, 3 and 2, 4 play a melodic line with triplets and slurs, with dynamics ranging from *f* to *ff*. Trumpets, Trombones, and Tuba are silent.

Glock.
Vib.
Harp
Piano

This section covers measures 604 to 607 for the percussion and keyboard instruments. Glockenspiel and Vibraphone play rhythmic patterns with dynamics *f* and *p*. Harp and Piano play accompaniment with dynamics *p* and *f*.

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

This section covers measures 604 to 607 for the string instruments. Violins I, II, and Violas play a complex melodic line with triplets and slurs, with dynamics ranging from *pp* to *ff*. Cellos are silent.

608 $\frac{5}{2}$ (2 + 3)

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

608 $\frac{5}{2}$ (2 + 3)

Hn. 1.3
Hn. 2.4
Tpt. 1
Tpt. 2
Tpt. 3
Trb. 1
Trb. 2
B. Tbn.
Tuba

608 $\frac{5}{2}$ (2 + 3)

Glock.
Pc. 2
Pc. 3
Harp
Piano

608 $\frac{5}{2}$ (2 + 3)

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

613

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
Glock.
Pc. 2
Pc. 3
Harp
Piano
Cello
Cb.

613

Symphony No. 1, II. ...they dance their glories into shadow – page 78

619 4/2 **622**

Fl. 1 *ppp*

Picc. *ppp*

Fl. 3

Ob. 1 *ppp*

Ob. 2

E. H. *ppp*

Cl. 1

Cl. 2 *ppp*

B. Cl. *ppp*

Bn. 1 *ppp*

Bn. 2

Cbsn

Hn. 1

Hn. 2 *p*

Hn. 3 *p*

Hn. 4 *p*

Tpt. 1,2,3

Trb. 1 *p* *mf* *ppp*

Trb. 2 *p* *mf* *ppp*

B. Tbn. Tuba

622
Mar.

4/2

Mar. *mf*

Pc. 2 Triangle *p* *mp* *mf*

Pc. 3 Triangle *p* *mp* *mf*

Harp *mf*

Piano (mute string w/finger tip) *mf*

619 4/2 **622**

Vn. I 1 (on) sul tasto *p*

Vn. I 2 (on) sul tasto *p*

Vn. II 1 (on) sul tasto *p*

Vn. II 2 (on) sul tasto *p*

Va. 1 (on) sul tasto *p*

Va. 2 (on) sul tasto *p*

Vc.

Cb.

630

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

Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1.2.3
Trb. 1
2
B. Tbn.
Tuba

Mar.
Vib.
Harp
Piano

630

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

653 $\frac{4}{2}$

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 -

$\frac{4}{2}$

Hn. 1, 3 -

Hn. 2, 4 -

Tpt. 1 -

Tpt. 2 -

Tpt. 3 -

Trb. 1 -

Trb. 2 -

B. Tbn. Tuba -

$\frac{4}{2}$

Glock. [Glock.]

Vib. *mp*

Harp *p*

Piano *p*

653 $\frac{4}{2}$

Vn. I *div.* *unis.* *div.* *div.*

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

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

Vc. *div.* *unis.* *div.* *div.*

Cb. -

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, 2, 3

Trb. 1

Trb. 2

B. Tbn.

Glock.

Vib.

Harp

Piano

Vn. I

Vn. II

Va.

Vc.

663 (♩ = 66)
in 2

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

663 (♩ = 66)
in 2

Hn. 1.3
Hn. 2.4
Tpt. 1.2.3
Trb. 1.2
B. Tbn.

663 (♩ = 66)
in 2

Vib.
Harp
Piano

663 (♩ = 66)
in 2

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

672 $\frac{3}{2}$ $\text{♩} = 138$

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.

672 $\frac{3}{2}$ $\text{♩} = 138$

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*

672 $\text{♩} = 138$

brass

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

Vib.

Pc. 3 Triangle *mf*

Harp *f*

Piano *f*

672 $\frac{3}{2}$ $\text{♩} = 138$

Vn. I *pp* unis. pizz. *f*

Vn. II *pp* unis. pizz. *f*

Va. *pp* unis. pizz. *f*

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

Cb. *pp* pizz. *f*

682 688

Fl. 1 f

Picc. f

Fl. 3 p f

Ob. 1 mf

Ob. 2 mf

E. H.

Cl. 1 p

Cl. 2 p mp f

Bn. 1 mf

Bn. 2 mf

Hn. 1.3 mf

Hn. 2.4 mf

Tpt. 1 f

Tpt. 2 f

Trb. 1 f

Trb. 2 f

B. Tbn. f

Tuba f

Glock. 688

Pc. 2 Triangle p

Pc. 3 p

Harp p

Piano p

Vn. I 682 1 harmonic gliss. II arco mf p f

Vn. II 1 2 one stand non vib. arco p mf p f tutti

Va. 1 2 one stand non vib. arco p mf p f

Vc. one stand non vib. arco p mf p f

Cb. (pizz.) f

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

Trb. 1

Trb. 2

B. Tbn.

Tuba

Glock.

Pc. 2

Pc. 3

Harp

Piano

Vn. I

Vn. II

Va.

Vc.

Cb.

Fl. 1

Picc.

Fl. 3

Ob. 1

Ob. 2

E. H.

Cl. 1
cup mute
ff

Cl. 2

B. Cl.

Bn. 1

Bn. 2
mf

Cbsn.
mf

Tpt. 1
swing! w/vibe.; follow bass line
(orchestra stays in 3/2)
ff

Tpt. 2

Tpt. 3

Trb. 1

Trb. 2

B. Tbn.

Tuba
quasi pizz.
mf

Xyl.
hard rubber
f

Vib.
orchestra stays in 3/2; swing! w/tpt.; follow bass line
[Vib.] med. rubber
ff

Pc. 3
f

Harp
f

Piano
f

Vn. I
p

Vn. II
mf

Va.
mf

Vc.
f

1
f

2
f

non vib. sul tasto
div. a 3
ppp p

704

FL. 1
FL. 3
Ob. 1
Ob. 2
E. H.
Cl. 1
Cl. 2
B. Cl.
Bn. 1
Bn. 2
Cbsn.

704

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

704

Glock.
Vib.
Harp
Piano

704

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

712

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

712

Trb. 1
Trb. 2
B. Tbn.
Tuba

712

Mar.
Vib.
Harp
Piano

712

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

Fl. 1
Fl. 2
Fl. 3
Cl. 1
Cl. 2
B Cl.
Bn. 1
Bn. 2
Obsn.
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...

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

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

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

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

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

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

Musical score for Symphony No. 1, III. ...as filaments of memory spin... The score is divided into six systems, each corresponding to a different instrument group. Each system begins with a tempo and time signature change: from 3/4 (♩ = 52 lament) to 2/4 and 4/4, followed by a ritardando (rit.) and a new tempo of 740 (♩ = 48). The instruments are: Flute 1, Flute 2 & Piccolo, Flute 3, Oboe 2, English Horn, B♭ Clarinet 1 (solo), 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 (Tam. medium beaters), Percussion 2 (sm. Bass Drum, medium beaters), Percussion 3 (lg. Bass Drum, medium beaters), Harp, Piano, Violin I (senza sord.), Violin II (senza sord.), Viola (senza sord.), Cello (senza sord.), and Contrabass (senza sord.). The score includes various musical notations such as dynamics (p, pp, mp, mf, ff), articulation (accents), and phrasing (slurs).

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

746

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

763

759

ritard $\text{♩} = 52$

Fl. 1 *n*

Fl. 2 *n*

Fl. 3 *n*

Ob. 1 *n*

Ob. 2 *n*

Cl. 1 *n*

Cl. 2 *n*

B. Cl.

Bn. 1 *n*

Bn. 2 *n*

[Picc.] solo ("Padouana" - Schein) *mp dolce*

mp dolce

mf *espressivo* *mp < f > mp < mf* *pp*

solo *mp dolce*

pp *pp* *p* *n*

763

ritard $\text{♩} = 52$

Hn. 1.3

Hn. 2.4

Tpt. 1 *n*

Tpt. 2 *n*

Tpt. 3 *n*

Trb. 1.2 *n*

763

ritard $\text{♩} = 52$

Timp.

Mar. *ppp* simile ad lib.; irregular rhythm

Vib. *ppp* simile ad lib.; irregular rhythm

Pc. 3 Temple Bows *ppp* simile ad lib.; irregular rhythm

Harp *pp* simile ad lib.; irregular rhythm

Piano *ppp* simile ad lib.; irregular rhythms

S.C., Tri. beater scrape

Glock. *pp* *mp*

Bell Tree Tri. beater *mp* *p*

mp *ppp* *pp* *mp* *ppp* *mp* *ppp* *mp* *ppp*

763

759

ritard $\text{♩} = 52$

Vn. I 1 *ppp*

Vn. I 2 *ppp*

Vn. II 1 *ppp*

Vn. II 2 *ppp*

Va. 1 *n*

Va. 2 *n*

Vc. *pp* *ppp* *n*

Cb. *ppp* *n*

769

rit.....ten. ♩ = 52

poco accel.

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

Fl. 1: *pp*, *p*, *mp < mf*

Fl. 2: *pp*, *p*, *mp*

Fl. 3: *pp*, *p*, *mp*

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

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

B. Cl.: *p*, *mf*, *n*, *f*, *ppp*

Bn. 1: *mp dolce*, *mf*, *ten.*, *f*, *ppp*

Bn. 2: *f*, *ppp*

Cbsn.: *f*, *ppp*

769

rit.....ten. ♩ = 52

poco accel.

Hn. 1, Hn. 2.4, Hn. 3, Tuba

Hn. 1: *p*, *mf*, *n*

Hn. 2.4: *mf*, *ppp*

Hn. 3: *mp*, *p*, *mp*, *p*, *mp*

Tuba: *mf*, *ppp*

769

rit.....ten. ♩ = 52

poco accel.

Timp., Pc. 1, Vib., Chim., Harp, Piano

Timp.: *mp*, *pp*

Pc. 1: *pp*, *mf*, *pp < p*

Vib.: *p*, *mf*, *pp < p*

Chim.: *p*, *mf*, *pp < p > pp*

Harp: *mf*, *ff*, *mf*

Piano: *p*, *mf*, *pp*, *ten.*, *ppp*

769

rit.....ten. ♩ = 52

poco accel.

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

Vn. I 1: *ppp*, *p*, *pp*, *mf*, *pp*

Vn. I 2: *pp*, *n*, *pp*, *mf*, *pp*

Vn. I 3: *pp*, *n*, *pp*, *mf*, *pp*

Vn. II 1: *pp*, *n*, *pp*, *mf*, *pp*

Vn. II 2: *pp*, *n*, *pp*, *mf*, *pp*

Va.: *pp dolce*, *mp*, *ppp*

Vc.: *p*, *f*, *pp*

Cb.: *mf*, *ppp*

778 ♩ = 56 rit. a tempo accel. rit. a tempo

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

778 ♩ = 56 rit. a tempo accel. rit. a tempo

Hn. 1, Hn. 2,4, Hn. 3

778 ♩ = 56 rit. a tempo accel. rit. a tempo

Temp., Glock., Vib., Pc. 3

Harp, Piano

778 ♩ = 56 rit. a tempo accel. rit. a tempo

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

787 **789** *accel.* $\text{♩} = 58$

Fl. 1 *mp* *p* *mf* *f* *pp*

Fl. 2 *pp* *f* *pp* *p*

Fl. 3 *mf* *f*

Ob. 1 *mp* *f*

Ob. 2 *mp* *f* *pp*

E. H. *pp* *mp* *mf*

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

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

B. Cl. *pp*

Bn. 1 *p* *mp* *mf* *mf*

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

Hn. 1 *p* *mf*

Hn. 2,4

Hn. 3 *p* *mf*

Timp. *mf*

Glock. *p* *f* *pp*

Vib. *mf* *p* *f* *pp*

Pc. 3 *p* *mf*

Harp *mf* *p*

Piano *mf* *p* *f*

787 **789** *accel.* $\text{♩} = 58$

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

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

Va. *p* *mf*

Vc. *p* *mp* *mf*

Cb. *p* *mp* *mf*

gliss.

Mark Tree, shake

798

poco rit. ♩ = 56

793

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

798

poco rit. ♩ = 56

Hn. 1
Hn. 2.4
Hn. 3
Tpt. 1
Tpt. 2
Tpt. 3

798

poco rit. ♩ = 56

Timp.
Glock.
Vib.
Harp
Piano

798

poco rit. ♩ = 56

793

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

800 ♩ = 54

Fl. 1 *pp*

Fl. 2 *pp*

Fl. 3 *pp*

Ob. 1

Ob. 2

Cl. 1 *pp*

Cl. 2 *pp*

B. Cl.

Bn. 1 *pp* *mp*

Bn. 2 *mp*

♩ = 54

Hn. 1

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*

♩ = 54

Timp.

Glock.

Vib. *(Xxx)*

Harp *p*

Piano *(Xxx)* *p*

800 ♩ = 54

Vn. I 1 *p*

Vn. I 2 *p*

Vn. II 1 *p*

Vn. II 2 *p*

Va. *unis. sul tasto* *ppp* *pp* *ord.* *p*

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

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

Cb.

807 ritard $\frac{3}{4}$ molto rit. $\frac{4}{4}$ $\text{♩} = 54$ 812 $\frac{2}{4}$

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
Tpt. 2
Tpt. 3
Trb. 1 2
B. Tbn.
Tuba

Timp.
Pc. 1
Vib.
Harp
Piano
(Xco.)

807 ritard $\frac{3}{4}$ molto rit. $\frac{4}{4}$ $\text{♩} = 54$ 812 $\frac{2}{4}$

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

univ. ord. sul IV
sul tasto
div. sul tasto
pizz.
univ. ord.
arco

Tam. med. beater
lg. Sus. Cym., hard yarn

mf, pp, p, mp, f, ff, ritard, molto rit., univ. ord., sul IV, sul tasto, div., pizz., arco

816 818 **ten.** $\text{♩} = 112$ ($\text{♩} = 56$) **poco ritard**

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

$\text{♩} = 112$ ($\text{♩} = 56$) **ten.** **818** **poco ritard**

Hn. 1.3
Hn. 2.4
Trb. 1
Trb. 2
B.Tbn.
Tuba

$\text{♩} = 112$ ($\text{♩} = 56$) **ten.** **818** **poco ritard**

Timp.
Pc. 1
Pc. 2
Pc. 3

Harp
Piano

818 $\text{♩} = 112$ ($\text{♩} = 56$) **ten.** **poco ritard**

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

accelerando poco a poco

822 ♩ = 52

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

Detailed description: This system contains the musical notation for the woodwind and lower string sections. It includes staves for Flute 1, 2, and 3; Oboe 1 and 2; English Horn; Clarinet 1 and 2; Bass Clarinet; Bassoon 1 and 2; and Contrabassoon. The woodwinds play a complex, rhythmic pattern with dynamic markings of *f*, *ff*, *mf*, and *f*. The English Horn and Clarinets feature sixteenth-note passages with slurs and dynamic markings of *mf* and *f*. The Bass Clarinet, Bassoons, and Contrabassoon play sustained notes with dynamic markings of *mp*.

accelerando poco a poco

822 ♩ = 52

Hn. 1.3, Hn. 2.4, Trb. 1, Trb. 2, B. Tbn., Tuba.

Detailed description: This system contains the musical notation for the brass instruments. It includes staves for Horn 1.3, Horn 2.4, Trumpet 1, Trumpet 2, Trombone, and Tuba. The Horns play a melodic line with dynamic markings of *mf*. The Trumpets and Trombones play sustained notes with dynamic markings of *mp*. The Tuba plays a sustained note with a dynamic marking of *mp*.

accelerando poco a poco

822 ♩ = 52

Timp., Pc. 1, Pc. 2, Pc. 3, Harp, Piano.

Detailed description: This system contains the musical notation for the percussion and keyboard instruments. It includes staves for Timpani, Percussion 1, 2, and 3, Harp, and Piano. The Timpani and Percussion instruments play rhythmic patterns with dynamic markings of *mp* and *mf*. The Harp and Piano play sustained chords with dynamic markings of *mp*.

accelerando poco a poco

822 ♩ = 52

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

Detailed description: This system contains the musical notation for the string instruments. It includes staves for Violin I, Violin II, Viola, Violoncello, and Contrabass. The Violins play a melodic line with dynamic markings of *mf* and *mp*. The Viola, Violoncello, and Contrabass play sustained notes with dynamic markings of *mp*.

828 $\text{♩} = 60$

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

$\text{♩} = 60$

Hn. 1.3
Hn. 2.4
Trb. 1
Trb. 2
B. Tbn.
Tuba

$\text{♩} = 60$

Timp.
Pc. 1
Pc. 2
Pc. 3
Harp
Piano

828 $\text{♩} = 60$

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

832 ritenuato

♩ = 38 rit. ♩ = 56 $\frac{3}{4}$

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

832 ritenuato

♩ = 38 rit. ♩ = 56 $\frac{3}{4}$

Hn. 1.3, Hn. 2.4, Tpt. 1, Tpt. 2, Tpt. 3, Trb. 1, Trb. 2, B. Tbn., Tuba

832 ritenuato

♩ = 38 rit. ♩ = 56 $\frac{3}{4}$

Timp., Pc. 1, Pc. 2, Pc. 3, Harp, Piano

832 ritenuato

♩ = 38 rit. ♩ = 56 $\frac{3}{4}$

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

840 rit. 842 ♩ = 60

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

840 rit. 842 ♩ = 60

Hn. 1.3, Hn. 2.4, Tpt. 1, Tpt. 2, Tpt. 3, Trb. 1, Trb. 2, B. Tbn., Tuba

840 rit. 842 ♩ = 60

Timp., Pc. 1, Pc. 2, Chim., Harp, Piano

840 rit. 842 ♩ = 60

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

Fl. 1 *p*

Fl. 2 *p*

Fl. 3 *p*

Ob. 1 *pp*

Ob. 2 *pp*

E. H.

Cl. 1 *dim. poco a poco*

Cl. 2 *dim. poco a poco*

B. Cl.

Bn. 1 *dim. poco a poco*

Bn. 2 *dim. poco a poco*

Cbsn *mf*

ritard. poco a poco

Hn. 1.3 *mp*

Hn. 2.4 *mf*

Tpt. 1

Tpt. 2

Tpt. 3

Trb. 1 *mp*

Trb. 2 *mf*

B. Tbn. *mp*

Tuba *mp*

ritard. poco a poco

Timp. *mp*

Pe. 1

Vib. *mp*

Chim.

Harp *mf*

Piano *mf*

mute string w/finger tip

Vn. I *mf*

Vn. II *mf*

Va. *dim. poco a poco*

Vc. *dim. poco a poco*

Cb. *dim. poco a poco*

850 ♩ = 42

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

E. H.

Cl. 1

Cl. 2

B. Cl.

Bn. 1

Bn. 2

Cbsn.

850 ♩ = 42

Hn. 1.3

Hn. 2.4

Tpt. 1

Tpt. 2

Tpt. 3

Trb. 1

Trb. 2

B. Tbn.

Tuba

dim. poco a poco al niente

850 ♩ = 42

Timp.

Pc. 1

Vib.

Chim.

Harp

Piano

Glock. solo

8va

850 ♩ = 42

Vn. I

Vn. II

Va.

Vc.

Cb.

div.