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Symphony No. 1 for Double Wind Orchestra

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SYMPHONY NO. 1
FOR DOUBLE WIND ORCHESTRA

by
Amanda McCullough

A THESIS

Presented to the Faculty of
The Graduate College at the University of Nebraska

In Partial Fulfillment of Requirements

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Major: Music

Under the Supervision of Professor Eric Richards

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SYMPHONY NO. 1 FOR DOUBLE WIND ORCHESTRA

Amanda McCullough, M.M.

University of Nebraska, 2013

Adviser: Eric Richards

This piece represents the splitting of the mind as well as the irrational and often violent thoughts that compete against each other in order to blur the line between the real and the imaginary. The piece culminates in the third movement into a sort of psychotic break and ends in the disquieting limbo between life and death represented by the solo piano.

This symphony also explores the sonic possibilities of creating a stereo effect by splitting the wind ensemble into two separate ensembles. This includes the resolution of dissonances on one side by the opposite side, the continuation of melodic ideas moving freely from side to side, and each side playing within tonality, but combining together to create dissonant bitonality.

The middle ensemble, which includes piano, bass, contrabassoon, and all the percussion but the two timpani, acts as a sort of glue that holds the two separate wind ensembles together and ultimately creates the illusion of one large ensemble that is split into two, like a psyche being fractured. The piano further represents pain and self destruction by the large, brutal cluster chords that are played by hitting the keys with full force with both forearms over and over again throughout the Symphony.

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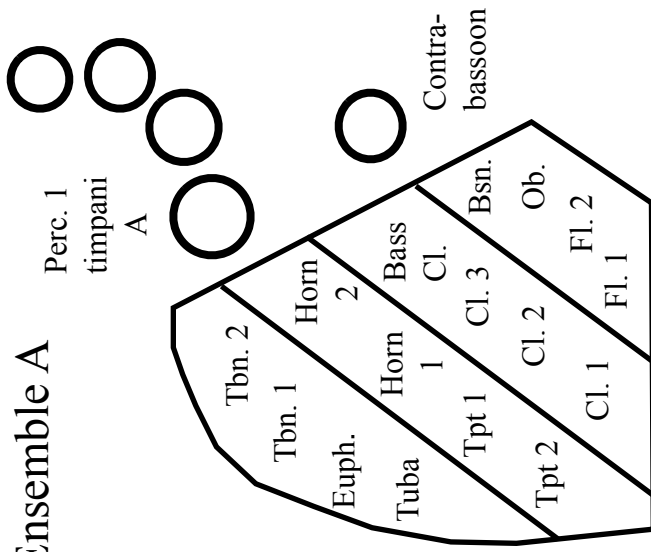
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Stage Set-Up

Ensemble A

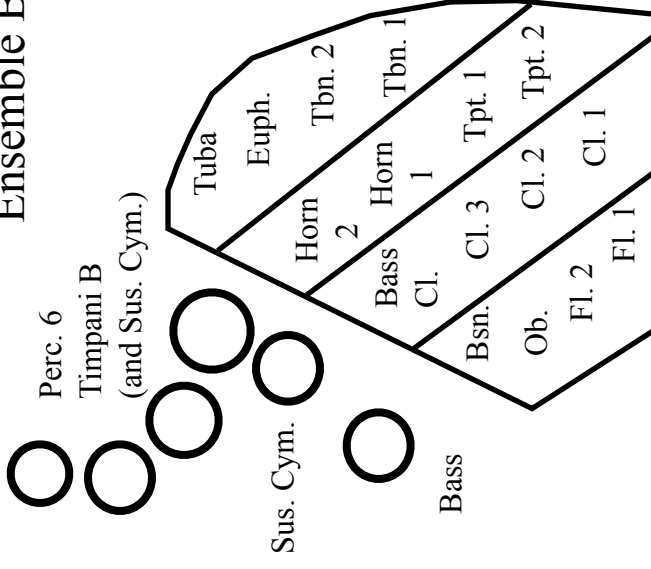


Ensemble C

Perc. 2 - Glockenspiel, Bass Drum
Perc. 3 - Vibraphone, Snare Drum, Bass Drum
Perc. 4 - Marimba
Perc 5 - Bass Drum, Snare Drum, Tam-Tam, Suspended Cymbal, Mark Tree, Xylophone



Ensemble B



The Stereo Effect

The main concept of this piece is the splitting of the wind ensemble into essentially two autonomous wind ensembles, one on the far left of the performance area and the other on the far right (see “Stage Set-up” above). The middle section is considered to be a non-autonomous ensemble and is “neutral” to the stereo effect that is created by ensemble A and ensemble B.

The way the stereo effect is written into the parts is generally by beginning a phrase or idea in one ensemble and ending it in another. This effect is produced smoothly by elision. Care must be taken to ensure that the point of the elision (where both ensembles are playing the same material) doesn't suddenly get louder and that the music naturally and organically flows between Ensemble A and B. Another way that this effect is used is a suspension in one ensemble with the resolution in the other. There are no elisions in these cases.

In general, players must be aware and sensitive to the material being played by their counterparts in the other ensemble as the nature of their interaction changes throughout the course of the piece, ranging from playing in unison, playing as a consort, passing phrases between the two sections, and separate parts whose aggregate creates the overall effect the audience hears.

Also note that while both ensembles A and B are generally autonomous and each have their own principal players, overall, ensemble A is the “principal” ensemble, so the principal of the section is recommended to be the principal of the A ensemble while another strong player is recommended to be principal of the B ensemble. Another important item to note is when the

ensembles split into two pitch centers, that ensemble A's pitch center is generally C# and ensemble B's pitch center is C. Otherwise, the two ensembles generally share pitch centers.

Enharmonic Spellings and Effects

Also note that some notes are spelled differently in the score and the parts for ease of reading for the conductor and players. Furthermore, in several places in the symphony the figures are more of an “effect” that is supporting the piano part and players shouldn't feel obligated to necessarily play them with precision. Examples of this are: the sixteenth note arpeggios in movement I (mm. 187-188) and in movement III (mm. 234-237, mm. 210-223), and the eighth note part in the glockenspiel in movement I (mm. 60-67).

Instrumentation:

Ensemble A:

2 Flutes (double on Piccolo)
Oboe (English Horn)
Bassoon
3 Bb Clarinets
Bass Clarinet
2 Bb Trumpets
2 Horns in F
2 Trombones
Euphonium
Tuba
Timpani

Ensemble B:

2 Flutes (double on Piccolo)
Oboe (English Horn)
Bassoon
3 Bb Clarinets
Bass Clarinet
2 Bb Trumpets
2 Horns in F
2 Trombones
Euphonium
Tuba
Timpani

Ensemble C:

Piano
Bass
Contrabassoon
Glockenspiel
Xylophone
Vibraphone
Marimba
Snare Drum
Bass Drum
Suspended Cymbal
Mark Tree
Tam-Tam

Duration: 31:10

Mvt I: 10:45

Mvt II: 9:05

Mvt III: 11:20

2

[illegible]

34 accel.

35 ♩ = 64

I

Fl. 1 A
Fl. 2 A
Ob. A
Bsn. A
B♭ Cl. 1 A
B♭ Cl. 2 A
B♭ Cl. 3 A
B. Cl. A
Tpt. 1 & 2 A
Hn. 1 & 2 A
Tbn. 1 & 2 A
Euph. A
Tuba A
Timp. A
Gk.
Vib.
Mdb.
Pno.
C. Bn.
D.B.
Perz.
Timp. B
Fl. 1 B
Fl. 2 B
Ob. B
Bsn. B
B♭ Cl. 1 B
B♭ Cl. 2 B
B♭ Cl. 3 B
B. Cl. B
Tpt. 1 & 2 B
Hn. 1 & 2 B
Tbn. 1 & 2 B
Euph. B
Tuba B

42

I

48

Build in Intensity & Broaden

6

♩ = 50

musical score for orchestra and woodwinds, starting at measure 42. The score is divided into two systems, each containing multiple staves for different instruments. The tempo is marked $\text{♩} = 50$. The score includes dynamic markings such as *mp*, *p*, *mf*, and *ff*, and articulation markings like *pesante, cantabile* and *leggero*. The score is marked with a large 'I' at the top, indicating the start of a new section. The woodwind section includes Flutes (Fl. 1 A, Fl. 2 A), Oboes (Ob. A, Ob. B), Bassoons (Bsn. A, Bsn. B), Baritone Clarinets (Bb-Cl. 1 A, Bb-Cl. 2 A, Bb-Cl. 3 A, Bb-Cl. 3 B), Bass Clarinet (B. Cl. A, B. Cl. B), Trumpets (Tpt. 1 & 2 A, Tpt. 1 & 2 B), Horns (Hrn. 1 & 2 A, Hrn. 1 & 2 B), Trombones (Tbn. 1 & 2 A, Tbn. 1 & 2 B), Euphonium (Euph. A, Euph. B), and Tuba (Tuba A, Tuba B). The string section includes Violins (Gib., Vln.), Violas (Vib.), Cellos (C. Ba.), Double Basses (D. Ba.), and Percussion (Perc.). The score is marked with a large 'I' at the top, indicating the start of a new section. The woodwind section includes Flutes (Fl. 1 A, Fl. 2 A), Oboes (Ob. A, Ob. B), Bassoons (Bsn. A, Bsn. B), Baritone Clarinets (Bb-Cl. 1 A, Bb-Cl. 2 A, Bb-Cl. 3 A, Bb-Cl. 3 B), Bass Clarinet (B. Cl. A, B. Cl. B), Trumpets (Tpt. 1 & 2 A, Tpt. 1 & 2 B), Horns (Hrn. 1 & 2 A, Hrn. 1 & 2 B), Trombones (Tbn. 1 & 2 A, Tbn. 1 & 2 B), Euphonium (Euph. A, Euph. B), and Tuba (Tuba A, Tuba B). The string section includes Violins (Gib., Vln.), Violas (Vib.), Cellos (C. Ba.), Double Basses (D. Ba.), and Percussion (Perc.).

60

Fl. 1 A
Fl. 2 A
Ob. A
Bsn. A
Bb-Cl. 1 A
Bb-Cl. 2 A
Bb-Cl. 3 A
B. Cl. A
Tpt. 1 & 2 A
Hn. 1 & 2 A
Tbn. 1 & 2 A
Euph. A
Tuba A
Timp. A
Glk.
Vib.
Mdb.
Pno
C. Bn.
D. B.
Perc.
Timp. B
Fl. 1 B
Fl. 2 B
Ob. B
Bsn. B
Bb-Cl. 1 B
Bb-Cl. 2 B
Bb-Cl. 3 B
B. Cl. B
Tpt. 1 & 2 B
Hn. 1 & 2 B
Tbn. 1 & 2 B
Euph. B
Tuba B

[illegible]

74

Fl. 1 A *mf*

Fl. 2 A

Ob. A *leggiere, cantabile* *mf*

Bsn. A *mf* *leggiere, cantabile*

B♭-Cl. 1 A *mf* *leggiere, cantabile*

B♭-Cl. 2 A

B♭-Cl. 3 A

B. Cl. A *leggiere, cantabile*

Tpt. 1 & 2 A *ff*

Hrn. 1 & 2 A *f*

Thn. 1 & 2 A *leggiere, cantabile* *mf* *leggiere, cantabile*

Euph. A *mf* *leggiere, cantabile*

Tuba A *mf* *leggiere, cantabile*

Timp. A *p*

Glk. *f*

Vib. *pp* *f* *pp*

Mdb. *f* *pp* *f*

Pno. *mf* *leggiere, cantabile*

C. Bn. *mf* *arco* *leggiere, cantabile*

D.B. *mf*

Perc.

Timp. B *p* *leggiere, cantabile* *mf*

Fl. 1 B *mf* *leggiere, cantabile*

Fl. 2 B *mf* *leggiere, cantabile*

Ob. B *leggiere, cantabile* *mf* *leggiere, cantabile*

Bsn. B *mf* *mf*

B♭-Cl. 1 B *leggiere, cantabile* *mf*

B♭-Cl. 2 B *leggiere, cantabile* *mf*

B♭-Cl. 3 B *leggiere, cantabile* *mf*

B. Cl. B *mf*

Tpt. 1 & 2 B *ff* *pp* *f*

Hrn. 1 & 2 B *pp*

Thn. 1 & 2 B *pp* *f*

Euph. B

Tuba B

80

neggero, cantabile

84 Disoriented

Fl. 1 A

Fl. 2 A

Ob. A

Bsn. A

B♭ Cl. 1 A

B♭ Cl. 2 A

B♭ Cl. 3 A

B. Cl. A

Tpt. 1 & 2 A

Hrn. 1 & 2 A

Tbn. 1 & 2 A

Euph. A

Tuba A

Temp. A

Gk.

Vib.

Mdb.

Pno.

C. Bsn.

D. B.

Perc.

Temp. B

Fl. 1 B

Fl. 2 B

Ob. B

Bsn. B

B♭ Cl. 1 B

B♭ Cl. 2 B

B♭ Cl. 3 B

B. Cl. B

Tpt. 1 & 2 B

Hrn. 1 & 2 B

Tbn. 1 & 2 B

Euph. B

Tuba B

I

12

115 Harsh and
(*a tempo*)

[illegible]

132 Triumphant, yet bitter
leggero, cantabile

129

Fl. I A *leggero, cantabile* *f*

Fl. 2 A *leggero, cantabile* *f*

Ob. A *pesante, cantabile* *mp* *mf* *leggero, cantabile* *p* *f*

Bsn. A *leggero, cantabile* *mp* *f*

Bb. Cl. 1 A *pesante, cantabile* *mp* *leggero, cantabile* *mp* *f*

Bb. Cl. 2 A *pesante, cantabile* *mp* *leggero, cantabile* *mp* *f*

Bb. Cl. 3 A *pesante, cantabile* *mp* *leggero, cantabile* *mp* *f*

B. Cl. A *pesante, cantabile* *mp* *leggero, cantabile* *mp* *f*

Tpt. I & 2 A *leggero* *mf* *f* *mf* *leggero* *mf* *f* *mf* *leggero* *mf* *f*

Hr. I & 2 A *leggero* *mf* *f* *mf* *leggero* *mf* *f* *mf* *leggero* *mf* *f*

Trbn. I & 2 A *leggero* *mf* *f* *mf* *leggero* *mf* *f* *mf* *leggero* *mf* *f*

Euph. A *leggero* *mf* *f* *mf* *leggero* *mf* *f* *mf* *leggero* *mf* *f*

Tuba A *leggero* *mf* *f* *mf* *leggero* *mf* *f* *mf* *leggero* *mf* *f*

Timp. A *leggero* *mf* *f* *mf* *leggero* *mf* *f* *mf* *leggero* *mf* *f*

Glk. *leggero, cantabile* *mf* *f* *mf* *leggero, cantabile* *mf* *f* *mf* *leggero, cantabile* *mf* *f*

Vib. *leggero, cantabile* *mf* *f* *mf* *leggero, cantabile* *mf* *f* *mf* *leggero, cantabile* *mf* *f*

Mdb. *leggero, cantabile* *mf* *f* *mf* *leggero, cantabile* *mf* *f* *mf* *leggero, cantabile* *mf* *f*

Pno. *leggero, cantabile* *mf* *f* *mf* *leggero, cantabile* *mf* *f* *mf* *leggero, cantabile* *mf* *f*

C. Bn. *leggero, cantabile* *mf* *f* *mf* *leggero, cantabile* *mf* *f* *mf* *leggero, cantabile* *mf* *f*

D. B. *leggero, cantabile* *mf* *f* *mf* *leggero, cantabile* *mf* *f* *mf* *leggero, cantabile* *mf* *f*

Perc. *leggero, cantabile* *mf* *f* *mf* *leggero, cantabile* *mf* *f* *mf* *leggero, cantabile* *mf* *f*

Timp. B *leggero, cantabile* *mf* *f* *mf* *leggero, cantabile* *mf* *f* *mf* *leggero, cantabile* *mf* *f*

Fl. I B *leggero, cantabile* *mp* *f* *mf* *leggero, cantabile* *mp* *f* *mf* *leggero, cantabile* *mp* *f*

Fl. 2 B *leggero, cantabile* *mp* *f* *mf* *leggero, cantabile* *mp* *f* *mf* *leggero, cantabile* *mp* *f*

Ob. B *leggero, cantabile* *mp* *f* *mf* *leggero, cantabile* *mp* *f* *mf* *leggero, cantabile* *mp* *f*

Bsn. B *leggero, cantabile* *mp* *f* *mf* *leggero, cantabile* *mp* *f* *mf* *leggero, cantabile* *mp* *f*

Bb. Cl. 1 B *leggero, cantabile* *mp* *f* *mf* *leggero, cantabile* *mp* *f* *mf* *leggero, cantabile* *mp* *f*

Bb. Cl. 2 B *leggero, cantabile* *mp* *f* *mf* *leggero, cantabile* *mp* *f* *mf* *leggero, cantabile* *mp* *f*

Bb. Cl. 3 B *leggero, cantabile* *mp* *f* *mf* *leggero, cantabile* *mp* *f* *mf* *leggero, cantabile* *mp* *f*

B. Cl. B *leggero, cantabile* *mp* *f* *mf* *leggero, cantabile* *mp* *f* *mf* *leggero, cantabile* *mp* *f*

Tpt. I & 2 B *leggero* *mf* *f* *mf* *leggero* *mf* *f* *mf* *leggero* *mf* *f*

Hr. I & 2 B *leggero* *mf* *f* *mf* *leggero* *mf* *f* *mf* *leggero* *mf* *f*

Trbn. I & 2 B *leggero* *mf* *f* *mf* *leggero* *mf* *f* *mf* *leggero* *mf* *f*

Euph. B *leggero* *mf* *f* *mf* *leggero* *mf* *f* *mf* *leggero* *mf* *f*

Tuba B *leggero* *mf* *f* *mf* *leggero* *mf* *f* *mf* *leggero* *mf* *f*

134

Fl. 1 A *mp* *pesante, cantabile* *mf*

Fl. 2 A *mp* *pesante, cantabile* *mf*

Ob. A *mp* *pesante, cantabile* *mf*

Bsn. A *mp* *pesante, cantabile* *mf*

B♭-Cl. 1 A *mp* *pesante, cantabile* *mf*

B♭-Cl. 2 A *mp*

B♭-Cl. 3 A *mp*

B. Cl. A *mp* *pesante, cantabile* *mf*

Tpt. 1 & 2 A *mp*

Hr. 1 & 2 A *mp* *pesante, cantabile* *mf*

Tho. 1 & 2 A *mp* *leggero* *mf*

Euph. A *mp* *pesante, cantabile* *mf*

Tuba A *mp* *leggero* *mf*

Timp. A *mp*

Gtr. *mp* *p* *mf* *(pesante, cantabile)* *mf*

Vib. *mp* *p* *mf* *No pedal* *leggero* *Use flad* *pesante, cantabile* *mf*

Mch. *mp* *mf*

Pno. *mp* *p*

C. Bn. *mp*

D. Bn. *mp*

Perc. *mp*

Timp. B *mp* *pesante, cantabile* *mf*

Fl. 1 B *mp* *pesante, cantabile* *mf*

Fl. 2 B *mp* *pesante, cantabile* *mf*

Ob. B *mp*

Bsn. B *mp*

B♭-Cl. 1 B *mp*

B♭-Cl. 2 B *mp*

B♭-Cl. 3 B *mp*

B. Cl. B *mp*

Tpt. 1 & 2 B *mp* *pesante, cantabile* *mf*

Hr. 1 & 2 B *mp* *leggero* *mf*

Tho. 1 & 2 B *mp* *pesante, cantabile* *mf*

Euph. B *mp* *pesante, cantabile* *mf*

Tuba B *mp* *leggero* *mf*

rit

18

I

159 *rubato*

165 **With Renewed Aggression** ♩ = 160

Fl. 1 A
Fl. 2 A
Ob. A
Bsn. A
B♭ Cl. 1 A
B♭ Cl. 2 A
B♭ Cl. 3 A
B. Cl. A
Tpt. 1 & 2 A
Hrn. 1 & 2 A
Thn. 1 & 2 A
Euph. A
Tuba A
Timp. A
Glk.
Vib.
Mdb.
Pno.
C. Bn.
D.B.
Perc.
Timp. B
Fl. 1 B
Fl. 2 B
Ob. B
Bsn. B
B♭ Cl. 1 B
B♭ Cl. 2 B
B♭ Cl. 3 B
B. Cl. B
Tpt. 1 & 2 B
Hrn. 1 & 2 B
Thn. 1 & 2 B
Euph. B
Tuba B

*1. solo
dolce, pianabile*
mp
pp
leggero
f
f
p
p
p
f
mf
f
no Ped.
mp

22

187

Fl. 1 A *p* *pesante* *subito p*

Fl. 2 A *p* *pesante* *subito p*

Ob. A *p* *pesante* *subito p*

Bsn. A *p* *pesante* *subito p*

B♭ Cl. 1 A *p* *pesante* *subito p*

B♭ Cl. 2 A *p* *pesante* *subito p*

B♭ Cl. 3 A *p* *pesante* *subito p*

B. Cl. A *p* *pesante* *subito p*

Tpt. 1 & 2 A *p* *pesante* *subito p*

Hrn. 1 & 2 A *p* *pesante* *subito p*

Tbn. 1 & 2 A *p* *pesante* *subito p*

Euph. A *p* *pesante* *subito p*

Tuba A *p* *pesante* *subito p*

Timp. A *p* *pesante* *subito p*

GR. *f* *Use pedal (omit otherwise indicated)* *subito p* *violently*

Vib. *f* *subito p* *violently*

Mrb. *f* *subito p* *violently*

Pno. *f* *subito p* *violently* *as many keys as possible with forearms* *simile*

C. Bn. *p* *pesante* *subito p*

D.B. *p* *pesante* *subito p*

Peru. *f* *subito p*

Timp. B *p* *pesante* *subito p*

Fl. 1 B *p* *pesante* *subito p*

Fl. 2 B *p* *pesante* *subito p*

Ob. B *p* *pesante* *subito p*

Bsn. B *p* *pesante* *subito p*

B♭ Cl. 1 B *p* *pesante* *subito p*

B♭ Cl. 2 B *p* *pesante* *subito p*

B♭ Cl. 3 B *p* *pesante* *subito p*

B. Cl. B *p* *pesante* *subito p*

Tpt. 1 & 2 B *p* *pesante* *subito p*

Hrn. 1 & 2 B *p* *pesante* *subito p*

Tbn. 1 & 2 B *p* *pesante* *subito p*

Euph. B *p* *pesante* *subito p*

Tuba B *p* *pesante* *subito p*

24

193

Fl. 1 A

Fl. 2 A

Ob. A

Bbn. A

B♭ Cl. 1 A

B♭ Cl. 2 A

B♭ Cl. 3 A

B. Cl. A

Trpt. 1 & 2 A

Hrn. 1 & 2 A

Tbn. 1 & 2 A

Euph. A

Tuba A

Timp. A

Glk.

Vib.

Mb.

Pno.

C. Bn.

D. B.

Perc.

Timp. B

Fl. 1 B

Fl. 2 B

Ob. B

Bbn. B

B♭ Cl. 1 B

B♭ Cl. 2 B

B♭ Cl. 3 B

B. Cl. B

Trpt. 1 & 2 B

Hrn. 1 & 2 B

Tbn. 1 & 2 B

Euph. B

Tuba B

196

No pedal (until otherwise indicated)

to snare drum

snare drum

The image shows a page of a musical score, likely for a symphony, featuring multiple staves for various instruments. The score is written in a standard musical notation with a key signature of one flat (B-flat) and a time signature of 4/4. The instruments listed on the left include Flute 1 & 2, Oboe, Bassoon, Clarinet 1 & 2, Bass Clarinet, Bassoon, Horn 1 & 2, Trumpet 1 & 2, Trombone 1 & 2, Euphonium, Tuba, Timpani, Glockenspiel, Vibraphone, Mellophone, Piano, Cymbals, and Percussion. The score includes dynamic markings such as *accel.*, *p*, *f*, and *subito p*. A rehearsal mark '1' is present at the top right. The page number '25' is visible in the top right corner.

206

Fl. 1 A

Fl. 2 A

Ob. A

Bsn. A

Bb-Cl. 1 A

Bb-Cl. 2 A

Bb-Cl. 3 A

B. Cl. A

Tpt. 1 & 2 A

Hr. 1 & 2 A

Tru. 1 & 2 A

Euph. A

Tuba A

Timp. A

Gtr.

Vib.

Mdb.

Pno.

C. Bn.

D. Bn.

Perc.

Timp. B

Fl. 1 B

Fl. 2 B

Ob. B

Bsn. B

Bb-Cl. 1 B

Bb-Cl. 2 B

Bb-Cl. 3 B

B. Cl. B

Tpt. 1 & 2 B

Hr. 1 & 2 B

Tru. 1 & 2 B

Euph. B

Tuba B

Contrabassoon (play over if possible)

No pedal

Ped.

to Bass Drum

Bass Drum

With Bitterness ♩ = 60
Stagger breathe throughout.

II

13

27

Flute 1 A

Flute 2 A

Oboe A

Bassoon A

Clarinet in B♭ 1 A

Clarinet in B♭ 2 A

Clarinet in B♭ 3 A

Bass Clarinet A

Trumpet in B♭ 1 & 2 A

Horn in F 1 & 2 A

Trombone 1 & 2 A

Euphonium A

Tuba A

Timpani A

Piano

Contrabassoon

Double Bass

Timpani B

Flute 1 B

Flute 2 B

Oboe B

Bassoon B

Clarinet in B♭ 1 B

Clarinet in B♭ 2 B

Clarinet in B♭ 3 B

Bass Clarinet B

Trumpet in B♭ 1 & 2 B

Horn in F 1 & 2 B

Trombone 1 & 2 B

Euphonium B

Tuba B

mp

[illegible]

33 ♩ = 72

II

rall. 45 ♩ = 88

To Piccolo

29

Fl. 1 A

Fl. 2 A

Ob. A

Bsn. A

B♭ Cl. 1 A

B♭ Cl. 2 A

B♭ Cl. 3 A

B. Cl. A

Tpt. 1 & 2 A

Hn. 1 & 2 A

Tbn. 1 & 2 A

Euph. A

Tuba A

Timp. A

Pno.

C. Bn.

D. B.

Timp. B

Fl. 1 B

Fl. 2 B

Ob. B

Bsn. B

B♭ Cl. 1 B

B♭ Cl. 2 B

B♭ Cl. 3 B

B. Cl. B

Tpt. 1 & 2 B

Hn. 1 & 2 B

Tbn. 1 & 2 B

Euph. B

Tuba B

51

55

II

Piccolo

Fl. 1 A

Fl. 2 A

Ob. A

Bsn. A

Bb. Cl. 1 A

Bb. Cl. 2 A

Bb. Cl. 3 A

B. Cl. A

Tpt. 1 & 2 A

Hn. 1 & 2 A

Tbn. 1 & 2 A

Euph. A

Tuba A

Temp. A

Pno.

C. Bn.

D. B.

Temp. B

Fl. 1 B

Fl. 2 B

Ob. B

Bsn. B

Bb. Cl. 1 B

Bb. Cl. 2 B

Bb. Cl. 3 B

B. Cl. B

Tpt. 1 & 2 B

Hn. 1 & 2 B

Tbn. 1 & 2 B

Euph. B

Tuba B

mp

mf

f

p

cresc.

decresc.

ord. Ped.

No Ped.

Ped.

To Piccolo

Piccolo

65 With Brightness

molto rall.

II

73 Twisted
(a tempo)

31

Fl. 1 A *mf*

Fl. 2 A

Ob. A

Bsn. A

B♭ Cl. 1 A *mf*

B♭ Cl. 2 A

B♭ Cl. 3 A

B. Cl. A

Tpt. 1 & 2 A *mf*

Hr. 1 & 2 A *f* *to the fore*

Tbn. 1 & 2 A *mf*

Euph. A

Tuba A

Timp. A *mf* *solo to the fore*

Pno. *out. Ped.* 1 2 3 4 5 *mf* 6 7 *f*

C. Bn. *mf* *No Ped.*

D.B. *mf* *Ped. ---*

Timp. B *p*

Fl. 1 B

Fl. 2 B

Ob. B

Bsn. B

B♭ Cl. 1 B *f*

B♭ Cl. 2 B

B♭ Cl. 3 B

B. Cl. B *mf*

Tpt. 1 & 2 B *mf*

Hr. 1 & 2 B *f* *to the fore*

Tbn. 1 & 2 B *mf*

Euph. B

Tuba B *mf*

93 With Brightness

II

*molto rall.*101 Triumphantly
(a tempo)

33

FL 1 A *mf* *f*

FL 2 A *mf* *subito p* *f*

Ob. A *mf* *subito p* *f*

Bsn. A *mf* *subito p* *f*

B♭-Cl. 1 A *mf* *subito p* *f*

B♭-Cl. 2 A *mf* *subito p* *f*

B♭-Cl. 3 A *mf* *subito p* *f*

B. Cl. A *mf* *subito p* *f*

Tpt. 1 & 2 A *mf* *f* *subito p* *f*

Hrn. 1 & 2 A *mf* *f* *subito p* *f*

Tbn. 1 & 2 A *mf* *f* *subito p* *f*

Euph. A *mf* *f* *subito p* *f*

Tuba A *mf* *f* *subito p* *f*

Temp. A *mf* *f* *subito p* *f*

Pno. *p* 1 2 3 4 5 6 7 *ord. Ped.*

C. Bn. *p* *arco* *f*

D.B. *p* *subito to the fore* *f*

Temp. B *p* *subito to the fore* *f*

FL 1 B *mf* *subito p* *f*

FL 2 B *mf* *subito p* *f*

Ob. B *mf* *subito p* *f*

Bsn. B *mf* *subito p* *f*

B♭-Cl. 1 B *mf* *subito p* *f*

B♭-Cl. 2 B *mf* *subito p* *f*

B♭-Cl. 3 B *mf* *subito p* *f*

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

Tpt. 1 & 2 B *mf* *f* *subito p* *f*

Hrn. 1 & 2 B *mf* *f* *subito p* *f*

Tbn. 1 & 2 B *mf* *f* *subito p* *f*

Euph. B *mf* *f* *subito p* *f*

Tuba B *mf* *f* *subito p* *f*

105 110 115 With Bitterness $\text{♩} = 72$ 34

To Flute II

Fl. 1 A
Fl. 2 A
Ob. A
Bsn. A
B♭ Cl. 1 A
B♭ Cl. 2 A
B♭ Cl. 3 A
B. Cl. A
Tpt. 1 & 2 A
Hn. 1 & 2 A
Tbn. 1 & 2 A
Euph. A
Tuba A
Timp. A
Pno.
C. Bn.
D.B.
Timp. B
Fl. 1 B
Fl. 2 B
Ob. B
Bsn. B
B♭ Cl. 1 B
B♭ Cl. 2 B
B♭ Cl. 3 B
B. Cl. B
Tpt. 1 & 2 B
Hn. 1 & 2 B
Tbn. 1 & 2 B
Euph. B
Tuba B

II

35

124

Flute

Fl. 1 A

Fl. 2 A

Ob. A

Bsn. A

B♭ Cl. 1 A

B♭ Cl. 2 A

B♭ Cl. 3 A

B. Cl. A

Tpt. 1 & 2 A

Hn. 1 & 2 A

Tbn. 1 & 2 A

Euph. A

Tuba A

Timp. A

Pno.

C. Bn.

D. B.

Timp. B

Fl. 1 B

Fl. 2 B

Ob. B

Bsn. B

B♭ Cl. 1 B

B♭ Cl. 2 B

B♭ Cl. 3 B

B. Cl. B

Tpt. 1 & 2 B

Hn. 1 & 2 B

Tbn. 1 & 2 B

Euph. B

Tuba B

138 **140** ♩ = 56

II *rit.* **146** Serene and Calm

Dying Away 36

Fl. 1 A

Fl. 2 A

Ob. A

Bsn. A

Bb. Cl. 1 A

Bb. Cl. 2 A

Bb. Cl. 3 A

B. Cl. A

Tpt. 1 & 2 A

Hn. 1 & 2 A

Tbn. 1 & 2 A

Euph. A

Tuba A

Timp. A

Pno.

C. Bn.

D.B.

Timp. B

Fl. 1 B

Fl. 2 B

Ob. B

Bsn. B

Bb. Cl. 1 B

Bb. Cl. 2 B

Bb. Cl. 3 B

B. Cl. B

Tpt. 1 & 2 B

Hn. 1 & 2 B

Tbn. 1 & 2 B

Euph. B

Tuba B

With Vehement Rage ♩ = 180
Piccolo

III

37

A

C

B

Flute 1 A *ff*

Flute 2 A *ff*

Oboe A *ff*

Bassoon A *ff*

Clarinet in Bb 1 A *ff*

Clarinet in Bb 2 A *ff*

Clarinet in Bb 3 A *ff*

Bass Clarinet A *ff*

Trumpet in Bb 1 & 2 A *ff*

Horn in F 1 & 2 A *ff*

Trombone 1 & 2 A *ff*

Euphonium A *ff*

Tuba A *ff*

Timpani A *ff*

Glockenspiel

Xylophone

Vibraphone

Marimba

Piano *ff*

Contrabassoon *ff*

Double Bass *ff*

Timpani B *ff*

Piccolo *ff*

Flute 1 B *ff*

Flute 2 B *ff*

Oboe B *ff*

Bassoon B *ff*

Clarinet in Bb 1 B *ff*

Clarinet in Bb 2 B *ff*

Clarinet in Bb 3 B *ff*

Bass Clarinet B *ff*

Trumpet in Bb 1 & 2 B *ff*

Horn in F 1 & 2 B *ff*

Trombone 1 & 2 B *ff*

Euphonium B *ff*

Tuba B *ff*

III

38

13

Fl. 1 & 2

Oboe

Bassoon

Clarinet 1 & 2

Clarinet 3 & 4

Saxophone

Trumpet 1 & 2

Trombone 1 & 2

Euphonium

Tuba

Timpani

Percussion

Chorus

1

2

3

4

5

6

7

8

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11

12

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436

437

438

4

21

Fl. 1 A *fp* *f*

Fl. 2 A *fp* *f*

Ob. A *fp* *f*

Bsn. A *fp* *f*

B♭ Cl. 1 A *fp* *f*

B♭ Cl. 2 A *fp* *f*

B♭ Cl. 3 A *fp* *f*

B. Cl. A *fp* *f*

Tpt. 1 & 2 A

Hrn. 1 & 2 A

Trbn. 1 & 2 A

Euph. A

Tuba A

Timp. A

Gk.

Xyl.

Vib.

Mch.

Pno.

C. Bn.

D. B.

Timp. B

Fl. 1 B *mf* *f*

Fl. 2 B *mf* *f*

Ob. B *mf* *f*

Bsn. B *mf* *f*

B♭ Cl. 1 B *mf* *f*

B♭ Cl. 2 B *mf* *f*

B♭ Cl. 3 B *mf* *f*

B. Cl. B *mf* *f*

Tpt. 1 & 2 B

Hrn. 1 & 2 B

Trbn. 1 & 2 B

Euph. B

Tuba B

III

40

29

Fl. 1 A

Fl. 2 A

Ob. A

Bsn. A

B♭-Cl. 1 A

B♭-Cl. 2 A

B♭-Cl. 3 A

B. Cl. A

Tpt. 1 & 2 A

Hrn. 1 & 2 A

Tbn. 1 & 2 A

Euph. A

Tuba A

Temp. A

Glk.

Xyl.

Vib.

Mdb.

Pnn.

C. Bsn.

D.B.

Temp. B

Fl. 1 B

Fl. 2 B

Ob. B

Bsn. B

B♭-Cl. 1 B

B♭-Cl. 2 B

B♭-Cl. 3 B

B. Cl. B

Tpt. 1 & 2 B

Hrn. 1 & 2 B

Tbn. 1 & 2 B

Euph. B

Tuba B

40

40

41

The image displays a page from a musical score, specifically measures 37 through 40. The page number "41" is visible at the top right corner. The score is written for a large ensemble, including woodwinds, brass, percussion, and strings.

The instruments listed on the left side of the page are:

- Fl. 1 & 2
- Oboe A
- Bsn. A
- B♭ Cl. 1 & A
- B♭ Cl. 2 & A
- B♭ Cl. 3 & A
- B. Cl. A
- Sax. 1 & 2 A
- Hrn. 1 & 2 A
- Tbn. 1 & 2 A
- Euph. A
- Tuba A
- Trmp. A
- Glk.
- Xyl.
- Vib.
- Mch.
- Pno.
- C. Bn.
- D.B.
- Trmp. B
- Fl. 1 B
- Fl. 2 B
- Oboe B
- Bsn. B
- B♭ Cl. 1 B
- B♭ Cl. 2 B
- B♭ Cl. 3 B
- B. Cl. B
- Trpt. 1 & 2 B
- Hrn. 1 & 2 B
- Tbn. 1 & 2 B
- Euph. B
- Tuba B

The notation includes various musical symbols such as notes, rests, dynamic markings (e.g., *mf*, *f*), and articulation marks. Some parts include performance instructions like "No pedal (until otherwise indicated)".

42

43

accel.

III

44

$\text{♩} = 180$

60 (Piccolo)

Fl. 1 A

Fl. 2 A

Ob. A

Bsn. A

B♭ Cl. 1 A

B♭ Cl. 2 A

B♭ Cl. 3 A

B. Cl. A

Tpt. 1 & 2 A

Hrn. 1 & 2 A

Tbn. 1 & 2 A

Euph. A

Tuba A

Temp. A

Glk.

Xyl.

Vib.

Mdb.

Pno.

C. Bsn.

D. B.

Temp. B

Fl. 1 B

Fl. 2 B

Ob. B

Bsn. B

B♭ Cl. 1 B

B♭ Cl. 2 B

B♭ Cl. 3 B

B. Cl. B

Tpt. 1 & 2 B

Hrn. 1 & 2 B

Tbn. 1 & 2 B

Euph. B

Tuba B

III

72

45

68

Fl. 1 A

Fl. 2 A

Ob. A

Bsn. A

B♭ Cl. 1 A

B♭ Cl. 2 A

B♭ Cl. 3 A

B. Cl. A

Tpt. 1 & 2 A

Hrn. 1 & 2 A

Trbn. 1 & 2 A

Euph. A

Tuba A

Timp. A

GK.

Xyl.

Vib.

Mdb.

Pnn.

C. Bsn.

D. Bsn.

Timp. B

Fl. 1 B

Fl. 2 B

Ob. B

Bsn. B

B♭ Cl. 1 B

B♭ Cl. 2 B

B♭ Cl. 3 B

B. Cl. B

Tpt. 1 & 2 B

Hrn. 1 & 2 B

Trbn. 1 & 2 B

Euph. B

Tuba B

To Xylophone

To Vibraphone

To Flute

III

46

[illegible]

III

47

85 $\text{♩} = 132$ *rit.* 93 With Bitterness $\text{♩} = 60$

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

Fl. 2 A *mf* *mp* *pp*

Ob. A *mf* *mp*

Bsn. A *mf* *mp*

Bs. Cl. 1 A *mf* *mp* *pp*

Bs. Cl. 2 A *mf* *mp* *pp*

Bs. Cl. 3 A *mf* *mp* *pp*

B. Cl. A *mf* *mp* *pp*

Tpt. 1 & 2 A *mf*

Hrn. 1 & 2 A *mf* *mp*

Trbn. 1 & 2 A *mf* *mp*

Euph. A *mf* *mp*

Tuba A *mf* *mp*

Temp. A *mf* *mp*

Glk.

Xyl.

Vib. *mp* *p*
Vibraphone (hard mallets)
No pedal (until otherwise indicated)

Mdb. *mp* *p*

Pno. *detached* *mp* *p*
ped. ad lib. (see pedal instruction)

C. Bsn. *mf* *mp*

D.B. *mf* *mp*

Temp. B

Flute *mf* *mp* *pp*

Flute *mf* *mp* *pp*

Ob. B *mf* *mp*

Bsn. B *mf* *mp*

Bs. Cl. 1 B *mf* *mp* *pp*

Bs. Cl. 2 B *mf* *mp* *pp*

Bs. Cl. 3 B *mf* *mp* *pp*

B. Cl. B *mf* *mp* *pp*

Tpt. 1 & 2 B

Hrn. 1 & 2 B *mf* *mp*

Trbn. 1 & 2 B *mf* *mp*

Euph. B *mf* *mp*

Tuba B *mf* *mp*

rall.

97 103 111

Fl. 1 A

Fl. 2 A

Ob. A

Bsn. A

B♭ Cl. 1 A

B♭ Cl. 2 A

B♭ Cl. 3 A

B. Cl. A

Pt. 1 & 2 A

Hn. 1 & 2 A

Tbn. 1 & 2 A

Euph. A

Tuba A

Timp. A

Gtr.

Xyl.

Vib.

Mch.

Pno.

C. Bn.

D. B.

Timp. B

Fl. 1 B

Fl. 2 B

Ob. B

Bsn. B

B♭ Cl. 1 B

B♭ Cl. 2 B

B♭ Cl. 3 B

B. Cl. B

Tpt. 1 & 2 B

Hn. 1 & 2 B

Tbn. 1 & 2 B

Euph. B

Tuba B

rall.

softer mallets
(Use pedal (until otherwise indicated))

p

f

To Bass Drum

p *f*

p *f*

p *f*

121

rit

50

[illegible]

rit.

51

[illegible]

III

53

160

♩ = 40

III

53

Measure 160: Flute 1 & 2 (Flute) *p* *pp* *p* *pp* *p* *pp* *p* *pp*. Oboe *p* *pp* *p* *pp* *p* *pp* *p* *pp*. Bassoon *p* *pp* *p* *pp* *p* *pp* *p* *pp*. Clarinet 1 & 2 *p* *pp* *p* *pp* *p* *pp* *p* *pp*. Bass Clarinet *p* *pp* *p* *pp* *p* *pp* *p* *pp*. Trumpet 1 & 2 *p* *pp* *p* *pp* *p* *pp* *p* *pp*. Horn 1 & 2 *p* *pp* *p* *pp* *p* *pp* *p* *pp*. Trombone 1 & 2 *p* *pp* *p* *pp* *p* *pp* *p* *pp*. Euphonium *p* *pp* *p* *pp* *p* *pp* *p* *pp*. Tuba *p* *pp* *p* *pp* *p* *pp* *p* *pp*. Timpani *p* *pp* *p* *pp* *p* *pp* *p* *pp*. Glockenspiel *p* *pp* *p* *pp* *p* *pp* *p* *pp*. Xylophone *p* *pp* *p* *pp* *p* *pp* *p* *pp*. Vibraphone *p* *pp* *p* *pp* *p* *pp* *p* *pp*. Mellophone *p* *pp* *p* *pp* *p* *pp* *p* *pp*. Percussion *p* *pp* *p* *pp* *p* *pp* *p* *pp*. Cymbal *p* *pp* *p* *pp* *p* *pp* *p* *pp*. Double Bass *p* *pp* *p* *pp* *p* *pp* *p* *pp*.

Measure 161: Flute 1 & 2 (Flute) *p* *pp* *p* *pp* *p* *pp* *p* *pp*. Oboe *p* *pp* *p* *pp* *p* *pp* *p* *pp*. Bassoon *p* *pp* *p* *pp* *p* *pp* *p* *pp*. Clarinet 1 & 2 *p* *pp* *p* *pp* *p* *pp* *p* *pp*. Bass Clarinet *p* *pp* *p* *pp* *p* *pp* *p* *pp*. Trumpet 1 & 2 *p* *pp* *p* *pp* *p* *pp* *p* *pp*. Horn 1 & 2 *p* *pp* *p* *pp* *p* *pp* *p* *pp*. Trombone 1 & 2 *p* *pp* *p* *pp* *p* *pp* *p* *pp*. Euphonium *p* *pp* *p* *pp* *p* *pp* *p* *pp*. Tuba *p* *pp* *p* *pp* *p* *pp* *p* *pp*. Timpani *p* *pp* *p* *pp* *p* *pp* *p* *pp*. Glockenspiel *p* *pp* *p* *pp* *p* *pp* *p* *pp*. Xylophone *p* *pp* *p* *pp* *p* *pp* *p* *pp*. Vibraphone *p* *pp* *p* *pp* *p* *pp* *p* *pp*. Mellophone *p* *pp* *p* *pp* *p* *pp* *p* *pp*. Percussion *p* *pp* *p* *pp* *p* *pp* *p* *pp*. Cymbal *p* *pp* *p* *pp* *p* *pp* *p* *pp*. Double Bass *p* *pp* *p* *pp* *p* *pp* *p* *pp*.

Measure 162: Flute 1 & 2 (Flute) *p* *pp* *p* *pp* *p* *pp* *p* *pp*. Oboe *p* *pp* *p* *pp* *p* *pp* *p* *pp*. Bassoon *p* *pp* *p* *pp* *p* *pp* *p* *pp*. Clarinet 1 & 2 *p* *pp* *p* *pp* *p* *pp* *p* *pp*. Bass Clarinet *p* *pp* *p* *pp* *p* *pp* *p* *pp*. Trumpet 1 & 2 *p* *pp* *p* *pp* *p* *pp* *p* *pp*. Horn 1 & 2 *p* *pp* *p* *pp* *p* *pp* *p* *pp*. Trombone 1 & 2 *p* *pp* *p* *pp* *p* *pp* *p* *pp*. Euphonium *p* *pp* *p* *pp* *p* *pp* *p* *pp*. Tuba *p* *pp* *p* *pp* *p* *pp* *p* *pp*. Timpani *p* *pp* *p* *pp* *p* *pp* *p* *pp*. Glockenspiel *p* *pp* *p* *pp* *p* *pp* *p* *pp*. Xylophone *p* *pp* *p* *pp* *p* *pp* *p* *pp*. Vibraphone *p* *pp* *p* *pp* *p* *pp* *p* *pp*. Mellophone *p* *pp* *p* *pp* *p* *pp* *p* *pp*. Percussion *p* *pp* *p* *pp* *p* *pp* *p* *pp*. Cymbal *p* *pp* *p* *pp* *p* *pp* *p* *pp*. Double Bass *p* *pp* *p* *pp* *p* *pp* *p* *pp*.

Measure 163: Flute 1 & 2 (Flute) *p* *pp* *p* *pp* *p* *pp* *p* *pp*. Oboe *p* *pp* *p* *pp* *p* *pp* *p* *pp*. Bassoon *p* *pp* *p* *pp* *p* *pp* *p* *pp*. Clarinet 1 & 2 *p* *pp* *p* *pp* *p* *pp* *p* *pp*. Bass Clarinet *p* *pp* *p* *pp* *p* *pp* *p* *pp*. Trumpet 1 & 2 *p* *pp* *p* *pp* *p* *pp* *p* *pp*. Horn 1 & 2 *p* *pp* *p* *pp* *p* *pp* *p* *pp*. Trombone 1 & 2 *p* *pp* *p* *pp* *p* *pp* *p* *pp*. Euphonium *p* *pp* *p* *pp* *p* *pp* *p* *pp*. Tuba *p* *pp* *p* *pp* *p* *pp* *p* *pp*. Timpani *p* *pp* *p* *pp* *p* *pp* *p* *pp*. Glockenspiel *p* *pp* *p* *pp* *p* *pp* *p* *pp*. Xylophone *p* *pp* *p* *pp* *p*

168

171

III

54

Fl. 1 A

Fl. 2 A

Ob. A

Bsn. A

Bb-Cl. 1 A

Bb-Cl. 2 A

Bb-Cl. 3 A

B. Cl. A

Hr. 1 & 2 A

Hr. 1 & 2 A

Tbn. 1 & 2 A

Euph. A

Tuba A

Timp. A

Gtr.

Xyl.

Vib.

Mdb.

Psn.

C. Bn.

D. B.

Timp. B

Fl. 1 B

Fl. 2 B

Ob. B

Bsn. B

Bb-Cl. 1 B

Bb-Cl. 2 B

Bb-Cl. 3 B

B. Cl. B

Hr. 1 & 2 B

Hr. 1 & 2 B

Tbn. 1 & 2 B

Euph. B

Tuba B

pp

p

f

ff

mf

crescendo

decrescendo

Epic

dramatic

dark and foreboding

arco

(Bass Drum)

Epic (and out of nowhere)

III

55

178 With Vehement Rage $\text{♩} = 180$

Fl. 1 & 2 A
Fl. 2 A
Ob. A
Bsn. A
Bb-Cl. 1 A
Bb-Cl. 2 A
Bb-Cl. 3 A
B. Cl. A
Tpt. 1 & 2 A
Hrn. 1 & 2 A
Thn. 1 & 2 A
Euph. A
Tuba A
Timp. A
Glock.
Xyl.
Vib.
Mch.
Pon.
C. Bn.
D. B.
Timp. B
Fl. 1 B
Fl. 2 B
Ob. B
Bsn. B
Bb-Cl. 1 B
Bb-Cl. 2 B
Bb-Cl. 3 B
B. Cl. B
Tpt. 1 & 2 B
Hrn. 1 & 2 B
Thn. 1 & 2 B
Euph. B
Tuba B

Vibraphone
hard mallets
No pedal (until otherwise indicated)

III

189

56

186

To Piccolo

Fl. 1 A

Fl. 2 A

Ob. A

Bsn. A

Bb-Cl. 1 A

Bb-Cl. 2 A

Bb-Cl. 3 A

B. Cl. A

Tpt. 1 & 2 A

Hrn. 1 & 2 A

Tho. 1 & 2 A

Euph. A

Tuba A

Timp. A

Glk.

Xyl.

Vib.

Mrb.

Pno.

C. Bsn.

D. B.

Timp. B

Fl. 1 B

Fl. 2 B

Ob. B

Bsn. B

Bb-Cl. 1 B

Bb-Cl. 2 B

Bb-Cl. 3 B

B. Cl. B

Tpt. 1 & 2 B

Hrn. 1 & 2 B

Tho. 1 & 2 B

Euph. B

Tuba B

Use pedal (until otherwise indicated)

195 Piccolo

195 Piccolo

199

Fl. 1 A
Fl. 2 A
Ob. A
Bas. A
B♭-Cl. 1 A
B♭-Cl. 2 A
B♭-Cl. 3 A
B. Cl. A
Tpt. 1 & 2 A
Hr. 1 & 2 A
Tbn. 1 & 2 A
Euph. A
Tuba A
Timp. A
Glk.
Xyl.
Vib.
Mdb.
Pno.
C. Bn.
D. B.
Timp. B
Fl. 1 B
Fl. 2 B
Ob. B
Bas. B
B♭-Cl. 1 B
B♭-Cl. 2 B
B♭-Cl. 3 B
B. Cl. B
Tpt. 1 & 2 B
Hr. 1 & 2 B
Tbn. 1 & 2 B
Euph. B
Tuba B

mp *cresc.*

III

59

205

Fl. 1 A
Fl. 2 A
Ob. A
Bsn. A
B♭-Cl. 1 A
B♭-Cl. 2 A
B♭-Cl. 3 A
B. Cl. A
Tpt. 1 & 2 A
Hn. 1 & 2 A
Tbn. 1 & 2 A
Euph. A
Tuba A
Timp. A
Glk.
Xyl.
Vib.
Mb.
Pno.
C. Bn.
D.B.
Timp. B
Fl. 1 B
Fl. 2 B
Ob. B
Bsn. B
B♭-Cl. 1 B
B♭-Cl. 2 B
B♭-Cl. 3 B
B. Cl. B
Tpt. 1 & 2 B
Hn. 1 & 2 B
Tbn. 1 & 2 B
Euph. B
Tuba B

2 pers. play as many notes as possible on pianowith forearm in quarter notes while piano plays what's written

III

60

210 $\text{♩} = 200$

(Piccolo)

Fl. 1 A

Fl. 2 A

Ob. A

Bsn. A

B♭ Cl. 1 A

B♭ Cl. 2 A

B♭ Cl. 3 A

B. Cl. A

Tpt. 1 & 2 A

Hrn. 1 & 2 A

Tbn. 1 & 2 A

Euph. A

Tuba A

Timp. A

Gtr.

Xyl.

Vib.

Mrb.

Perc.

C. Bsn.

D.B.

Timp. B

Fl. 1 B

Fl. 2 B

Ob. B

Bsn. B

B♭ Cl. 1 B

B♭ Cl. 2 B

B♭ Cl. 3 B

B. Cl. B

Tpt. 1 & 2 B

Hrn. 1 & 2 B

Tbn. 1 & 2 B

Euph. B

Tuba B

perc. back to instruments

mf cresc.

Use pedal (until otherwise indicated)

mf cresc.

61

222 224

Fl. 1 A
Fl. 2 A
Ob. A
Bsn. A
Bb Cl. 1 A
Bb Cl. 2 A
Bb Cl. 3 A
B. Cl. A
Tpt. 1 & 2 A
Hn. 1 & 2 A
Tbn. 1 & 2 A
Euph. A
Tuba A
Timp. A
Glk.
Xyl.
Vib.
Mch.
Pno.
C. Bn.
D. B.
Timp. B
Fl. 1 B
Fl. 2 B
Ob. B
Bsn. B
Bb Cl. 1 B
Bb Cl. 2 B
Bb Cl. 3 B
B. Cl. B
Tpt. 1 & 2 B
Hn. 1 & 2 B
Tbn. 1 & 2 B
Euph. B
Tuba B

III

63

234

Fl. 1 A *fp*

Fl. 2 A *fp*

Ob. A *fp*

Bsn. A *fp*

B♭-Cl. 1 A *fp*

B♭-Cl. 2 A *fp*

B♭-Cl. 3 A *fp*

B. Cl. A *fp*

Tpt. 1 & 2 A *fp*

Hrn. 1 & 2 A *fp*

Tho. 1 & 2 A *fp*

Euph. A *fp*

Tabu. A *fp*

Timp. A *ff*

Gk. *f*

Xyl. *f*

Vib. *f*

Mrb. *f*

Pno. *f* LH RH *molto*

C. Bsn. *f*

D.B. *f*

Timp. B *ff*

Fl. 1 B *fp*

Fl. 2 B *fp*

Ob. B *fp*

Bsn. B *fp*

B♭-Cl. 1 B *fp*

B♭-Cl. 2 B *fp*

B♭-Cl. 3 B *fp*

B. Cl. B *fp*

Tpt. 1 & 2 B *fp*

Hrn. 1 & 2 B *fp*

Tho. 1 & 2 B *fp*

Euph. B *fp*

Tabu. B *fp*

f *ff*

III

238 ♩ = 50

244 ♩ = c. 40

rubato *rit.* *a tempo* *rall.* *a tempo*

Fl. 1 A

Fl. 2 A

Ob. A

Bsn. A

B♭ Cl. 1 A

B♭ Cl. 2 A

B♭ Cl. 3 A

B. Cl. A

Tpt. 1 & 2 A

Hrn. 1 & 2 A

Tbn. 1 & 2 A

Euph. A

Tuba A

Temp. A

Glk.

Xyl.

Vib.

Mch.

Pno.

C. Bsn.

D. B.

Temp. B

Fl. 1 B

Fl. 2 B

Ob. B

Bsn. B

B♭ Cl. 1 B

B♭ Cl. 2 B

B♭ Cl. 3 B

B. Cl. B

Tpt. 1 & 2 B

Hrn. 1 & 2 B

Tbn. 1 & 2 B

Euph. B

Tuba B

like a bell

mp

subdued, innocent

mp

passionately; longingly

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

bitter, unresolved

pp *c* *n*

Pod. sempre

Pod. ord.

pp

mp

p *n*