

AGE OF LEGENDS

by

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A THESIS

Presented to the School of Music and Dance
and the Graduate School of the University of Oregon
in partial fulfillment of the requirements
for the degree of
Master of Music

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THESIS APPROVAL PAGE

Student: Seth Stewart

Title: Age of Legends

This thesis has been accepted and approved in partial fulfillment of the requirements for the Master of Music degree in the School of Music and Dance by:

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THESIS ABSTRACT

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Title: Age of Legends

Age of Legends is an original orchestral composition in three movements, of approximately twenty minutes in duration. In the tradition of the literature-inspired symphonic poem, the piece is based on the celebrated fiction series *The Wheel of Time*, by acclaimed American author Robert Jordan (1948—2007). The title of the thesis refers to a particularly enchanting era described in the series, wherein the magical and miraculous are interwoven into everyday life. The piece's three movements portray a purely musical depiction of the breathtaking adventures that unfold throughout the fourteen-volume fantasy saga, evoking its richly imaginative scenes and thrilling, dramatic developments. Additionally, the music seeks to embody the intense emotional and psychological states experienced in the lives of *The Wheel of Time*'s fascinating literary characters, as they undergo defining moments of tremendous bravery, extreme peril, and exultant triumph.

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INSTRUMENTATION

Flute 1
Flute 2 (doubling piccolo and alto flute)
Oboe 1, 2
Bb Clarinet 1
Bb Clarinet 2 (doubling bass clarinet)
Bassoon 1, 2
Horn 1-4
C Trumpet 1, 2
Trombone 1, 2
Timpani
Percussion (2 players)
 Triangle
 Suspended Cymbal
 Tambourine
 Slap Stick
 Crotales
 Glockenspiel
 Chimes
 3 Tom-toms (Low, Medium, High)
 Bass Drum
 Tam-tam
Violin I
Violin II
Viola
Cello
Bass

Duration: approximately 20 minutes

Score in C

AGE OF LEGENDS

for large orchestra

I.

SETH STEWART

Fast, steady, and intensely dramatic (♩ = c. 140)

2 Flutes

2 Oboes

2 B♭ Clarinets

2 Bassoons

4 Horns

2 C Trumpets

2 Trombones

Timpani

Percussion 1
Sus. Cymbal
Tambourine
Crotales
Tam-tam

Percussion 2
Triangle
Slap Stick
Bass Drum

Harp

I: F, II: A, III: C, IV: E♭

I+II+III+IV D♭ C B♭ / E♭ F G♭ A♭

table

f *mf* *mp* *p molto!* *f* *mp*

f *mp* *f* *mp*

ff *ff* *ff*

f *f* *f* *f* *f*

to B.D.

3/4 **7/8 (2+2+3)** **2/4** **7/8 (sim.)** **2/4** **7/8**

Fast, steady, and intensely dramatic (♩ = c. 140)

Violin I

Violin II

Viola

Violoncello

Contrabass

pp molto! *ff* *p molto!* *ff*

pp molto! *ff* *p molto!* *ff*

pp molto! *ff* *pp molto!* *ff* *p molto!* *ff*

f *f* *f* *f*

f *f* *f* *f*

6 A

2 Fl.

2 Ob.

2 Cl.

2 Bsn. *1.*
sempre
f

4 Hn.

2 Tpt. *mf*

2 Tbn. *mf* *f*

Timp.

Tamb.

B. D. Bass Drum Slap Stick Bass Drum *f*

Hp. (table) *mf* *f* *ff* *f* *ff*

7/8 2/4 7/8 3/4 4/4

Vln. I *mp* *mf* *f* *fp* *mp* *mf* *f* ⁽ⁿ⁾

Vln. II *mp* *f* *fp* *mp* *mf* *f*

Vla. *mp* *f* *f*

Vc. *sempre*
f

Cb. *sempre*
f ⁽ⁿ⁾

11

2 Fl.

2 Ob.

2 Cl.

2 Bsn. *1.* *2.* *f*

4 Hn. *p molto* *f* *molto* *f*

2 Tpt. *f* *mf*

2 Tbn. *1.* *mf* *f* *molto* *f*

Timp. *mf* *molto* *f*

Tamb. To Sus. Cymbal

B. D.

Vln. I *f* *molto* *f*

Vln. II *molto* *f*

Vla. *molto* *f*

Vc. *molto* *f*

Cb. *molto* *f*

17 **B**

2 Fl.

2 Ob.

2 Cl.

2 Bsn. *ff*

4 Hn. *ff*

2 Tpt. *fp molto* — *ff* *fp molto*

2 Tbn. *ff*

Timp. *ff*

Cym. *f* (Sus. Cymbal (hard mallet))

B. D.

6/8 **3/4** **3/4** **3/4** **3/4** **3/4**

Vln. I *ff pesante*

Vln. II *ff pesante*

Vla. *ff pesante*

Vc. *ff pesante*

Cb. *ff pesante*

22

2 Fl.

2 Ob.

2 Cl.

2 Bsn.

4 Hn.

2 Tpt.

2 Tbn.

Timp.

Cym.

B. D.

Vln. I

Vln. II

Vla.

Vc.

Cb.

26

2 Fl.

2 Ob.

2 Cl.

2 Bsn.

4 Hn.

2 Tpt.

2 Tbn.

Timp. II: to B

Cym. To Tambourine

B. D.

Vln. I

Vln. II

Vla.

Vc.

Cb.

3/4 3/4 3/4 3/4 3/4 3/4

C

f

f

f

f

mf

mf

mf

f

f

f

f

f

f

f

31

2 Fl.

2 Ob.

2 Cl.

2 Bsn.

4 Hn.

2 Tpt.

2 Tbn.

Timp.

Tamb.

B. D.

Vln. I

Vln. II

Vla.

Vc.

Cb.

molto f

f

mf

f

mf

f

mf

f

mf

f

3/4

3/8

3/4

3/8

3/4

3/8

36

2 Fl.

2 Ob.

2 Cl.

2 Bsn.

4 Hn.

2 Tpt.

2 Tbn.

Timp.

Tamb.

B. D.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff

mf *f*

3/4

41

2 Fl.

2 Ob.

2 Cl.

2 Bsn.

4 Hn.

2 Tpt.

2 Tbn.

Timp.

Tamb.

B. D.

Vln. I

Vln. II

Vla.

Vc.

Cb.

D

f *mp*

f *mp*

f *mf*

I: to E
III: to C#

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

sub. *mf* *f*

sub. *mf* *f*

sub. *mf* *f*

sub. *mf* *f*

sub. *mf* *f*

46

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

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

2 Cl. *ff* *mf*

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

4 Hn. *f* *mp*

2 Tpt. *f* *mf*

2 Tbn. *mf*

Timp.

Tamb.

B. D.

3/4 **5/4** **3/4** **5/4**

Vln. I *sub. mf*

Vln. II *sub. mf*

Vla. *sub. mf*

Vc. *sub. mf*

Cb. *sub. mf*

51 **E**

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

2 Ob. *f*

2 Cl. *f*

2 Bsn. *f*

4 Hn. *f* *mf* (*mf*) *f* *mf*

2 Tpt. *f* *mf* (*mf*)

2 Tbn. *f* *mf* (*mf*)

Timp.

Tamb.

B. D.

5/4 **3/4** **5/4** **3/4** **4/4**

Vln. I *f* (V)

Vln. II *f* (V)

Vla. *f*

Vc. *f* (n) (E)

Cb. *f* (n) (E)

56

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

2 Ob. *f*

2 Cl. *f*

2 Bsn. 1. *f* *mf*

4 Hn. *f* *mf*

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

2 Tbn. *ff* *f* *mf*

Timp.

Tamb.

B. D.

4/4 **3/4** **4/4** **3/4**

Vln. I *ff* *mp*

Vln. II *ff* *mp*

Vla. *ff* *f* *mp*

Vc. *ff* *mp*

Cb. *ff* *mp*

61

2 Fl. *p* **F** *sol* *f* *mp*

2 Ob. *p* *f*

2 Cl. *p* 2: To Bass Clarinet 1. *f*

2 Bsn. *f* *p*

4 Hn. *p*

2 Tpt.

2 Tbn.

Timp.

Tamb.

B. D.

5
4

3
4

Vln. I *f*

Vln. II *mf*

Vla. *mf*

Vc. *f* *mp*

Cb.

67 *soli*

2 Fl. *f* *mf*

2 Ob. *mf* *f* *solo*

2 Cl. *mp* *mf*

2 Bsn. *mf*

4 Hn. *mf* *mp* *mp*

2 Tpt.

2 Tbn. *f* *solo*

Timp.

Tamb.

B. D.

5/4 **3/4** **5/4**

Vln. I *mf* *f* *div. V*

Vln. II *f* *div. V*

Vla.

Vc. *f* *mf* *soli*

Cb.

72 G

2 Fl. *p*

2 Ob. *p*

2 Cl. *p*

2 Bsn. *p*

4 Hn. *mf* *f*

2 Tpt. *f*

2 Tbn. *mp* *mf* *f*

Timp.

Tamb.

B. D.

5/4 **3/4** **5/4** **3/4** **5/4**

Vln. I *mf* *mp* *f* unis. (7)

Vln. II *mf* *mp* *mf* unis. (7)

Vla. *(mf)* *mp* *mf*

Vc. *(mf)* *mp* *mf*

Cb. *mf*

77 H

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

2 Ob. *mf* *f* *mp* *mf* *f*

2 Cl. *mf* *f*

2 Bsn. *f*

4 Hn. *mp* *f*

2 Tpt.

2 Tbn. *f*

Timp.

Tamb.

B. D.

5/4 **3/4** **5/4**

Vln. I *f* *mf* *mp* *f* (n) div. (unis.)

Vln. II *f* *mf* *mp* *f* (n) div. (unis.)

Vla. *f* *mp* *f*

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

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

87

2 Fl. *ff* *ff*

2 Ob. *ff* *ff*

2 Cl. *ff* *ff*

2 Bsn. *ff* *ffp*

4 Hn. *f* *ff* *mf* *mf*

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

2 Tbn. *mp* *mf* *f* *f* *mf* *ffp*

Timp. *I: to F#* *mf* *f*

Tamb. *f* *Tambourine*

B. D. *mf*

4/4 **3/4** **5/4** **4/4**

Vln. I *mp* *ff* *ffp*

Vln. II *mp* *ff* *ffp*

Vla. *mp* *ff* *f* *ffp*

Vc. *mp* *mf* *f* *ff* *f* *ffp*

Cb. *mp* *mf* *f* *ff* *f* *ffp*

92 **poco rit.**

2 Fl. *mf* *ff*

2 Ob. *mf* *ff*

2 Cl. *mf* *ff*

2 Bsn. *ff*

4 Hn. *fp* *ff*

fp *ff*

2 Tpt.

2 Tbn. *ff*

Timp. *sub. p* *ff* I: to F₂

Tamb. *mp* *f* l.v. To Crotales

B. D.

poco rit.

Vln. I *(mf)* *ff* *molto*

Vln. II *(mf)* *ff* *molto*

Vla. *ff* *molto*

Vc. *ff* *molto*

Cb. *ff* *molto*

I

97 Somewhat slower, but forceful (♩ = c. 130)

2 Fl.
2 Ob.
Cl.
B. Cl.
2 Bsn.

4 Hn.

2 Tpt.
2 Tbn.

Timp. *solo* *p* *mp* *p* *mp* *mf*

Crot.

B. D. *mp* *mf*

5/4 4/4

Somewhat slower, but forceful (♩ = c. 130)

Vln. I *pp*
Vln. II *pp*
Vla. *pp*
Vc. *pp*
Cb. *pp*

101

2 Fl. *ff*

2 Ob. *ff*

Cl. *f ff*

B. Cl. *f*

2 Bsn. *f*

4 Hn. *f ff* 1. *ff* 3. *f* 2. *f* 4. *ff*

2 Tpt. *f ff* *mf f*

2 Tbn. *f ff mf f*

Timp. *f mf* (like a low rumble behind the orchestra; not too loud)

Crot. *f*

B. D. *f mf < f mf*

Hp. *f* ++++ DCB/EFG#A

Vln. I *f ff*

Vln. II *f ff*

Vla. *f ff*

Vc. *f*

Cb. *f*

105

2 Fl. *f*

2 Ob. *f*

Cl. *f* *ff* *f*

B. Cl. *f* *ff* *f* To Clar.

2 Bsn. *f* *ff* *f*

4 Hn. *mp*

2 Tpt. *mf* *f* *mp*

2 Tbn. *mf* *f* *mp* *mf* *f* *mf*

Timp. *sempre* *mf*

Crot. *f*

B. D. To Triangle

Hp. *f* gliss.

Vln. I *f* *ff* *f*

Vln. II *f* *ff* *f*

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

Vc. *mf* *f* *mf*

Cb. *mf* *f* *mf*

J

1.

8

8

††††† DC:BEFGA

109

2 Fl. *mp* *f* *f* *ff* *f*

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

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

2 Bsn. *f* *ff*

4 Hn. *f* *ff*

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

2 Tbn. (1.) *mf* *f* *mf*

(2.) *mf*

Timp.

Crot.

Tri.

Vln. I *mp* *f* *mf*

Vln. II *mp* *f* *mf*

Vla. *mf* *f* *mf*

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

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

113

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

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

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

2 Bsn. *f* *ff* *f* *f* *ff* *f*

4 Hn. *mf* *mp* *mp* *f*

2 Tpt. *f*

2 Tbn. *mf* *mp*

Timp.

Crot. *f*

Tri.

Hp. *f* *ff* *f* *ff* *f*

Vln. I *f* *ff* *f* *f* *ff* *f* *mf*

Vln. II *f* *ff* *f* *f* *ff* *f* *mf*

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

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

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

117

2 Fl. *f* **K**

2 Ob.

2 Cl. 1. *f* *mf*

2 Bsn. 1. *f* *mf*

4 Hn. *mf* *mp*

2 Tpt. *mf* *f* *mf* *mp*

2 Tbn. *mf* *f*

Timp.

Crot.

Tri.

Hp. *f* gliss. (+ + + + + DC# BEFGA)

Vln. I *f* *mp* *f*

Vln. II *f* *mp* *f*

Vla. *f* *mf* *mp* *mf* (n)

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

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

121

2 Fl. *mp* *f*

2 Ob. 1. *f* *mf*

2 Cl. 1. *f* *mf*

2 Bsn.

4 Hn. *mp*

2 Tpt. *f*

2 Tbn. *mf* (2.) *mf* (1.) *f* *mf*

Timp.

Crot.

Tri.

Vln. I *mp* *f*

Vln. II *mp* *f*

Vla. *f* *mf*

Vc. *mf* *f* *mf*

Cb. *mf* *f* *mf*

125

2 Fl. f ff f f ff

2 Ob. f ff f f ff

2 Cl. f ff f f ff

2 Bsn. 1. f 2. ff

4 Hn. 1. f 3. ff ff 2. ff 4. f

2 Tpt. f ff f ff mf f

2 Tbn. 1. ff 2. ff

Timp.

Crot.

Tri.

Hp. f $+$ $+$ $+$ $+$ $+$ D $C\#$ B / E $F\#$ $G\#$ A $+$ $+$ $+$ $+$ $+$ $+$ $(F\#)$

Vln. I *sempre* f ff *sub.* mf

Vln. II *sempre* f ff *sub.* mf

Vla. f

Vc. f ff ff mf

Cb. f ff ff mf

129

L 1.

2 Fl. *f* *mf*

2 Ob. *f* *mf*

2 Cl. 1. *f* *mf*

2 Bsn. *mf* *f* *mf*

4 Hn. *mf* *f* *mf*

2 Tpt.

2 Tbn.

Timp.

Crot. (Crotales) Tambourine (To Cro.) *f* *f*

Tri.

Hp. *f* *ff*

Vln. I *f* *mf* *f* *mf*

Vln. II *f* *mf* *f* *mf*

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

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

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

134

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

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

2 Cl. *f* *mp* *f*

2 Bsn. *f* *mp*

4 Hn. *mf* *f* *ff*

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

2 Tbn. *mf* *f* *ff*

Timp.

Crot. *f* *f*

Tri.

Hp. *ff*

Vln. I *mf* *f*

Vln. II *mf* *f*

Vla. *f* *mf* *f*

Vc. *f* *mf* *f*

Cb. *f* *mf* *f*

+trrtrrtrr (B \sharp /F \sharp)

138

2 Fl. *ff* *mf* 2: To Picc.

2 Ob. *ff* *mf*

2 Cl. *ff* *mf* 2: To B. Cl.

2 Bsn.

4 Hn. *f* *mp*

2 Tpt. *ff*

2 Tbn.

Timp.

Tamb.

Tri.

Vln. I *ff* *non dim.*

Vln. II *ff* *non dim.*

Vla. *ff* *non dim.*

Vc. *ff* *non dim.*

Cb. *ff* *non dim.*

142 **M**

Fl. 1

Fl. 2 **Piccolo**

2 Ob.

Cl.

B. Cl.

2 Bsn.

4 Hn.

2 Tpt.

2 Tbn.

Timp. III: to C₃

Tamb. *mp* *sempre mp*

Tri. *ff* To Bass Drum

Hp. *ff marcato* *sempre ff*

Vln. I (cut off abruptly!) *mp* *mf* *mp*

Vln. II (cut off abruptly!)

Vla. *pizz.* *ff*

Vc. *pizz.* *ff*

Cb. *pizz.* *ff*

3/4 **4/4**

147

Fl. I

Picc. *mf* *mp* *p* *p*

2 Ob.

Cl.

B. Cl.

2 Bsn. *p* *mf*

4 Hn.

2 Tpt.

2 Tbn.

Timp. *p*

Tamb.

B. D.

Hp.

Vln. I *mf* *mp* *p* *p*

Vln. II

Vla.

Vc. (pizz.) *p* *mf*

Cb. arco *p* *mf*

3/4 **4/4**

152 N

Fl. I

Picc.

2 Ob.

Cl.

B. Cl.

2 Bsn.

4 Hn.

2 Tpt.

2 Tbn.

Timp.

Tamb.

B. D.

Vln. I

Vln. II

Vla.

Vc.

Cb.

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

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

p *mp* *mf* *f*

mp *f*

sfp *f*

f *mp*

mp *f*

mf *f*

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

mf

p *mp* *mf* *f*

mf

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

3/4 **4/4**

^(m)

V

157

Fl. I *ff* *mf*

Picc. *ff* *mf*

2 Ob. *f* *mp*

Cl. *f* *mp*

B. Cl.

2 Bsn.

4 Hn. *f* *mp* *f* *mp*

2 Tpt. *mp*

2 Tbn. *f* *mp* *f* *mp*

Timp. *mp* *f* *mp* *f* *mp* *f* *mp* *f*

Tamb.

B. D.

Hp. *ff*

Vln. I *mp* *f*

Vln. II *f* *f*

Vla. *f* *f*

Vc. *f* *f*

Cb. *mp* *f*

++++ DC: B / EFGA

162

Fl. I *ff* *mf*

Picc. *ff* *mf*

2 Ob. *f*

Cl. *f*

B. Cl. *f*

Bsn. I *f*

Bsn. II *f*

4 Hn. *mp* *f* *mp*

2 Tpt. *f* *mp*

2 Tbn. *f* *mp*

Timp. *mp* *f* *mp* *f* *mp* *f* *mp* *f* *mp* *f*

Tamb. *f*

B. D. *f*

Hp. *ff* (C₁)

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *f*

Cb. *f*

172 **P**

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

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

2 Ob. *ff*

Cl. *ff* *f*

B. Cl. *f*

Bsn. I *ff* *f*

Bsn. II *f*

4 Hn. *f*

2 Tpt. *f*

2 Tbn. *f*

Timp.

Tamb. *f*

B. D. *f*

Hp. +++|+++ (F#)

Vln. I *f* *ff* *f* *ff* *f*

Vln. II *ff* *f* *ff* *f*

Vla.

Vc.

Cb.

176

Fl. 1
f *ff*

Picc.
f *ff*

2 Ob.
f *ff*

Cl.
f

B. Cl.
f *∅* To Cl.

2 Bsn.
(2.) *f* *∅*

4 Hn.
f *f*

2 Tpt.
f *f*

2 Tbn.
f

Timp.

Tamb. (To Sus. Cym.)

B. D.

Hp.

Vln. I
f

Vln. II
f

Vla.
(*n*) *∅*

Vc.
(*n*) *∅*

Cb.
(*n*) *∅*

180

Fl. I *f* *ff*

Picc. *f* *ff*

2 Ob. *f* *ff*

2 Cl. 1. *f* *ff*

2 Bsn. *ff*

4 Hn. *ff* *cuivré*

2 Tpt. *ff* *cuivré*

2 Tbn. *ff* *cuivré*

Timp. *ff*

Cym. [Sus. Cymbal (hard mallet)] *ff*

B. D. *ff*

Hp. *ff* *gliss.*

(++++ DCB / EF# GA)

Vln. I *ff*

Vln. II *ff*

Vla. (n) *ff*

Vc. (n) *ff*

Cb. (n) *ff*

3/4 2/4 3/4

Q

Più mosso, Tempo I (♩ = 140)

183

Fl. I

Picc.

2 Ob.

2 Cl.

2 Bsn.

4 Hn.

2 Tpt.

2 Tbn.

Timp.

Cym.

B. D.

Hp.

gliss.

gliss.

To Fl.

f

f

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

Più mosso, Tempo I (♩ = 140)

Vln. I

Vln. II

Vla.

Vc.

Cb.

187

2 Fl. *f*

2 Ob. *f*

2 Cl. *f*

2 Bsn.

4 Hn. *mf*

2 Tpt. *mf*

2 Tbn. *mf*

Timp.

Cym.

B. D.

3/4 3/4 3/4 3/4 3/4 3/4

Vln. I *f* *mf*

Vln. II *f* *mf*

Vla. *f* *mf*

Vc. *f* *mf*

Cb. *f* *mf*

192

2 Fl. *molto f*

2 Ob. *molto f*

2 Cl. *molto f*

2 Bsn. *mf f*

4 Hn. *f*

2 Tpt. *f*

2 Tbn. *f*

Timp.

Cym.

B. D.

3/4 **3/4** **3/4** **3/4** **3/4**

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

197

2 Fl. *ff*

2 Ob. *ff*

2 Cl. *ff*

2 Bsn. *ff*

4 Hn. *ff*

2 Tpt.

2 Tbn. *ff*

Timp. *ff*

Cym.

B. D.

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

201 **R** 1.

2 Fl. *f*

2 Ob. *f*

2 Cl. *f*

2 Bsn. *f*

4 Hn. *ff* *f* *mf* *f*

2 Tpt. *f*

2 Tbn. *f*

Timp. *ff* *f*

Cym.

B. D. *f*

Vln. I *f* *ff* *ff* *f* *ff*

Vln. II *f* *ff* *ff* *f* *ff*

Vla. *f* *ff* *ff* *f* *ff*

Vc. *f*

Cb. *f*

207

2 Fl.

2 Ob.

2 Cl.

2 Bsn.

4 Hn.

2 Tpt.

2 Tbn.

Timp.

Cym.

B. D.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description of the score: The score is for measures 207 through 211 of an orchestral piece. It features a woodwind section with Flute 1, Oboe, Clarinet, Bassoon, and Horns. The string section includes Violin I, Violin II, Viola, Violoncello, and Contrabass. The percussion section includes Timpani, Cymbals, and Bells. The woodwinds and strings play sustained notes, often with dynamics markings like *f*, *mf*, and *f*. The percussion instruments provide rhythmic accompaniment. The score is written in a standard orchestral format with five systems of staves.

213

2 Fl. *f*

2 Ob. *mf* *f*

2 Cl. *f*

2 Bsn. *mf* *f*

4 Hn. *f* *mp*

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

2 Tbn. *mf* *f* *mp* *f*

Timp. *f*

Cym. *f*

B. D.

5/4 **3/4** **5/4**

Vln. I *f*

Vln. II *f*

Vla. *f* (n) V

Vc. *f* (n) (E.A.)

Cb. *f* (n) (E.M.)

217

2 Fl. *ff* *mf* *ff* *mf* *ff*

2 Ob. *ff*

2 Cl. *ff*

2 Bsn.

4 Hn. *f* *mp* *f*

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

2 Tbn. *mp* *f* *mp*

Timp.

Cym.

B. D.

5/4 **3/4** **4/4** **3/4** **4/4** **3/4**

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

222

2 Fl. *mp*

2 Ob. *mp*

2 Cl. *f* *mp*

2 Bsn. *f* *mp*

rit.

4 Hn. *mp*

mp

2 Tpt.

2 Tbn.

Timp.

Cym.

B. D.

Hp. *f*

$\text{TT}^{\dagger}\text{TTT}$ D# C# B / E F# G# A#

3
4

Vln. I *mf* *mp*

Vln. II *mf* *mp*

Vla. *f* *mf* *mp*

Vc. *mf* *f* *mp*

Cb. *mf* *mp*

rit.

T Calm and restive, yet moving (♩ = c. 120)

228

2 Fl. *sol* *f* *mp*

2 Ob. *I: solo* *f* *mp*

2 Cl. *mp* *f* 1.

2 Bsn. *mp*

4 Hn.

2 Tpt.

2 Tbn.

Timp.

Cym.

B. D.

Hp. *mf*

5
4

3
4

Calm and restive, yet moving (♩ = c. 120)

Vln. I *mf* *mp* *mf*

Vln. II *mf* *mp* *mf* (V)

Vla. *V*

Vc.

Cb.

235

2 Fl. *f* *mf*

2 Ob. *mp* *mf* (mp) 1. *f*

2 Cl. *mf* (1.) *mp* *mf*

2 Bsn. (mp) solo 1. *f*

4 Hn. *mp* *p* *mp*

2 Tpt.

2 Tbn. solo 1. *f*

Timp.

Cym.

B. D.

Hp. *(mf)*

5/4 **3/4** **5/4**

Vln. I *mp* *mf* *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*

241 2: To Picc.

2 Fl. *p*

2 Ob. *p* (1.) *mf*

2 Cl. *p* (1.) *mf*

2 Bsn. *mp* *p*

4 Hn. *p*

2 Tpt.

2 Tbn. *mp* *p*

Timp.

Cym.

B. D.

Hp. *mf* *f*

Vln. I *mf* **5/4** **3/4** **4/4** **3/4** **4/4** **3/4**

Vln. II *mf*

Vla. *(mp)*

Vc. *(mp)*

Cb. *(mp)*

246 U rit.

Fl. I

Picc.

2 Ob.

2 Cl.

2 Bsn.

4 Hn.

2 Tpt.

2 Tbn.

Timp.

Cym.

B. D.

Hp.

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

Vln. I

Vln. II

Vla.

Vc.

Cb.

V

251 **Tempo primo** (♩ = c. 140)

Musical score for woodwinds and percussion. The score is divided into four measures with time signatures 5/4, 3/4, and 4/4. The instruments include Fl. I, Picc., 2 Ob., 2 Cl., 2 Bsn., 4 Hn., 2 Tpt., 2 Tbn., Timp., Cym., and B. D. Dynamics include *mf*, *f*, *mp*, and *p*.

5/4

3/4

4/4

Tempo primo (♩ = c. 140)

Musical score for strings. The score is divided into four measures with time signatures 5/4, 3/4, and 4/4. The instruments include Vln. I, Vln. II, Vla., Vc., and Cb. Dynamics include *f* and *mf*.

255

Fl. I

Picc.

2 Ob.

2 Cl.

2 Bsn.

4 Hn.

2 Tpt.

2 Tbn.

Timp.

Cym.

B. D.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

259

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

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

2 Ob. *ff* *f*

2 Cl. *ff* *f*

2 Bsn. 1. *f* 2. *f*

4 Hn. *f* *f*

2 Tpt. *f* *f*

2 Tbn. *f*

Timp. I: to F# *f*

Cym.

B. D.

Hp. *ff* +++|t+++ (F#)

Vln. I *f* *ff* *f* *f*

Vln. II *ff* *f* *ff* *f*

Vla.

Vc.

Cb.

263

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

Picc. *f* *ff* *f*

2 Ob. *ff* *f*

2 Cl. 1. *ff* 2. *f*

2 Bsn. *f*

4 Hn. *f* *f*

2 Tpt. *f*

2 Tbn. *f*

Timp.

Cym.

B. D.

Hp.

Vln. I (n)

Vln. II (n)

Vla.

Vc.

Cb.

270

Fl. I
Picc.
2 Ob.
2 Cl.
2 Bsn.
4 Hn.
2 Tpt.
2 Tbn.
Timp.
Cym.
B. D.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

3
4

Massively heavy! ♩ = 54

molto accel.

Musical score for woodwinds and percussion, measures 274 to 282. The score includes parts for Fl. I, Picc., 2 Ob., 2 Cl., 2 Bsn., 4 Hn., 2 Tpt., 2 Tbn., Timp., Cym., and B. D. The woodwinds play a sustained chord of G major (G, B, D, F#) with a dynamic of *fff*. The percussion includes a snare drum pattern (B. D.) and a cymbal (Cym.). The tempo is marked *Massively heavy!* with a quarter note equal to 54 (♩ = 54). The performance instruction *molto accel.* is indicated by a dotted line.

3
4 Massively heavy! ♩ = 54

molto accel.

Musical score for strings, measures 283 to 291. The score includes parts for Vln. I, Vln. II, Vla., Vc., and Cb. The strings play a sustained chord of G major (G, B, D, F#) with a dynamic of *fff*. The performance instruction *molto accel.* is indicated by a dotted line. The Viola (Vla.) and Violoncello (Vc.) parts include the instruction *(change bowing as needed)*.

II.

Broad and expansive, molto sostenuto (♩ = c. 80)

Flute

Alto Flute

Oboe

English Horn

B♭ Clarinet

B♭ Bass Clarinet

2 Bassoons

4 Horns

2 C Trumpets

2 Trombones

Timpani I: E, II: A, III: B♭, IV: E

Percussion 1 Sus. Cymbal
Sus. Cymbal
Glockenspiel

Percussion 2 Triangle
Triangle
Bass Drum

Harp ++++ DCB/EFGA

Detailed description: This block contains the musical score for the woodwind, brass, and percussion sections. The woodwinds (Flute, Alto Flute, Oboe, English Horn, B♭ Clarinet, B♭ Bass Clarinet, and 2 Bassoons) have various melodic and harmonic parts with dynamic markings such as p, mp, and mf. The brass section (4 Horns, 2 C Trumpets, and 2 Trombones) is mostly silent. The percussion section includes Timpani (I: E, II: A, III: B♭, IV: E), Percussion 1 (Sus. Cymbal, Glockenspiel), and Percussion 2 (Triangle, Bass Drum). The Harp part features a specific chord sequence: ++++ DCB/EFGA.

♩ (3 + 2)

Broad and expansive, molto sostenuto (♩ = c. 80)

Violin I

Violin II

Viola

Violoncello

Contrabass

Detailed description: This block contains the musical score for the string section. Violin I and Violin II parts are marked with 'poco pesante e molto espr.' and include dynamic markings p, mp, and mf. The Viola part also includes dynamic markings p, mp, and mf. The Violoncello part includes dynamic markings p, mp, and mf. The Contrabass part starts with 'pizz.' and 'arco' markings, with dynamic markings p, mp, and mf.

A

Fl. *mp*

A. Fl. *mf mp < mf mp mp < mf mp mp < mf mp*

Ob.

Eng. Hn. *mp mp < mf mp mp < mf*

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

B. Cl. *mf mp mp*

2 Bsn. *mp p < mp p < mp p < mp p < mp p < mp p < mp*

4 Hn. *p mp p mp p mp p mp*

2 C Tpt. *p mp p mp mp mf*

2 Tbn.

Timp.

Cym.

Tri. *mp*

Hp. *mp mf*

Vln. I *mp mp < mf mp < mf mp < mf*

Vln. II *mp < mf mp mp < mf mp < mf mp < mf mp < mf*

Vla. *mp < mf mp mp < mf mp < mf mp < mf mp < mf*

Vc. *mp < mf mp mp < mf mp < mf mp < mf mp < mf*

Cb. *mf mp mf*

9 **B**

Fl.

A. Fl.

Ob.

Eng. Hn.

Cl.

B. Cl.

2 Bsn.

(2.) *f* *mp*

4 Hn.

2 C Tpt.

2 Tbn.

Timp.

Cym.

Tri.

Hp.

f *mf* *f* *mf*

+r|+r|+ (C# / F#)

+r|+r|+ (F#)

Vln. I

(m) *f* *mf* *f* *mf*

Vln. II

f *mf* *f* *mf*

Vla.

f *mf* *f* *mf*

Vc.

f *mf* *f* *mf*

Cb.

f *mf* *f* *mf*

14 **C**

Fl. *mf* *f* *mf*

A. Fl. *mf* *f* *mf* To Fl.

Ob.

Eng. Hn. *mf* *f* *mf*

Cl. *mf* *f* *mf*

B. Cl.

2 Bsn. 1. *f* *mf*

4 Hn. *mf*

2 C Tpt. 1. *mf*

2 Tbn. 1. *mf* *mp*

Timp.

Cym.

Tri. *mf*

Hp. *f* *mf*

Vln. I (V) *f* *mf*

Vln. II *f* *mf*

Vla. *f* *mf*

Vc. *f* *mf*

Cb. *f* *mf*

19 **D**

2 Fl.

Ob.

Eng. Hn.

Cl.

B. Cl.

2 Bsn.

4 Hn.

2 C Tpt.

2 Tbn.

Timp.

Cym.

Tri.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

mf

1.

24 **E**

2 Fl. *f* *mp*

Ob. *f*

Eng. Hn. *f*

Cl. *f*

B. Cl. *sempre f* *molto f* *mp*

2 Bsn. *f* *molto f* *mp*

4 Hn.

2 C Tpt.

2 Tbn. *f* *1.* *p*

Timp. *mf*

Cym.

Tri.

Hp. *sempre f* *molto f*

Vln. I *sempre f* *molto f* *molto*

Vln. II *sempre f* *molto f*

Vla. *sempre f* *molto f*

Vc. *sempre f* *molto f*

Cb. *sempre f* *molto f* *molto*

F

29 G

2 Fl. *p* *mf* (1.)

Ob. *mf*

Eng. Hn. *p* *mf*

Cl. *mf*

B. Cl. *p* *mf*

2 Bsn. 1. *p* 2. *mf*

4 Hn. *p* *mp*

2 C Tpt. *mf* *mp*

2 Tbn. 1. *p* *mf*

Timp. *p*

Cym.

Tri.

5 (3+2)

Vln. I *p* *mp* *mf*

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

Vla. *p* *mp* *mf*

Vc. *p* *mf*

Cb. *p* *mf*

34 **H** solo

2 Fl. *mp* ————— *mf*

Ob. *f*

Eng. Hn. *f*

Cl. *f*

B. Cl. solo *mp* ————— *mf*

2 Bsn. *f*

4 Hn.

2 C Tpt. *mf* ————— *f*

2 Tbn.

Timp.

Cym.

Tri. *mf* To B. D.

Vln. I ⁽ⁿ⁾ *fp* ————— *mp*

Vln. II ⁽ⁿ⁾ *fp* ————— *mp*

Vla. ^(V) *fp* ————— *mp* ————— *mf* ————— *mp* ————— *p* ————— *mp* ————— *mf*

Vc. *f* ————— *mp*

Cb. *f*

I
39 1.

2 Fl. *mp* *mf*

Ob. *mp* *mf*

Eng. Hn. *mp* *mf*

Cl. *mp* *mf*

B. Cl. *mp* *mf*

2 Bsn. *mp* *mf*

4 Hn. *mf*

2 C Tpt.

2 Tbn. solo *mp* *mf*

Timp.

Cym.

B. D.

Hp. *mf*

Vln. I *mf* (n)

Vln. II *mf* (n)

Vla. *mf*

Vc. *mf*

Cb. *mp* *mf*

44

2 Fl.

Ob.

Eng. Hn.

Cl.

B. Cl.

2 Bsn.

4 Hn.

2 C Tpt.

2 Tbn.

Timp.

Cym.

B. D.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

Allargando

A tempo (♩ = c. 80)

48

2 Fl. *ff*

Ob. *ff*

Eng. Hn. *ff*

Cl. *ff*

B. Cl. *ff*

2 Bsn. *ff*

4 Hn. *ff*

2 C Tpt. *ff*

2 Tbn. *ff*

Timp. *p* *ff* *L.v.* I: to F

Cym. *p* *ff* *L.v.* Sus. Cymbal To Glockenspiel

B. D. *p* *ff* Bass Drum

Hp. *p*

Allargando

A tempo (♩ = c. 80)

Vln. I *ff*

Vln. II *ff*

Vla. *ff* *p* *mp* *p*

Vc. *ff* *p* *mp* *p*

Cb. *ff* *molto* *p*

52

Ob.

Eng. Hn.

Cl.

B. Cl.

2 Bsn.

4 Hn.

2 C Tpt.

2 Tbn.

Timp.

Glock.

B. D.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

p

p

p

57 **K**

2 Fl. *mp*

Ob.

Eng. Hn. *p*

Cl.

B. Cl.

2 Bsn. *p*

4 Hn. *p* 1.

2 C Tpt.

2 Tbn. *p*

Timp. *p*

Glock.

B. D. *p* To Triangle

Hp. *mp*

Vln. I *p*

Vln. II *p*

Vla.

Vc.

Cb.

62 **L**

2 Fl. *p* *mp* *mf* *mp*

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

Eng. Hn. *mp* *mf* *mp*

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

B. Cl.

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

4 Hn.

2 C Tpt.

2 Tbn.

Timp.

Glock.

Tri.

Vln. I *pp* *mp* *mf* *mp* *mf*

Vln. II *pp* *mp* *mf* *mp* *mf*

Vla.

Ve.

Cb.

div. (V)

67 M

2 Fl. *p*

Ob. *p*

Eng. Hn. *p*

Cl. *p*

B. Cl.

2 Bsn. *p*

4 Hn. *p*

2 C Tpt. *p* 1.

2 Tbn.

Timp.

Glock. Glockenspiel *p* To Sus. Cym.

Tri. Triangle *p* To B. D.

Vln. I *mp* *mf* (7)

Vln. II *mp* *mf* (7)

Vla. *mf*

Vc. *mf*

Cb.

71 N

Ob.

Eng. Hn.

Cl.

B. Cl.

2 Bsn.

4 Hn.

2 C Tpt.

2 Tbn.

Timp.

Cym.

B. D.

Vln. I

Vln. II

Vla.

Vc.

Cb.

3. *p* *f* *l.v.*

1. *f*

I: to E

Sus. Cymbal

Bass Drum

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

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

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

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

p *mp* *mf* *f* *ff molto pesante*

75

2 Fl.

Ob.

Eng. Hn.

Cl.

B. Cl.

2 Bsn.

4 Hn.

2 C Tpt.

2 Tbn.

Timp.

Cym.

B. D.

Vln. I

Vln. II

Vla.

Vc.

Cb.

79

2 Fl.

Ob.

Eng. Hn.

Cl.

B. Cl.

2 Bsn.

4 Hn.

2 C Tpt.

2 Tbn.

Timp.

Cym.

B. D.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

O

f

f (blend with violas and cellos)

f

ff

ff

ff

♯♯ | ♯♯♯♯ D♭ C B♭ / E♭ F G♭ A♭

83 II: To Picc.

2 Fl.

Ob.

Eng. Hn.

Cl.

B. Cl.

2 Bsn.

4 Hn.

2 C Tpt.

2 Tbn.

Timp.

Cym.

B. D.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff

f

mf

mp

91 **Q**

Fl.

Picc. *f*

Ob.

Eng. Hn.

Cl.

B. Cl.

2 Bsn. *ff* *mf*

4 Hn. *ff* *f* *mf*

2 C Tpt.

2 Tbn. *f*

Timp. *f*

Cym. *f*

B. D.

Hp. *ff*
 +++|+++ DC B \flat / E \flat F G A +++|+++ (E \natural) +++|+++ (B \natural / F \sharp) +++|+++ (B \flat / F \natural)

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

96

Fl. *f* *ff*

Picc. *ff* *f* *mf* To A. Fl.

Ob. *f* *ff*

Eng. Hn. *f* *ff*

Cl. *f* *ff* *ff*

B. Cl. *f* *ff*

2 Bsn. *f* *ff*

4 Hn. *f*

2 C Tpt. *f* *mf*

2 Tbn. 1. *f* 2. *mp*

Timp. *f*

Cym.

B. D. *f*

Hp. *ff* ++++ (B₂)

Vln. I *f*

Vln. II *f*

Vla. *f*

Ve.

Cb.

R

rit. **A tempo** (♩ = c. 80)

101

Fl. *mp*

A. Fl.

Ob.

Eng. Hn.

Cl.

B. Cl.

2 Bsn.

4 Hn.

2 C Tpt.

2 Tbn.

Timp.

Cym.

B. D.

rit. **A tempo** (♩ = c. 80)

Vln. I *mf mp p pp p mp*

Vln. II *mf mp p pp p mp*

Vla. *mf mp p pp p div.*

Vc. *pp mp*

Cb. *pp mp pizz.*

106

Fl. *pp* *mp* *pp*

A. Fl. *pp* *mp* *pp*

Ob. *pp* *mp* *pp*

Eng. Hn. *pp* *mp* *pp*

Cl. *pp* *mp* *pp*

B. Cl.

2 Bsn.

4 Hn.

2 C Tpt.

2 Tbn.

Timp.

Cym.

B. D.

Hp. *mp*

Vln. I *mf* *p* *mp*

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

Vla. *mp* *mf* *sub.* *mp*

Vc. *(mp)* *p* *mp*

Cb. *(mp)* *p* *mp*

Detailed description: This page of a musical score, numbered 106, contains staves for various instruments. The woodwind section (Flute, Flute A, Oboe, English Horn, Clarinet, Bass Clarinet, Bassoon) has a melodic line starting in the third measure with dynamics *pp*, *mp*, and *pp*. The brass section (4 Horns, 2 Trumpets, 2 Trombones) is silent. The percussion section (Tympani, Cymbals, Bass Drum) is also silent. The harp (Hp.) has a short melodic phrase in the third measure with a dynamic of *mp*. The string section (Violins I and II, Viola, Violoncello, Contrabass) has a rhythmic accompaniment. Violins I and II play eighth-note patterns with dynamics *mf*, *p*, and *mp*. The Viola plays a similar pattern with dynamics *mp*, *mf*, *sub.*, and *mp*. The Violoncello and Contrabass play a simple eighth-note accompaniment with dynamics *(mp)*, *p*, and *mp*.

S

116 Slightly slower (♩ = c. 76)

Musical score for measures 116 to 120. The score includes parts for Oboe (Ob.), English Horn (Eng. Hn.), Clarinet (Cl.), Bass Clarinet (B. Cl.), 2 Bassoons (2 Bsn.), 4 Horns (4 Hn.), 2 Trumpets (2 C Tpt.), 2 Trombones (2 Tbn.), Timpani (Timp.), Cymbals (Cym.), and Bass Drum (B. D.). The woodwinds and bass drum play a melodic line starting in measure 118, marked *p*. The bassoon part features a long, sustained note in measure 118, also marked *p*. The strings are silent throughout this section.

Slightly slower (♩ = c. 76)

Musical score for measures 116 to 120 for the string section. The parts include Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The Violin I and II parts play a melodic line with a dynamic range from *mf* to *p*, marked "slow bow, seamless bow changes". The Viola, Violoncello, and Contrabass parts play a pizzicato accompaniment, marked *mf*.

121

Ob.

Eng. Hn.

Cl.

B. Cl.

2 Bsn.

4 Hn.

2 C Tpt.

2 Tbn.

Timp.

Cym.

B. D.

Vln. I

Vln. II

Vla.

Vc.

Cb.

(pizz.)

p

(pizz.)

p

n

n

A

8

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

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

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

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

2 Bsn. 1. *f* 2. *mf* *f* (2.) *f*

4 Hn. *f fp* *f*

2 C Tpt. *f fp* *f*

2 Tbn. *ff* *mp* 1. *f* 2. *mf* *f* 2. *f*

Timp. *f*

Tom-t. Med. Tom-tom To Sus. Cymbal Low Tom-tom

B. D. *mf* *f*

Vln. I *ff f* *ff f* *ff* *f* *ff* *f*

Vln. II *ff f* *ff f* *ff* *f* *ff* *f*

Vla. *ff* *f* *ff* *f* *ff* *f*

Vc. *ff* *f* *ff*

Cb. *ff* *f* *ff*

12

Fl. *ff* *ffp molto* *ff ffp* *ff*

Picc. *ff* *ffp molto* *ff ffp* *ff*

2 Ob. 1. *sf* *f* *ffp molto* *ff ffp* *ff*

2 Cl. 1. *f* *sf* 2. *f* *ff* *mf* *ff*

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

4 Hn. *mf* *f* *mf* *f*

2 C Tpt. *mf* *f*

2 Tbn. *mf* *f*

Timp. *mf*

Cym. [Sus. Cymbal] To Chimes

B. D.

Hp. norm. *ff*

Vln. I *f* *ff* *f* *ff* *f* *ff*

Vln. II *f* *ff* *f* *ff* *f* *ff*

Vla. *f* (V)

Vc. *f* (V)

Cb. *f* (V)

20 **C**

Fl.

Picc.

2 Ob.

2 Cl.

2 Bsn.

4 Hn.

2 C Tpt.

2 Tbn.

Timp.

Chim.

B. D.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

mp

mf

f

V

24

Fl.

Picc.

2 Ob.

2 Cl.

2 Bsn.

4 Hn.

2 C Tpt.

2 Tbn.

Timp.

Chim.

B. D.

Vln. I

Vln. II

Vla.

Vc.

Cb.

28

Fl.

Picc.

2 Ob.

2 Cl.

2 Bsn.

4 Hn.

2 C Tpt.

2 Tbn.

Timp.

Chim.

B. D.

Vln. I

Vln. II

Vla.

Vc.

Cb.

D

mf

f

mf

f

mf

f

mf

f

mf

f

f

f

f

f

f

f

To Sus. Cymbal

32

Fl.

Picc.

2 Ob.

2 Cl.

2 Bsn.

4 Hn.

2 C Tpt.

2 Tbn.

Timp.

Cym.

B. D.

Vln. I

Vln. II

Vla.

Vc.

Cb.

36

Fl.

Picc.

2 Ob.

2 Cl.

2 Bsn.

4 Hn.

2 C Tpt.

2 Tbn.

Timp.

Cym.

B. D.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

ff

1.

f

ff

f

V

f

ff

f

f

40 **E**

Fl. *f*

Picc. *f*

2 Ob. *f*

2 Cl. *f*

2 Bsn. *f*

4 Hn. *mp* *f*

2 C Tpt. *mp* *f*

2 Tbn. *mp* *f*

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

Cym. *Sus. Cymbal (soft mallets)* *mp*

B. D.

Vln. I *mp* *f* *mp* *f* *mf* *f*

Vln. II *mp* *f* *mp* *f* *mf* *f*

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

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

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

F

44

Fl. *ff* — *mf* *f* — *ff* *f* — *ff*

Picc. *ff* — *mf* *f* — *ff* *f* — *ff*

2 Ob. *ff* — *mf*

2 Cl. *ff* — *mf*

2 Bsn. *mf*

4 Hn. *sf* — *mf* *sf* — *mf*

2 C Tpt.

2 Tbn. *mf*

Timp. I: to E₂ (III.) III: to C *f*

Cym. *f* To Crotales

B. D.

Vln. I *ff* — *f* *f* — *ff* *f* — *ff* *f* — *ff*

Vln. II *ff* — *f* *f* — *ff* *f* — *ff* *f* — *ff*

Vla. *sol* *ff* *f* — *ff* *f* — *ff*

Ve. *ff* *f*

Cb. *ff* *f*

52 **H**

Fl.

Picc.

2 Ob.

2 Cl.

2 Bsn. 1.

4 Hn.

2 C Tpt.

2 Tbn.

Timp.

Glock.

B. D.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f *mf* *mp*

mf *f* *mf* *mp*

mf *f* *mf* *mp*

f *mf* *mp*

p *mf* *p*

mp

mp espr. *mf* *f* *mf*

p espr. *mp* *mf* *f* *mf*

mf *f*

57 **I**

Fl.

Picc.

2 Ob.

2 Cl.

2 Bsn.

4 Hn.

2 C Tpt.

2 Tbn.

Timp.

Glock.

B. D.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

mp

f

mf

p

mp

f

tr

(mf)

mf

mp

mf

mp

mf

62

Fl. *f*

Picc. *f*

2 Ob. *f*

2 Cl. *f*

2 Bsn. *(mf)* *f* *ff* *f*

4 Hn. *mf* *f* *ff*

2 C Tpt. *f* *mf*

2 Tbn. *mf* *f* *ff* *f*

Timp. *mf* *f* *ff* *f* I: to Eb

Glock.

B. D. *mf* *f* *ff* *f*

Hp. *f* *ff* *ff*

Vln. I *mf* *f* *ff* *f*

Vln. II *f* *ff* *f*

Vla. *(mf)* *f* *ff* *f*

Vc. *(mf)* *f* *ff* *f*

Cb. *(mf)* *f* *ff* *f*

Chords: D# C B / E F G# A# | (C# B#)

66

Fl.

Picc.

2 Ob.

2 Cl.

2 Bsn.

4 Hn.

2 C Tpt.

2 Tbn.

Timp.

Glock.

B. D.

Vln. I

Vln. II

Vla.

Vc.

Cb.

70 **J**

Fl.

Picc.

2 Ob.

2 Cl.

2 Bsn.

4 Hn.

2 C Tpt.

2 Tbn.

Timp.

Glock.

B. D.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

mf

mp

p

mf

f

mf

f

mf

I. to D
II. to G

Glockenspiel solo

f

mf

f

mf

1.

75

Fl.

Picc.

2 Ob.

2 Cl.

2 Bsn.

4 Hn.

2 C Tpt.

2 Tbn.

Timp.

Glock.

B. D.

Vln. I

Vln. II

Vla.

Vc.

Cb.

3.

mf

solo

mf

p

mf

p

Sus. Cym.

p

(^m)

mf

f

mf

f

mf

80 **K**

Fl.

Picc.

2 Ob.

2 Cl.

2 Bsn. *f*

4 Hn. *mp* *mf* *mp*

2 C Tpt.

2 Tbn. *mp* *mf* *mp*

Timp. *f* I: to E

Cym. *mf* To Crotales Crotales *f*

B. D.

Vln. I *mf* *f* *mf* *f*

Vln. II *f*

Vla. *f* *mf* *f*

Vc. *f* *mf* *f*

Cb. *f*

85

Fl. *f*

Picc. *f*

2 Ob.

2 Cl.

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

4 Hn. *f* *mf* *f* *mf* *ff* 1. *mf* *ff* 3. *mf*

2 C Tpt. *mf* *f* *mf* *ff* 1. *mf* *ff* 3. *mf*

2 Tbn. *mf* *f* *f* *mf* *ff* 2. *mf*

Timp. III: to C# *mf* *ff*

Crot.

B. D. *mf*

Hp. *f* *gliss.*

Vln. I *f* *ff* *f*

Vln. II *f* *ff* *f*

Vla. *f* *ff* *f*

Vc. *ff*

Cb. *ff*

90 **L**

Fl.

Picc. *f* *ff* *f*

2 Ob.

2 Cl.

2 Bsn.

4 Hn. *f* *mf*

2 C Tpt. *f* *mf*

2 Tbn.

Timp. *f* I: to Eb II: to A

Crot.

B. D. *f*

Vln. I *ff* *f*

Vln. II *ff* *f*

Vla. ^(M)

Ve. *f*

Cb. *f*

98

Fl.

Picc.

2 Ob.

2 Cl.

2 Bsn.

4 Hn.

2 C Tpt.

2 Tbn.

Timp.

Crot.

B. D.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f *ff* *f* *f* *f* *ff* *f* *f*

M

1.

1.

1.

(π)

(ν)

102

Fl.

Picc.

2 Ob.

2 Cl.

2 Bsn.

4 Hn.

2 C Tpt.

2 Tbn.

Timp.

Crot.

B. D.

Vln. I

Vln. II

Vla.

Vc.

Cb.

1. *f*

2. *f*

I: to E \flat

mp

To Sus. Cymbal

mp

Detailed description of the musical score for page 102: The score is arranged in a standard orchestral layout. The top section includes woodwinds (Flute, Piccolo, Oboe, Clarinet, Bassoon) and strings (Violin I, Violin II, Viola, Violoncello, Contrabass). The middle section includes brass (Trumpets, Trombones) and percussion (Timpani, Crotales, Bass Drum). The bottom section includes strings (Violin I, Violin II, Viola, Violoncello, Contrabass). The score begins with a measure of rests for all instruments. The 2nd Trombone part enters in the second measure with a first ending marked *f* and a second ending marked *f*. The Timpani part has a melodic line with a dynamic marking of *mp* and a tempo marking 'I: to E \flat '. The Crotales part has a melodic line with a dynamic marking of *f* and a tempo marking 'To Sus. Cymbal'. The Bass Drum part has a rhythmic pattern with a dynamic marking of *mp*. The Violin I and II parts have melodic lines with dynamic markings of *f* and *mp*. The Viola part has a melodic line with a dynamic marking of *f*. The Violoncello and Contrabass parts have melodic lines with dynamic markings of *f* and *mp*.

106 N

Fl. *f* *ff*

Picc. *f* *ff*

2 Ob. *f* *ff*

2 Cl. *f* *ff*

2 Bsn. *f*

4 Hn. *mf* *f*

2 C Tpt. *mf* *f*

2 Tbn. *f*

Timp. *mf* *f* I: to E \flat

Cym. *f* *mp* (Sus. Cymbal)

B. D. *mf* *f* *f*

Hp. *f* *ff*

Vln. I *mf* *f*

Vln. II *mf* *f*

Vla. *mf* *f*

Vc. *f*

Cb. *f*

110 **O** **rit.** **A tempo** (♩ = 130)

Fl.

Picc.

2 Ob.

2 Cl.

2 Bsn.

4 Hn.

2 C Tpt.

2 Tbn.

Timp.

Cym.

B. D.

Hp.

I: to D
III: to B

To Triangle

To Tom-toms

ff *molto* *mp* *p*

f *l.v.* *p*

ff *pp*

ff *molto* *mp* *p*

ff *molto* *mp* *p*

ff *f* *mf* *p*

ff *f* *mf* *p*

rit. **A tempo** (♩ = 130)

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff *molto* *mp* *p*

ff *molto* *mp* *p*

ff *molto* *mp* *p*

ff *f* *mf* *p*

ff *f* *mf* *p*

p *mp*

p

115

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

Picc.

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

2 Cl. *p* *mp* *mf*

2 Bsn. *mp*

4 Hn.

2 C Tpt.

2 Tbn. *mp*

Timp.

Tom-t.

B. D.

Vln. I *mp* *p* *p* *mf* *mp* *p* *mp* *mf*

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

Vla. *p* *mp* *mf*

Vc. *p* *mp*

Cb. *p* *mp*

120

P

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

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

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

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

2 Bsn. *f* *ff* *f*

4 Hn. *mf* *f* *ff* *f* *mf*

2 C Tpt. *f* *ff* *f* *f* *mf*

2 Tbn. *f* *ff* *f*

Timp. *f* II: to B \flat

Tom-toms Tom-toms *f*

B. D. *f*

Hp. *ff* *ff* ++++ DCB / EFGA ++++ (D \flat)

Vln. I *f* *ff* *ff*

Vln. II *f* *ff* *ff*

Vla. *f* *ff* *ff*

Vc. *f* *ff* *ff*

Cb. *f* *ff* *ff*

124 **Q**

Fl. *ff* *f* *ff*

Picc. *ff* *f* *ff*

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

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

2 Bsn. *ff*

4 Hn. *f* *mf* *f*

2 C Tpt. *f* *mf* *f*

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

Timp.

Tom-t.

B. D. *mf*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

128

Fl.

Picc.

2 Ob.

2 Cl.

2 Bsn.

4 Hn.

2 C Tpt.

2 Tbn.

Timp.

Tom-toms

B. D.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f *mp* *mp* *(mp)*

ff *molto* *mp* *legato, pesante* *(mp)*

mp *f* *mp* *f* *mp*

133

This page of a musical score contains measures 133 through 136. The instruments and their parts are as follows:

- Flute (Fl.):** Measures 133-134 are rests. In measure 135, it plays a melodic line starting with a *mf* dynamic, marked with an accent (*v*) and a slur, reaching *f* by the end of the measure. Measure 136 continues with a *mf* dynamic.
- Piccobello (Picc.):** Measures 133-134 are rests. In measure 135, it plays a melodic line starting with a *mf* dynamic, marked with an accent (*v*) and a slur. Measure 136 continues with a *mf* dynamic.
- Oboe (2 Ob.):** Measures 133-134 are rests. In measure 135, it plays a melodic line starting with a *mf* dynamic, marked with an accent (*v*) and a slur. Measure 136 continues with a *mf* dynamic.
- Clarinet (2 Cl.):** Measures 133-134 are rests. In measure 135, it plays a melodic line starting with a *mf* dynamic, marked with an accent (*v*) and a slur, reaching *f* by the end of the measure. Measure 136 continues with a *mf* dynamic.
- Bassoon (2 Bsn.):** Measures 133-134 are rests. In measure 135, it plays a melodic line starting with a *mf* dynamic, marked with an accent (*v*) and a slur. Measure 136 continues with a *mf* dynamic.
- Horn (4 Hn.):** Measures 133-134 are rests. In measure 135, it plays a melodic line starting with a *mf* dynamic, marked with an accent (*v*) and a slur. Measure 136 continues with a *mf* dynamic.
- Trumpet (2 C Tpt.):** Measures 133-134 are rests. In measure 135, it plays a melodic line starting with a *mf* dynamic, marked with an accent (*v*) and a slur. Measure 136 continues with a *mf* dynamic.
- Trombone (2 Tbn.):** Measures 133-134 are rests. In measure 135, it plays a melodic line starting with a *mf* dynamic, marked with an accent (*v*) and a slur. Measure 136 continues with a *mf* dynamic.
- Timpani (Timp.):** Measures 133-134 are rests. In measure 135, it plays a melodic line starting with a *mf* dynamic, marked with an accent (*v*) and a slur. Measure 136 continues with a *mf* dynamic.
- Tom-tom (Tom-t.):** Measures 133-134 are rests. In measure 135, it plays a melodic line starting with a *mf* dynamic, marked with an accent (*v*) and a slur. Measure 136 continues with a *mf* dynamic.
- Bass Drum (B. D.):** Measures 133-134 are rests. In measure 135, it plays a melodic line starting with a *mf* dynamic, marked with an accent (*v*) and a slur. Measure 136 continues with a *mf* dynamic.
- Violin I (Vln. I):** Measures 133-134 are rests. In measure 135, it plays a melodic line starting with a *mf* dynamic, marked with an accent (*v*) and a slur. Measure 136 continues with a *mf* dynamic.
- Violin II (Vln. II):** Measures 133-134 are rests. In measure 135, it plays a melodic line starting with a *mf* dynamic, marked with an accent (*v*) and a slur. Measure 136 continues with a *mf* dynamic.
- Viola (Vla.):** Measures 133-134 are rests. In measure 135, it plays a melodic line starting with a *f* dynamic, marked with an accent (*v*) and a slur. Measure 136 continues with a *mf* dynamic.
- Violoncello (Vc.):** Measures 133-134 are rests. In measure 135, it plays a melodic line starting with a *mf* dynamic, marked with an accent (*v*) and a slur. Measure 136 continues with a *mf* dynamic.
- Contrabass (Cb.):** Measures 133-134 are rests. In measure 135, it plays a melodic line starting with a *mf* dynamic, marked with an accent (*v*) and a slur. Measure 136 continues with a *mf* dynamic.

137 S

Fl. *f*

Picc. *f*

2 Ob. *f*

2 Cl. *f*

2 Bsn. *f*

4 Hn. *f* *ff* *mf*

2 C Tpt. *f* *ff* *mf*

2 Tbn. *f* *f*

Timp. *f* *f*

Tom-t. *f* *f*

B. D. *f* *f*

Vln. I *f* *f*

Vln. II *f* *f*

Vla. *f* *f*

Vc. *f* *f*

Cb. *f* *f*

141

Fl. *f* *ff*

Picc. *f* *ff*

2 Ob.

2 Cl.

2 Bsn.

4 Hn. *f* *ff*

2 C Tpt. *f* *ff*

2 Tbn. *ff*

Timp. *ff* *ffp*

Tom-t. *ff* To Sus. Cym.

B. D. *ff*

Vln. I *ff* *fff*

Vln. II *ff* *fff*

Vla. *ff* *fff*

Vc. *ff*

Cb. *ff*

144 **T**

Fl.

Picc.

2 Ob.

2 Cl.

2 Bsn. 1. *ff* 2.

4 Hn.

2 C Tpt.

2 Tbn. *ff*

Timp. *ff* *f* I: to E (II.) *f* *mf* *f* *mf*

Cym. **Sus. Cymbal** *ff*

B. D.

Vln. I *ff* *mf*

Vln. II *ff* *mf*

Vla. *ff* *mf*

Vc. *ff* *mf*

Cb. *ff* *mf*

149 U

The score is divided into two systems. The first system includes Flute (Fl.), Piccolo (Picc.), 2 Oboes (2 Ob.), 2 Clarinets (2 Cl.), 2 Bassoons (2 Bsn.), 4 Horns (4 Hn.), 2 Trumpets (2 C Tpt.), and 2 Trombones (2 Tbn.). The second system includes Timpani (Timp.), Cymbals (Cym.), Bass Drum (B. D.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Flute (Fl.): Starts with a sixteenth-note pattern at *f*, crescendos to *ff*, then rests. Re-enters at the end of the system with a sixteenth-note pattern at *f*.

Piccolo (Picc.): Mirrors the flute's initial pattern at *f*, crescendos to *ff*, then rests. Re-enters at the end of the system.

Oboe (Ob.) & Clarinet (Cl.): Rests until the end of the system, where they play a sixteenth-note pattern at *f*.

Horn (Hn.): Rests until the end of the system, where they play a sixteenth-note pattern at *mf*, then a half note at *f*, and finally a half note at *mf*.

Trumpet (Tpt.) & Trombone (Tbn.): Rests until the end of the system, where they play a sixteenth-note pattern at *f*.

Timpani (Timp.): Starts at *f*, has a *mf < f* dynamic marking, and ends with a *mp* dynamic marking.

Violin I (Vln. I) & Violin II (Vln. II): Violin I has a long note with a *v* (vibrato) marking. Violin II has a long note with a *v* marking. Both re-enter at the end of the system with sixteenth-note patterns.

Viola (Vla.), Violoncello (Vc.), & Contrabass (Cb.): Rest throughout the system.

153

Fl. *f*

Picc. *f*

2 Ob. *f*

2 Cl. *f*

2 Bsn. *f*

4 Hn. *f* *mf*

2 C Tpt. *mf* *f*

2 Tbn. *f*

Timp. *f* (IV.) I: to D

Cym. *f* To Glockenspiel Glockenspiel

B. D.

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

157

V

Fl.

Picc.

2 Ob.

2 Cl.

2 Bsn.

4 Hn.

2 C Tpt.

2 Tbn.

Timp.

Glock.

B. D.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

f

mf

f

mf

f

mf

To Toms-toms

mf

mf

mf

mf

mf

160

Fl.

Picc.

2 Ob.

2 Cl.

2 Bsn.

4 Hn.

2 C Tpt.

2 Tbn.

Timp.

Tom-toms

B. D.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

fp

f

2

Detailed description: This page of a musical score covers measures 160, 161, and 162. The instrumentation includes Flute, Piccolo, Oboe, Clarinet, Bassoon, Horns, Trumpets, Trombones, Timpani, Tom-toms, Bass Drum, Violins I & II, Viola, Violoncello, and Contrabass. Measures 160 and 161 are marked with *mf* (mezzo-forte). Measure 162 is marked with *fp* (fortissimo) for the timpani and *f* (forte) for the tom-toms. The woodwinds and brass are mostly silent, with some sustained notes in the horns and trumpets. The strings play a rhythmic accompaniment, with the violins and violas featuring a prominent sixteenth-note pattern. The bass line is simple, consisting of quarter notes.

163

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

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

2 Ob. *f* *ff*

2 Cl. *f* *ff*

2 Bsn. *f*

4 Hn. *f* *ff* *f*

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

2 Tbn. *f* *ff*

Timp. *f*

Tom-t.

B. D. *f*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

W

166

Fl.

Picc.

2 Ob.

2 Cl.

2 Bsn.

4 Hn.

2 C Tpt.

2 Tbn.

Timp.

Tom-t.

B. D.

Vln. I

Vln. II

Vla.

Vc.

Cb.

169

Fl. *f* *ff* *fff*

Picc. *f* *ff* *fff*

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

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

2 Bsn. *f* *ff* *fff*

4 Hn. *ff*

2 C Tpt. *ff*

2 Tbn. *ff*

Timp.

Cym. *Sus. Cymbal* *mf* *f* *ff*

B. D. *ff*

Vln. I *f* *ff* *fff*

Vln. II *f* *ff* *fff*

Vla. *f* *ff* *fff*

Vc. *f* *ff* *fff*

Cb. *f* *ff* *fff*

Detailed description: This page of a musical score covers measures 169 to 172. It features a large ensemble of instruments. The woodwind section includes Flute (Fl.), Piccolo (Picc.), two Oboes (2 Ob.), two Clarinets (2 Cl.), two Bassoons (2 Bsn.), four Horns (4 Hn.), two Trumpets (2 C Tpt.), and two Trombones (2 Tbn.). The percussion section includes Timpani (Timp.), Suspended Cymbal (Cym.), and Bass Drum (B. D.). The string section consists of Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is written in a key with one sharp (F#) and a common time signature. Dynamics range from *f* (forte) to *fff* (fortissimo). The woodwinds and strings play complex rhythmic patterns, while the brass and percussion provide a strong, driving accompaniment. The cymbal has a sustained effect, and the bass drum plays a steady pulse.