

TRANSFORMATIONS

by

NICOLE MARIE PORTLEY

A THESIS

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

March 2015

THESIS APPROVAL PAGE

Student: Nicole Marie Portley

Title: Transformations

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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Associate Professor Lydia van Dreel	Member

and

J. Andrew Berglund	Dean of the Graduate School
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Original approval signatures are on file with the University of Oregon Graduate School.

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## THESIS ABSTRACT

Nicole Marie Portley

Master of Music

School of Music and Dance

March 2015

Title: Transformations

*“Transformations”* is a three-movement work that is approximately 17'30" in duration and is scored for full orchestra. The piece is a tone poem and employs extended tonal pitch content. Each of the three movements is based upon a cell of planing intervals: the cell of I. Molto Moderato consists of two parallel fifths played by the double basses; the cell of II. Adagio is three intervals (a seventh, third, and fourth) sounded first by the violins; and the cell of III. Allegretto is four intervals (a sixth followed by three fourths) played by the bassoons, violas, and double basses. The planing motifs, which evoke both medieval and contemporary popular styles, recur throughout the piece with varied pitch content (including inversions) and in a variety of orchestrations (e.g. in "transformations," as implied by the title).

## CURRICULUM VITAE

NAME OF STUDENT: Nicole Marie Portley

GRADUATE AND UNDERGRADUATE SCHOOLS ATTENDED:

University of Oregon, Eugene  
McGill University, Montreal, Canada

DEGREES AWARDED:

Master of Music, Composition, 2015, University of Oregon  
Bachelor of Science, Biology, 2003, McGill University

AREAS OF SPECIAL INTEREST:

Music Composition and Recording  
Piano Performance of New Works  
Piano Performance of Chamber and Orchestral Solo Repertoire  
French and Russian Language (Professional Fluency)

PROFESSIONAL EXPERIENCE:

Judge, Oregon Music Teacher's Association Composition Contest, Lane County,  
Oregon, 2014

Administrative Coordinator, Oregon Bach Festival Composers Symposium,  
Eugene, Oregon, 2013

Participant, Jake Heggie, Stephen Hartke, Michael Fiday, and Libby Larsen  
master classes, 2013

Founding member, Ova Novi Ensemble, Eugene, Oregon, 2012–2014

Graduate Teaching Fellow in Composition, University of Oregon, Eugene, 2012–  
2013

Composer Participant, Brian McWhorter trumpet studio, Pius Cheung percussion  
studio, and Estelí Gomez (vocal performance) residencies, 2012–2013

Music Composition, Selected Repertoire:

*Living*, a song cycle for soprano and string trio, text by Denise Levertov  
(10 songs, 36'00")

*Voyage* for string quartet (3 mvts, 15'00")

*The Trap* for chamber orchestra (2 mvts, 10'30")

*Trio for piano, trumpet, and flugelhorn* (2 mvts, 5'00")

*Two short pieces for percussion quintet* (2 mvts, 5'00")

*Tango sketches for violin and piano* (2 mvts, 6'00")

Recordings of New Music:

*Living*, an album of classical music featuring a song cycle for soprano and  
string trio, composer, 2015

*Which Way is Jupiter*, a contemporary popular music album, composer,  
2014

*DRRT*, a contemporary popular music album, arranger, 2012

*Stumptandas*, an album of Argentine tango (orquesta típica) music, pianist,  
2011

Performance on the Piano of New Works by University of Oregon Composers:  
David Eisenband, Crystal Frost, David Horton, Noah Jenkins, Avery Pratt,  
Brandon Scott Rumsey, Christopher Stark, Ryan Truitt

Performance on the Piano of Chamber and Orchestral Solo Repertoire:

Beethoven *Ghost* trio  
Beethoven Triple Concerto  
Brahms Horn trio in Eb major  
Gershwin *Rhapsody in Blue*  
Hindemith flute, horn, and trombone sonatas  
Part *Fratres* and *Spiegel im Spiegel* with violin  
Saint-Saens clarinet sonata  
Schubert *Fantasia in F minor* for four hands  
Shostakovich viola sonata  
Vocal repertoire including Bernstein, Faure, Floyd, and Handel

#### GRANTS, AWARDS, AND HONORS:

Brandon Scott Rumsey Award for Composition, University of Oregon, 2014

Outstanding Student in Composition, University of Oregon, 2012

Fulbright Graduate Fellowship, Ichthyology, Institute for Biology of Inland  
Waters, Borok, Russia, 2003–2004

Boren Undergraduate Fellowship, Biology, Université Cheikh Anta Diop, Dakar,  
Senegal, 2000–2001

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## INSTRUMENTATION LIST

### WOODWINDS:

2 Flutes  
2 A Clarinets  
2 Oboes  
2 Bassoons

### BRASS:

4 French horns  
3 Trumpets  
2 Trombones  
1 Bass Trombone  
1 Tuba

### STRINGS:

10 First Violins  
10 Second Violins  
10 Violas  
8 Violoncellos  
6 Double Bases

### PERCUSSION:

1 Harp  
1 Timpani  
2 Multi-Percussion (bass drum, brake drum, castanets, cymbals [hi hat, suspended cymbal], glockenspiel, tam tam, tambourine, triangle, tubular bells, xylophone, wood block)

C Score

'Transformations' for Orchestra

I. Molto Moderato

Nicole Portley

Without Rush  $\text{♩} = 60$

2 Flutes

2 Oboes

2 Bb Clarinets

2 Bassoons

1  
2  
F Horn

3  
4

2 C Trumpets

C Trumpet

2 Trombones

Bass Trombone

Tuba

Timpani

Castanets

Wood Block

Harp

Violin 1

Violin 2

Viola

Violoncello div.

Contrabass

*Solo*

*p*

*tacet throughout*

*Div. prominent*

*p*

5

Fl. 1  
2

Ob. 1  
2

Cl. 1  
2

Bsn. 1  
2

Hn. 1  
2

Hn. 3  
4

C Tpt. 1  
2

C Tpt. 3

Tbn. 1  
2

B. Tbn.

Tba.

Timp.

Cast.

W.B.

Vln. I

Vln. II

Vla. div.

Vc. div.

Cb.

Solo *mf*

*pp*

*pp*

*mf*

*mp*

*mp*

*mp*

Div *pizz.*

*pizz.*

*arco*

*pizz.*

*arco*

*pizz.*

*arco*

*mp*

*mp*

*mp*

*mp*

*mp*

*mp*

8

Fl. 1  
2

Ob. 1  
2

Cl. 1  
2

Bsn. 1  
2

Hn. 1  
2

Hn. 3  
4

C Tpt. 1  
2

C Tpt. 3

Tbn. 1  
2

B. Tbn.

Tba.

Timp.

Cast.

W.B.

Vln. I

Vln. II

Vla. div.

Vc. div.

Cb.

*pp*

*p*

*mf*

*p*

*mf*

*pizz.*

*p*

*f*

*mp*

*f*

*p*

*mp*

*f*

*mp*

*f*

*mf*

1. Solo

2

3. Solo

Unis arco

Unis

12

Fl. 1  
2

Ob. 1  
2

Cl. 1  
2

Bsn. 1  
2

Hn. 1  
2

Hn. 3  
4

C Tpt. 1  
2

C Tpt. 3

Tbn. 1  
2

B. Tbn.

Tba.

Timp.

Cast.

W.B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mp*

*pp*

*pp*

*mp*

*mf*

*p* sub.

*f*

*mf*

*p* sub.

*p* sub.

*p* sub. Div. Solo

Musical score for woodwinds and strings, measures 15-12. The score includes parts for Flute 1 and 2, Oboe 1 and 2, Clarinet 1 and 2, Bassoon 1 and 2, Horn 1 and 2, Horn 3 and 4, Trumpet 1 and 2, Trumpet 3, Trombone 1 and 2, Bass Trombone, Tuba, Timpani, Castanets, and Wood Blocks. The woodwinds play a melodic line starting in measure 15, marked *mf*. The strings play a rhythmic accompaniment, with Violins I and II marked *pizz.* *p* and *mf*, Viola marked *pizz.* *p* and *mf*, and Violoncello marked *pizz.* *p* and *mp*. The Trombones and Tuba play sustained notes, marked *p*. The Timpani play a triplet pattern, marked *mp*. The Castanets and Wood Blocks are silent.

18 (1.)

Fl. 1 *f*

Fl. 2 *mf*

Ob. 1 2 *mf*

Cl. 1 2 *mf*

Bsn. 1 2 *mf*

Hn. 1 2 *mf*

Hn. 3 4 *mf*

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

C Tpt. 3 *mf* *f* *mf*

Tbn. 1 2

B. Tbn.

Tba.

Timp.

Cast.

W.B.

Vln. I *mf* *arco*

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

Vla. *arco* *mf*

Vc. *f* *mp* *mf*

Cb. *mf* *Div.*

20

Fl. 1  
Fl. 2  
Ob. 1  
2  
Cl. 1  
2  
Bsn. 1  
2  
Hn. 1  
2  
Hn. 3  
4  
C Tpt. 1  
2  
C Tpt. 3  
Tbn. 1  
2  
B. Tbn.  
Tba.  
Timp.  
Cast.  
W.B.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

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



22

Fl. 1  
2

Ob. 1  
2

Cl. 1  
2

Bsn. 1  
2

Hn. 1  
2

Hn. 3  
4

C Tpt. 1  
2

C Tpt. 3

Tbn. 1  
2

B. Tbn.

Tba.

Timp.

Cast.

W.B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

1. *f* 3 3 3

1. *mf* 2

1. *mf*

1. *f* 3

(1.) 1. *mf*

3. *mf*

2. *mf* 3

*mf*

2. *f*

*f* 3 3 3

*f*

*f*

*f*

*f*

**A** Faster ♩ = 65 accel.

24

Fl. 1 2

Ob. 1 2

Cl. 1 2

Bsn. 1 2

Hn. 1 2

Hn. 3 4

C Tpt. 1 2

C Tpt. 3

Tbn. 1 2

B. Tbn.

Tba.

Timp.

Cast.

W.B.

1. *playfully*  
*f*

1. *playfully*  
*f*

**A** Faster ♩ = 65 accel.

Vln. I

Vln. II

Vla. div.

Vc.

Cb.

*f*

*f*

*mf*

*mf*

*f*

*f*

30

Fl. 1  
2

Ob. 1  
2

Cl. 1  
2

Bsn. 1  
2

Hn. 1  
2

Hn. 3  
4

C Tpt. 1  
2

C Tpt. 3

Tbn. 1  
2

B. Tbn.

Tba.

Timp.

Cast.

W.B.

Vln. I

Vln. II

Vla. div.

Vc.

Cb.

*mf*

*f*

*ff*

1.

2.

1.

1.

2.

3

3

3

3

(♩ = 85)

34

Fl. 1  
2

Ob. 1  
2

Cl. 1  
2

Bsn. 1  
2

Hn. 1  
2

Hn. 3  
4

C Tpt. 1  
2

C Tpt. 3

Tbn. 1  
2

B. Tbn.

Tba.

Timp.

Cast. *pp*

W.B.

(♩ = 85)

Vln. I

Vln. II

Vla.

Vc.

Cb.

**B** With Movement ♩. = 85

Musical score for woodwinds, percussion, and castanets. The score includes parts for Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2, Bassoon 1 & 2, Horn 1 & 2, Horn 3 & 4, C Trumpet 1 & 2, C Trumpet 3, Tuba 1 & 2, Bass Tuba, Tuba, and Timpani. The woodwinds (Flute, Oboe, Clarinet, Bassoon, Horn) play a melodic line starting at measure 39 with dynamics *mf*, *f*, *mf*, *f*, and *mf*. The Bassoon and Bassoon 2 parts include dynamic markings *(p)*, *(pp)*, and *ppp*. The Castanets play a rhythmic pattern with dynamics *mp* and *p*. The Wood Block plays a rhythmic pattern with dynamic *p*. The score is marked with **B** and includes the instruction "With Movement ♩. = 85".

**B** With Movement ♩. = 85

Musical score for strings. The score includes parts for Violin I, Violin II, Viola, Violoncello (Vc.), and Contrabasso (Cb.). The Violin I part plays a melodic line with dynamics *(pp)* and *ppp*. The Violoncello and Contrabasso parts play a rhythmic pattern with dynamics *pp* and *p*. The score is marked with **B** and includes the instruction "With Movement ♩. = 85".

45

Fl. 1 2 *f* *1. prominent* *mf* *f* *sub. mf* *2. prominent*

Ob. 1 2 *mf* *f* *mf* *prominent*

Cl. 1 2 *f* *prominent*

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

Hn. 1 2 *mf* *f* *mf* *3. prominent* *mf* *f* *sub. mf*

Hn. 3 4 *mf* *f* *mf* *3. prominent* *mf* *f* *sub. mf*

C Tpt. 1 2

C Tpt. 3

Tbn. 1 2

B. Tbn.

Tba.

Timp.

Cast. *mp* *mp*

W.B. *p* To Glock.

Vln. I *pizz.* *f*

Vln. II *pizz.* *f*

Vla. *pizz.* *f*

Vc.

Cb.

51

Fl. 1  
2

Ob. 1  
2

Cl. 1  
2

Bsn. 1  
2

Hn. 1  
2

Hn. 3  
4

C Tpt. 1  
2

C Tpt. 3

Tbn. 1  
2

B. Tbn.

Tba.

Timp.

Cast.

Glock.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*ff* *sub.* *mf* 3

*p* *mp* *mf* *sub.* *p* 3.

*ff* *sub.* *mf* 3

*p* *mp* *mf* *sub.* *p*

*p* *mp* *mf* *sub.* *p*

*p* *mp* *mf* *sub.* *p*

To Hi Hat *ff* Hi Hat *pp*

Glockenspiel *mf* To W-B

*mf* *mf* *mf* *pizz.* *mf*

55

Fl. 1  
2

Ob. 1  
2

Cl. 1  
2

Bsn. 1  
2

Hn. 1  
2

Hn. 3  
4

C Tpt. 1  
2

C Tpt. 3

Tbn. 1  
2

B. Tbn.

Tba.

Timp.

Hi Hat

W.B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

1. Solo

*mf* *f* *mf*

*mp* *mf* *sub. p*

*sub. p*

*mp* *mf* *sub. p*

*mp* *mf* *sub. p*

*mp* *mf* *sub. p*

*mp* *mf* *sub. p*

*mp* *mf* *sub. p*



59

Fl. 1  
2

Ob. 1  
2

Cl. 1  
2

Bsn. 1  
2

Hn. 1  
2

Hn. 3  
4

C Tpt. 1  
2

C Tpt. 3

Tbn. 1  
2

B. Tbn.

Tba.

Timp.

Hi Hat

W.B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

(1.)  
*f*

*p*

2. prominent  
*mf* < *f* *mf* <sup>3</sup> *f*

1. prominent  
*mf* < *f* *mf* < *f* *mf*

1. prominent  
*mf* < *f* *mf* <sup>3</sup> *f*

*mp* *mf*

*mf*

1. prominent  
*mf* < *f* *mf* < *f* *mf*

*mp* *mf*

*mf*

*mp* *mf*

*mp* *mf*

*mp* *mf*

To Cast.

Castanets  
*mp*

*mp*

*pizz.*  
*mf*

*arco*  
*mf*

64

*prominent*

*mf* *f* *mf* *f* *prominent*

Fl. 1

Fl. 2

*mf*

Ob. 1  
2

*prominent*

*mf* *f* *mf* *f*

Cl. 1  
2

Bsn. 1  
2

*mf* *f* *mf* *f* *2. prominent*

Hn. 1  
2

Hn. 3  
4

*1. prominent*

*mf* *f* *mf* *f*

C Tpt. 1  
2

C Tpt. 3

*prominent*

*mp*

Tbn. 1  
2

B. Tbn.

Tba.

Timp.

To Sus. Cym.

Sus. Cym.

*mp*

*f* *mp*

W.B.

*arco*

*mp*

Vln. I

*arco*

*mp*

Vln. II

*arco*

*mf*

Vla.

*arco*

*mf*

Vc.

*arco*

*mp*

Cb.

68

Fl. 1

Fl. 2

Ob. 1  
2

Cl. 1  
2

Bsn. 1  
2

Hn. 1  
2

Hn. 3  
4

C Tpt. 1  
2

C Tpt. 3

Tbn. 1  
2

B. Tbn.

Tba.

Timp.

Sus. Cym.

W.B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f*, *mf*, *f*, *mf*, *f*, *mp*, *mf*, *mp*, *mf*, *mp*, *mf*, *mp*, *mf*, *mp*, *f*, *mp*, *pizz.*, *mf*, *pizz.*, *mf*, *f*, *mp*

1., 2., 1., 4., 1., 3., (l.v.)

To B. D.  
To Glock.

72 (1.)

Fl. 1 2 *mp* *f* *f*

Ob. 1 2

Cl. 1 2 *f* *f*

Bsn. 1 2 *f* *f*

Hn. 1 2 *f* *mp* *mf* *mf* *mf*

Hn. 3 4 *mp* *mf* *mf* *mf*

C Tpt. 1 2

C Tpt. 3

Tbn. 1 2

B. Tbn.

Tba.

Timp.

B. D.

Glock.

Vln. I *prominent arco* *mf* *f* *mf* *f*

Vln. II *prominent arco* *mf* *f* *mf* *f*

Vla. *arco* *mp*

Vc. *pizz.* *mf* Unis

Cb. *mf*

77

Fl. 1 2 *mf* *f*

Ob. 1 2

Cl. 1 2 *mf*

Bsn. 1 2 *mf* *f*

Hn. 1 2 *mf*

Hn. 3 4 *mf*

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

C Tpt. 3 *f* *mf* *f*

Tbn. 1 2

B. Tbn.

Tba.

Timp.

B. D.

Glock.

Hp.

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

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

Vla. *p* *mp*

Vc.

Cb.

**C With Intensity**

83

Fl. 1 2  
Ob. 1 2  
Cl. 1 2  
Bsn. 1  
Bsn. 2  
Hn. 1 2  
Hn. 3 4  
C Tpt. 1 2  
C Tpt. 3  
Tbn. 1 2  
B. Tbn.  
Tba.  
Timp.  
B. D.  
Glock.

**C With Intensity**

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

Fl. 1  
2

Ob. 1  
2  
*f* < *ff* *f* 1. prominent

Cl. 1  
2  
*f* — *ff* — *f* — *ff*

Bsn. 1  
*mf* *f*

Bsn. 2  
*f*

Hn. 1  
*f* — *ff* — *f* — *ff* prominent

Hn. 2  
*mf*

Hn. 3  
4  
*mf* — *f* — *mf*

C Tpt. 1  
2  
*mp* *mf* *mp*

C Tpt. 3  
*mp* *mf* *mp*

Tbn. 1  
2  
*mf* *mp* *mf*

B. Tbn.  
*mp* *mf*

Tba.  
*mp* *mf*

Timp.  
*f*

B. D.

T.-t.  
*p* Tam-tam

Vln. I  
*mf* *pizz.*

Vln. II

Vla.

Vc.  
*mf* *mp* *mf*

Cb.

94

Fl. 1 2 *mf*

Ob. 1 *mf*

Ob. 2 *mf*

Cl. 1 2 *f* *prominent* *mf*

Bsn. 1 2 *f* *prominent* *mf*

Hn. 1 2

Hn. 3 4

C Tpt. 1 2 *mf* 1. *aggressively* *f* *mp*

C Tpt. 3

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

B. Tbn. *f* *mp* *aggressively*

Tba.

Timp. *mf*

B. D.

T.-t. *f* To. Glock.

Vln. I *f* *arco* 3

Vln. II *f* *arco* 3 3 3

Vla. *f* *arco* 3

Vc. *f* *prominent* *f* *arco* 3

Cb. *f* 3



98

Fl. 1 *f* *mf* *ff* *tr* (b)

Fl. 2 *mf* *mf* *f* *ff* *tr* (b)

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

Ob. 2 *f*

Cl. 1 2 *f* *mf* *mf* *f*

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

Hn. 1 2

Hn. 3 4

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

C Tpt. 3 *mf* *f* *mf*

Tbn. 1 2 *sub.* *f* *mf* *mf* *f* *mf*

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

Tba. *mf*

Timp. *f* 3

B. D. *mf* *mf* *f* *sub.* *mp* 3

Glock.

Vln. I *f* 3

Vln. II *ff* *f* *ff* 3

Vla. *f*

Vc. *f* *ff*

Cb. *Unis* *ff*

**D** Suddenly Calmer, With Underlying Agitation

103

Fl. 1 *sub. p*

Fl. 2 *p*

Ob. 1 & 2 *1. Solo mf - f*

Cl. 1 *p*

Cl. 2 *p*

Bsn. 1 *p*

Bsn. 2 *p*

Hn. 1 & 2 *sub. pp*

Hn. 3 & 4 *3. Solo mp - mf*

C Tpt. 1 & 2

C Tpt. 3

Tbn. 1 & 2 *sub. pp*

B. Tbn. *sub. pp*

Tba. *sub. pp*

Timp.

B. D. *f sub. pp*

Glock.

Detailed description: This block contains the musical score for measures 103 through 107. It features woodwind and percussion parts. The woodwinds include Flutes 1 and 2, Oboes 1 and 2, Clarinets 1 and 2, Bassoons 1 and 2, Horns 1-4, and Trumpets 1-3. The percussion includes Trombones 1-2, Baritone Trombone, Tuba, Timpani, Bass Drum, and Glockenspiel. The score is in 2/4 time and includes various dynamics such as *sub. p*, *p*, *mf*, *f*, *pp*, and *mp*. There are also performance markings like *1. Solo* and *3. Solo*.

**D** Suddenly Calmer, With Underlying Agitation

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This block contains the musical score for measures 103 through 107 for the string section. It includes parts for Violin I, Violin II, Viola, Violoncello, and Contrabass. The score is in 2/4 time and shows the string parts for these measures.

Musical score for page 109, featuring woodwinds, brass, and percussion. The score is in 4/4 time and includes dynamics such as *p*, *mf*, *f*, *mp*, and *pp*. The instruments listed are Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2, Bassoon 1 & 2, Horn 1 & 2, Horn 3 & 4, Trumpet 1 & 2, Trumpet 3, Trombone 1 & 2, Bass Trombone, Tuba, Snare Drum, Glockenspiel, Violin I & II, Viola, Violoncello, and Contrabass.

E

114

Fl. 1

Fl. 2

Ob. 1  
2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1  
2

Hn. 3  
4

C Tpt. 1  
2

C Tpt. 3

Tbn. 1  
2

B. Tbn.

Tba.

Timp.

B. D.

Glock.

To Xyl.

*f*

*mp*

*mf*

*pp*

*p*

E

Vln. I

Vln. II

Vla.

Vc.

Cb.

*pp*

*pp*

*mf*

*p*

117

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1  
2

Hn. 3  
4

C Tpt. 1  
2

C Tpt. 3

Tbn. 1  
2

B. Tbn.

Tba.

Timp.

Xyl.

Glock.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*

*mf*

*prominent*

*f*

*mp*

*mf*

*mf*

*mf*

*mf*

*mf*

*prominent*

*f*

Glockenspiel

To Tri.

*mp*

Div.

*mp*

*mp*

Div.

*mp*

*p*

*mp*

*mp*

120

*Solo*

*ff* 3 2 *mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mp*

*mp*

*1. Solo*  
*ff* 3:2 3 *mf*

*f* *mf* *f*

*f* *sub. mp*

*mf* *f*

Triangle  
*ff*

*mf* *mp*

*mf* *mp* Unis

*pizz.* *ff* *mf* Div.

*mf* *mp*

Fl. 1 *f* *mp*

Fl. 2 *f* *mp*

Ob. 1 *f* *mp*

Ob. 2

Cl. 1

Cl. 2 *f* *mp*

Bsn. 1

Bsn. 2 *f* *mp*

Hn. 1 2 *mp*

Hn. 3 4 *mp* (4.)

C Tpt. 1 2 *f* *ff*

C Tpt. 3 *f* *ff*

Tbn. 1 2 *mf*

B. Tbn.

Tba. *mf*

Timp.

Xyl.

Tri.

Vln. I *p cresc...* (*mp*) *(mf)*

Vln. II *f* *mp* *sub. ff*

Vla. Div.

Vc. *p cresc...* (*mp*) *(mf)*

Cb. *p cresc...* (*mp*) *(mf)*

molto rit. . . . .

**F** Tempo I ♩. = 60

128

Fl. 1 2 *mp* *f* *ff* *à 2*

Ob. 1 2

Cl. 1 2 *mp* *mf*

Bsn. 1 2 *ff*

Hn. 1 2 *mf*

Hn. 3 4 *mf*

C Tpt. 1 2 *sub. 3* *mf* *ff* *mp*

C Tpt. 3 *sub. 3* *mf* *ff* *mp*

Tbn. 1 2 *ff 3* *f* *molto dim.*

B. Tbn. *ff 3* *f* *molto dim.*

Tba. *f*

Timpani

Xyl.

Tri. *f* *ff*

molto rit. . . . .

**F** Tempo I ♩. = 60

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

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

Vla. *pizz.* *ff* *arco* *ff*

Vc. *pizz.* *ff*

Cb. *f*



130 (à 2)

Fl. 1 2 *f* *ff* *f*

Ob. 1 2

Cl. 1 2

Bsn. 1 2 *f*

Hn. 1 2

Hn. 3 4

C Tpt. 1 2 *ff* *mf*

C Tpt. 3 *ff* *mf*

Tbn. 1 2 *p* *ff*<sup>3</sup> *f* molto dim. . . . . *p* *ff*<sup>3</sup> *f* molto dim. . . . .

B. Tbn. *p* *ff*<sup>3</sup> *f* molto dim. . . . . *p* *ff*<sup>3</sup> *f* molto dim. . . . .

Tba. *mf* *mp* *f* *mf* molto dim. . . . . (*mp*) . . . . .

Timp. *mf* *mf*

Xyl.

Tri. *ff* To Br. D

Vln. I *gliss.* *gliss.*

Vln. II *f*

Vla. *mf* *f*

Vc. *ff* *ff*

Cb.

G Stark, Introspective

133 (à 2)

Fl. 1 *mf* *f*

Fl. 2 *mp* *mf*

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

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

Cl. 2 *mf*

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

Hn. 1 2 *mf* Solo

Hn. 3 4 *pp* *mf*

C Tpt. 1 2 *f*

C Tpt. 3

Tbn. 1 2 *pp*

B. Tbn. *pp*

Tba. *(p)* *pp*

Tim. *mf* *mp* *p* *pp*

Xyl.

Br.D.

G Stark, Introspective

Vln. I *f* *mp*

Vln. II *mf* *mp*

Vla. *mf*

Vc. *f*

Cb. *mf* *p* *mf*

137

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

Fl. 2 *pp* *p*

Ob. 1 *p* *pp*

Ob. 2 *sub. pp* *ff* *pp* *Solo*

Cl. 1 *sub. pp* *mf* *f*

Cl. 2 *mf* *ff* *mp* *mf* *sub. pp*

Bsn. 1 *mf* *f* *mp* *sub. ff* *mf* *p*

Bsn. 2 *sub. pp* *mf* *sub. pp*

Hn. 1 *p* *mf* *sub. pp*

Hn. 2 *p* *mf* *sub. pp*

Hn. 3 *p* *mf* *Solo* *ff*

Hn. 4 *sub. pp* *mf* *sub. pp*

C Tpt. 1

2

C Tpt. 3

Tbn. 1

2

B. Tbn.

Tba.

Timp.

Xyl.

Br.D.

Vln. I

Vln. II

Vla.

Vc.

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

140

Fl. 1 *mf* *sub. pp*

Fl. 2 *mf* *sub. pp* *mf*

Ob. 1 *mf* *sub. pp* *mf*

Ob. 2 *mf* *sub. pp* *mf*

Cl. 1 *mf* *sub. pp* *tr* *ff*

Cl. 2 *mf* *sub. pp* *mf*

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

Bsn. 2 *mf* *sub. pp* *mf*

Hn. 1 *mf* *sub. pp* *mf*

Hn. 2 *mf* *sub. pp* *mf*

Hn. 3 *Solo* *ff*

Hn. 4 *mf* *sub. pp* *mf*

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1 *mf* *p* *mp*

Tbn. 2

B. Tbn. *mp*

Tba.

Timp.

Xyl.

Br.D.

Vln. I

Vln. II

Vla.

Vc.

Cb. *mf* *sub. p*

**H** With More Fullness

144

Fl. 1 *f* *mp* *sub.* *ff*

Fl. 2 *mp*

Ob. 1 *mp*

Ob. 2 *mp*

Cl. 1 *f* *mp*

Cl. 2 *mp*

Bsn. 1 *mp*

Bsn. 2 *mp*

Hn. 1 *ff*

Hn. 2 *mf* *mp*

Hn. 3 *ff*

Hn. 4 *mp*

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1 *f* *mp* *sub.* *ff* *mf* *gliss.*

Tbn. 2 *ff* *mp* *gliss.*

B. Tbn. *f* *ff* *gliss.* *sub.* *mp*

Tba.

Timp. *mf*

Xyl.

Br.D.

**H** With More Fullness

Vln. I *ff* *gliss.* *ff* *gliss.*

Vln. II *f* *Unis pizz.*

Vla. div. *ff* *f* *gliss.*

Vc. div. *ff* *arco* *gliss.* *f*

Cb. *f* *mf*

146

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

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

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

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

Cl. 1 *mf* *ff*

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

Bsn. 1 *f* *ff*

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

Hn. 1 2 *mf* *mp*

Hn. 3 *mf* *mp*

Hn. 4 *mf* *mp*

C Tpt. 1 *ff* *mp*

C Tpt. 2 *sub.* *ff* *mf*

C Tpt. 3 *ff* *mf* *ff* *mp*

Tbn. 1 *f* *ff* *mf*

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

B. Tbn. *ff* *mf*

Tba. *mf* *f* *mf* *f* *mf*

Timp.

Xyl.

Br.D.

Vln. I *mf*

Vln. II *ff*

Vla. Unis *mf*

Vc. Unis *mf*

Cb.

**I Purposeful**

148

Fl. 1 2 *f* *2* *pp*

Ob. 1 2 *f* *2*

Cl. 1 2 (1.) *f* *pp*

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

Hn. 1 2 (2.) *f* *2*

Hn. 3 4 (4.) *f* *2*

C Tpt. 1 2

C Tpt. 3

Tbn. 1 2

B. Tbn.

Tba.

Timp.

Xyl.

Br.D. *Solo, dramatically* *mf* *3* *2*

**I Purposeful**

Vln. I *arco* *p*

Vln. II *pizz.* *ff*

Vla. *mf* *2* *2*

Vc. *arco* *p*

Cb. *fp* *b<sub>o</sub>.*

150

Fl. 1  
2

Ob. 1  
2

Cl. 1  
2

Bsn. 1  
2

Hn. 1  
2

Hn. 3  
4

C Tpt. 1  
2

C Tpt. 3

Tbn. 1  
2

B. Tbn.

Tba.

Timp. *Solo, dramatically*  
*mp* *mp* 3 2

Xyl.

Br.D. *mf* *p*

Vln. I

Vln. II *ff*

Vla. 2 2 2 2

Vc.

Cb. *bc.*



151

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

Fl. 2 *mf* *mf*

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

Ob. 2 *mf* *mf*

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

Cl. 2 *mf* *mf*

Bsn. 1  
2

Hn. 1  
2

Hn. 3  
4

C Tpt. 1  
2

C Tpt. 3

Tbn. 1  
2

B. Tbn.

Tba.

Timp.

Xyl.

Br.D. *f*

Vln. I *prominent* *f*

Vln. II *arco*

Vla. 2 2 2 2

Vc. 2 2 2 2

Cb. *f*

153

Fl. 1 *ff*

Fl. 2 *mf* *sub. ff*

Ob. 1 *ff*

Ob. 2 *mf* *ff*

Cl. 1 *ff* *f*

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

Bsn. 1  
2

Hn. 1 *f* 1. Solo

Hn. 3  
4

C Tpt. 1  
2

C Tpt. 3

Tbn. 1  
2

B. Tbn.

Tba.

Timp.

Xyl. *f*

Br.D.

Vln. I *mp*

Vln. II

Vla. *mf*

Vc. *mp*

Cb. *mf*

155

Fl. 1 *ff*

Fl. 2 *mf* *ff*

Ob. 1 *ff*

Ob. 2 *mf* *ff*

Cl. 1 *ff* *ff*

Cl. 2 *ff* *ff*

Bsn. 1 *mf* *ff*

Bsn. 2

Hn. 1 *f*

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Xyl. *f*

Br.D.

Vln. I

Vln. II *mp*

Vla. *p*

Vc. *p*

Cb. *p*

156

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Cl. 1  
Cl. 2  
Bsn. 1  
Bsn. 2  
Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
C Tpt. 1  
C Tpt. 2  
Tbn. 1  
Tbn. 2  
B. Tbn.  
Tba.  
Timp.  
Xyl.  
Br.D.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

*ff* *ff* *mp*<sup>2</sup> *f* *f*  
*ff* *ff* *mp*<sup>2</sup> 2 2 2  
*ff* *mp*<sup>2</sup> 2 2 2  
*ff* *mp*<sup>2</sup> 2 2 2  
*f* *ff* 2 2 *mp*<sup>2</sup> 2  
*f* *sub. mp* 2 2  
*mf* 2 2  
*mf* 2 2  
*f* *f* 2 2 *mf* 2 3

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

**J** Coda

159

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Xyl.

Br.D.

**J** Coda

Vln. I

Vln. II

Vla.

Vc.

Cb.

accel.

162

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

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

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

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

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

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

Bsn. 1 *f* *mf* *mf* *f*

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

Hn. 1 *p*

Hn. 3 *p*

C Tpt. 1

C Tpt. 3

Tbn. 1

B. Tbn. *mf* *mf*

Tba. *mf* *mf*

Timp.

Xyl.

Br.D.

Vln. I

Vln. II

Vla.

Vc. div.

Cb. *f*

accel.

165

Fl. 1 *f* *mp* *mf* *mf* *f*  
 Fl. 2 *mf* *f* *mf* *f* *f*  
 Ob. 1 *f* *mf* *f* *mf* *f*  
 Ob. 2 *mf* *f* *mf* *f*  
 Cl. 1 *f* *mf* *f* *mf* *f*  
 Cl. 2 *mf* *f* *mf* *f* *f*  
 Bsn. 1 *f* *mf* *f*  
 Bsn. 2 *f*  
 Hn. 1 2  
 Hn. 3 4  
 C Tpt. 1 2  
 C Tpt. 3  
 Tbn. 1 2  
 B. Tbn. *mf*  
 Tba. *mf*  
 Timp.  
 Xyl.  
 Br.D.  
 Vln. I *ff*  
 Vln. II  
 Vla. div.  
 Vc. div.  
 Cb.

168

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Cl. 1  
Cl. 2  
Bsn. 1  
Bsn. 2  
Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
C Tpt. 1  
C Tpt. 2  
C Tpt. 3  
Tbn. 1  
Tbn. 2  
B. Tbn.  
Tba.  
Timp.  
Xyl.  
Br.D.  
Vln. I  
Vln. II  
Vla. div.  
Vc. div.  
Cb.



♩. = 90

171

Fl. 1  
*mf*

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1  
*ff*

Bsn. 2  
*sub. ff*

Hn. 1  
2

Hn. 3  
4

C Tpt. 1  
2

C Tpt. 3

Tbn. 1  
2

B. Tbn.  
*ff*

Tba.  
*ff*

Timp.

Xyl.

Br.D.

Vln. I

Vln. II

Vla. div.

Vc. div.

Cb.

♩. = 90

molto rit. . . . . ♩ = 50

174

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Cl. 1  
Cl. 2  
Bsn. 1  
Bsn. 2  
Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
C Tpt. 1  
C Tpt. 2  
C Tpt. 3  
Tbn. 1  
Tbn. 2  
B. Tbn.  
Tba.  
Timp.  
Xyl.  
Br.D.

molto rit. . . . . ♩ = 50

Vln. I  
Vln. II  
Vla. div.  
Vc. div.  
Cb.

II. Adagio

**With a Steady Pulse** ♩ = 65

*1*

2 Flutes *mf* *à 2*

2 Oboes

Bb Clarinet 1 *f* *p*

Bb Clarinet 2 *mf* *mp*

2 Bassoons *mf* *mp*

1. *f* *p*

F Horn

3 4

2 C Trumpets

C Trumpet

2 Trombones

Bass Trombone

Tuba

Castanets

Wood Block

Harp *p*

**With a Steady Pulse** ♩ = 65

*p*

Violin 1

*p*

Violin 2 *p* Div. Unis *mf* 3

Viola *mp* Div. Unis

*pizz.* *mp* Unis

Violoncello

Contrabass

5

Fl. 1  
2

Ob. 1  
2

Cl. 1  
2

Bsn. 1  
2

Hn. 1  
2

Hn. 3  
4

Hn. 4

C Tpt. 1  
2

C Tpt. 3

Tbn. 1  
2

B. Tbn.

Tba.

Cast.

W.B.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mp*

*mp*

*mp*

*mf*

*mf*

*p*

*prominent*

*Div.*

*p*

*p*

*prominent*

*mp*

*mf*

*Unis*

1.

2.

1.

2.

3

*p*

C#

**K** Peaceful

Musical score for woodwinds and percussion. The score includes parts for Flute 1 and 2, Oboe 1 and 2, Clarinet 1 and 2, Bassoon 1 and 2, Horns 1-4, Trumpets 1-3, Trombones 1-3, and Tuba. The percussion section includes Castanets, Wood Blocks, and Harp. The score is marked with dynamics such as *mp*, *mf*, *p*, and *f*. The woodwinds and strings play a melodic line, while the percussion provides a rhythmic accompaniment. The harp part is mostly silent.

**K** Peaceful  
*prominent*

Musical score for strings. The score includes parts for Violin I and II, Viola, Violoncello, and Contrabass. The strings play a melodic line, with the Violin I and II parts being particularly prominent. The score is marked with dynamics such as *pp*, *p*, *mf*, and *f*. The strings play a melodic line, with the Violin I and II parts being particularly prominent. The Viola and Violoncello parts provide harmonic support. The Contrabass part is mostly silent.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1  
2

Hn. 3  
4

C Tpt. 1  
2

C Tpt. 3

Tbn. 1  
2

B. Tbn.

Tba.

B. D.

W.B.

Hp.

Vln. I

Vln. II

Vla. div.

Vc.

Cb.

*mf*

*p*

*mf*

*p*

*mf*

*p*

*f*

*prominent arco*

*p*

*f*

*mp*

*p*

*mp*

*p*

*mp*

*p*

*G#*

17

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

B. D.

W.B.

Hp.

Vln. I

Vln. II

Vla. div.

Vc.

Cb.

*f* 5

*prominent*

*sub. mp*

*f*

*f*

*prominent*

*sub. mp*

*f*

*prominent*

*mp*

*f*

*f*

*prominent*

*sub. mp*

*f*

1.

*mf*

*p*

*sub. mp*

*p*

*mp*

*p*

*mp*

*f*

*p*

*Solo*

20

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

Fl. 2 *mf*

Ob. 1

Ob. 2

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

Cl. 2 *mf* *mf*

Bsn. 1

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

Hn. 1

Hn. 2

Hn. 3

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

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

B. D.

W.B.

Hp.

Vln. I *mp* *prominent*

Vln. II *f*

Vla.

Vc. *mp*

Cb.



Musical score for orchestra and strings, measures 23-26. The score is divided into woodwinds, brass, percussion, and strings.

**Woodwinds:**

- Fl. 1, Fl. 2, Ob. 1, Ob. 2, Cl. 1, Cl. 2, Bsn. 1, Bsn. 2: Play melodic lines in 3/4 and 4/4 time. Dynamics include *mf* and *mp*.

**Brass:**

- Hn. 1, 2, Hn. 3, 4, C Tpt. 1, 2, C Tpt. 3, Tbn. 1, 2, B. Tbn., Tba.: All parts are silent (rests) in measures 23-26.

**Percussion:**

- B. D., W.B., Hp.: All parts are silent (rests) in measures 23-26.

**Strings:**

- Vln. I, Vln. II, Vla., Vc., Cb.: Play rhythmic patterns in 3/4 and 4/4 time. Dynamics include *f*, *mf*, *sub. mp*, *pizz.*, and *arco*. Vln. II includes a triplet of eighth notes.

**L** With Ceremonial Pomp

28

Fl. 1  
2

Ob. 1  
2

Cl. 1  
2

Bsn. 1  
2

Hn. 1  
2

Hn. 3  
4

C Tpt. 1  
2

C Tpt. 3

Tbn. 1  
2

B. Tbn.

Tba.

B. D.

W.B.

Hp.

Detailed description: This block contains the musical score for measures 28, 29, and 30 for woodwinds and percussion. The woodwinds (Flutes, Oboes, Clarinets, Bassoons, Horns, Trumpets, and Trombones) play a melodic line starting on a whole note in measure 28, moving to a half note in measure 29, and ending on a quarter note in measure 30. Dynamics range from *mf* to *mp*. The percussion includes a snare drum (B.D.) and a wood block (W.B.). The wood block plays a rhythmic pattern of eighth notes in measure 29, starting with an accent (>) and a *mp* dynamic. The piano (Hp.) is silent throughout.

**L** With Ceremonial Pomp

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This block contains the musical score for measures 28, 29, and 30 for the string section. The Violin I part has a melodic line starting in measure 29 with a *mf* dynamic and *pizz.* marking, ending in measure 30 with a *pp* dynamic. The Violin II, Viola, and Cello parts play a rhythmic accompaniment of quarter notes, starting in measure 29 with a *mp* dynamic and *pizz.* marking. The Violoncello (Vc.) and Contrabass (Cb.) parts are silent throughout.

Fl. 1 2  
Ob. 1 2  
Cl. 1 2  
Bsn. 1 2  
Hn. 1 2  
Hn. 3 4  
C Tpt. 1 2  
C Tpt. 2  
C Tpt. 3  
Tbn. 1 2  
B. Tbn.  
Tba.  
B. D.  
W.B.  
Hp.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

*mp* *f* *sub. mp*  
*mp* *f* *sub. mp*  
*mp* *f*  
*f* *mf* *f* *mf*  
*f* *mf*  
*mp* *f* *sub. mp*  
*mp* *f* *sub. mp*  
To Glock.  
*mp*  
*mp* *arco*  
*mf* *f* *ff*  
*f* *ff*  
*f* *sub. mp*

Fl. 1 2

Ob. 1 2

Cl. 1 2

Bsn. 1 2

Hn. 1 2

Hn. 3 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1 2

B. Tbn.

Tba.

B. D.

Glock.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*, *mp*, *ff*, *f*, *mf*, *arco*, *ff*

3

Bass Drum

34

38

Fl. 1 *f*

Fl. 2 *mf*

Ob. 1 *mf*

Ob. 2 *mf*

Cl. 1 *mf*

Cl. 2 *mf*

Bsn. 1 *f*

Bsn. 2

Hn. 1 *mf*

Hn. 2 *mf*

Hn. 3 *mf*

Hn. 4

C Tpt. 1 *mf*

C Tpt. 2 *mf*

C Tpt. 3 *mf*

Tbn. 1 *mf*

Tbn. 2 *mf*

B. Tbn. *mf*

Tba.

B. D. *mp*

Glock. *mf* Glockenspiel To T.-t. *mf*

Hp.

Vln. I *ff* prominent 3 3

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

**M** Triumphantly

41

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Cl. 1  
Cl. 2  
Bsn. 1  
Bsn. 2  
Hn. 1  
2  
Hn. 3  
4  
C Tpt. 1  
C Tpt. 2  
C Tpt. 3  
Tbn. 1  
2  
B. Tbn.  
Tba.  
B. D.  
Tam-tam  
T.-t.  
Hp.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

*f* *mp* *mf* *ff* *p* *mf* *ff* *pizz.* *f* *Div.*

**M** Triumphantly

44

*prominent*

*f*

Fl. 1

*f*

*prominent*

Fl. 2

Ob. 1  
2

Cl. 1

*mf*

Cl. 2

*mf*

Bsn. 1

*prominent*

Bsn. 2

*f*

Hn. 1  
2

*f*

Hn. 3  
4

*mp*

C Tpt. 1  
2

*mp*

C Tpt. 3

*mp*

Tbn. 1  
2

*mp*

B. Tbn.

*mp*

Tba.

*mp*

B. D.

*mp*

T.-t.

*mp*

*f*

*To Xyl.*

Hp.

*f*

D#

D $\flat$

Vln. I

*mp*

Vln. II

*mp*

Vla.

*f*

Vc.

*f*

Cb.

Unis

Div.

*mp*

*f*

*ff*

**N** Subdued

47

Fl. 1 *mp* *p*

Fl. 2 *mp*

Ob. 1 & 2 *mp*

Cl. 1 *mf* *pp*

Cl. 2 *mp* *pp*

Bsn. 1 *mp* *mf* Solo

Bsn. 2 *mp* *pp*

Hn. 1 & 2

Hn. 3 & 4 *mf* *p*

C Tpt. 1 & 2 *mf* *p*

C Tpt. 3 *mf* *p*

Tbn. 1 & 2 *mf* *p*

B. Tbn. *mf* *p*

Tba. *mf* *p*

Xyl.

T.-t. To Tamb.

Hp.

**N** Subdued  
*prominent*

Vln. I *mf* *mp*

Vln. II *mf*

Vla. *mf* *arco* *pp*

Vc. *arco* *pp*

Cb. *mf*



51

Fl. 1 *mp*

Fl. 2

Ob. 1  
2

Cl. 1 *mp*

Cl. 2 *pp* *f* *prominent*

Bsn. 1 *mf* *f* *p* *f*

Bsn. 2 *mp*

Hn. 1  
2

Hn. 3  
4

C Tpt. 1  
2

C Tpt. 2

C Tpt. 3

Tbn. 1  
2

B. Tbn.

Tba.

Xyl.

Tamb.

Hp.

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp* *mp*

Cb.

O More Lively

56

Fl. 1

Fl. 2

Ob. 1  
2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1  
2

Hn. 3  
4

C Tpt. 1  
2

C Tpt. 3

Tbn. 1  
2

B. Tbn.

Tba.

Xyl.

Tamb.

Hp.

Tambourine

1. Solo

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

*mf*

*mp*

*f* *mp*

*pizz.* *arco* *mp*

*pizz.* *arco* *mp*

G# Ab Bb

O More Lively

Vln. I

Vln. II

Vla. div.

Vc.

Cb.

*f* *mp*

*arco*

*pizz.* *arco* *mp*

*mp*

*pizz.* *arco* *mp*

Fl. 1 *mf*

Fl. 2

Ob. 1 (1.) *mf*

Ob. 2 2. *mf*

Cl. 1 *f*

Cl. 2 *f*

Bsn. 1 *f* *mp*

Bsn. 2 *mf*

Hn. 1 2 *mf* *mp* *mute*

Hn. 3 4 *mf* *mp* *mute*

C Tpt. 1 *f* *f*

C Tpt. 2 *f*

C Tpt. 3 *f*

Tbn. 1 2

B. Tbn.

Tba.

Xyl. *mp*

Tamb. *mf* *To Glock.*

Hp.

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

Vln. II *pizz.* *f*

Vla. *mf* *mp*

Vc. *mf* *mp*

Cb. *mf* *mp*

**P** With Quiet Tension

62

Fl. 1 *pp*

Fl. 2

Ob. 1 2 *pp*

Cl. 1

Cl. 2 *mp* Solo *mp*

Bsn. 1

Bsn. 2 *mp*

Hn. 1 2

Hn. 3 4

C Tpt. 1 *f* Solo *pp*

C Tpt. 2 *pp*

C Tpt. 3 *pp*

Tbn. 1 2 *pp* 1.

B. Tbn.

Tba. *mf* *pp*

Tamb. Tambourine *p*

Glock. Glockenspiel To W.B. *mp* *pp*

Hp.

**P** With Quiet Tension

Vln. I

Vln. II

Vla. *pp*

Vc. *pp*

Cb. *pp*

66

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1  
2

Hn. 1  
2

Hn. 3  
4

C Tpt. 1  
2

C Tpt. 3

Tbn. 1  
2 (1.)

B. Tbn.

Tba.

Tamb.

Wood Block

W.B.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

*mp*

*ff*

*Solo*

*3*

*mf*

*f*

*3*

*mf*

*mf*

*3*

*mf*

69

Fl. 1 *sub. p* 3 3 3

Fl. 2 *mf*

Ob. 1 *sub. p* *mf*

Ob. 2 *sub. p*

Cl. 1 2 *sub. p*

Bsn. 1 2 *mf* *pp*

Hn. 1 2 1. *open* *mf* 2. *mf* *pp*

Hn. 3 4 3. *open* *mf*

C Tpt. 1 2

C Tpt. 3

Tbn. 1 2 (1.) *pp*

B. Tbn.

Tba.

Tamb.

W.B. *mf* *mp*

Hp.

Vln. I *pp* *mp*

Vln. II *pp* *mp*

Vla. *p* *mp* 3 3 3 *p*

Vc. *p*

Cb. *p*

**Q** More Adamantly

73

Fl. 1  
Fl. 2  
Ob. 1  
2  
Cl. 1  
2  
Bsn. 1  
Bsn. 2  
Hn. 1  
2  
Hn. 3  
4  
C Tpt. 1  
2  
C Tpt. 3  
Tbn. 1  
2  
B. Tbn.  
Tba.  
Tamb.  
W.B.  
Hp.

*mf*  
*mf*  
*mf*  
*mf*  
*p*  
*mf*  
*pp*

To Br. D.  
To B. D.

**Q** More Adamantly

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

*ppp*  
*ppp*  
*arco*  
*f*  
*pizz*  
*f*  
*pizz*  
*f*  
*pizz*  
*f*

76

Fl. 1 *f* *mf*

Fl. 2 *sub. mp* *f* *mf*

Ob. 1 2 *mf* *f*

Cl. 1 *mf* *f*

Cl. 2 *sub. mp* *f* *mf*

Bsn. 1 *sub. mp* *f* *mf*

Bsn. 2 *sub. mp* *f* *mf*

Hn. 1 2

Hn. 3 4

C Tpt. 1 2 *ff* *mf*

C Tpt. 3

Tbn. 1 2 *ff*

B. Tbn. *ff*

Tba.

Br.D.

W.B.

Hp.

Vln. I *sub. mp* *ff* *mf*

Vln. II *arco* *f*

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

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

Cb. *sub. mp* *f* *f* *arco*



79

Fl. 1

Fl. 2 *mf*

Ob. 1 *mf*

Ob. 2 *f* *prominent*

Cl. 1

Cl. 2

Bsn. 1 *mp* *sub.* *f* *prominent*

Bsn. 2 *f* *mf*

Hn. 1 *f* *1. prominent* *mf*

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1 *f* *sub.* *1. Solo* *ff*

Tbn. 2

B. Tbn. *mf* *prominent*

Tba. *f* *mf*

Br.D.

W.B. *mp* *Bass Drum*

Hp.

Vln. I *f* *3*

Vln. II

Vla. *arco* *mf* *prominent arco*

Vc. *mf*

Cb. *mf* *prominent*

**R** Intensely

82 *à 2*

Fl. 1  
2

Ob. 1  
2

Cl. 1  
2

Bsn. 1  
2

Hn. 1  
2

Hn. 3  
4

C Tpt. 1  
2

C Tpt. 3

Tbn. 1  
2

B. Tbn.

Tba.

Brake Drum  
*Solo*

Br. D.  
*mf*

B. D.  
*f*

Hp.

**R** Intensely

Vln. I

Vln. II

Vla.

Vc.

Cb.

85 (à 2)

Fl. 1  
2

Ob. 1  
2

Cl. 1  
2

Bsn. 1  
2

Hn. 1  
2

Hn. 3  
4

C Tpt. 1  
2

C Tpt. 3

Tbn. 1  
2

B. Tbn.

Tba.

Br.D.

B. D.

Hp.

Vln. I

Vln. II

Vla. div.

Vc.

Cb.

*sub.*  
*mf*

*mf* *3*

*mf* *3*

*mf* *3* *mp*

*mf* *3* *mp*

*sub.*  
*mf* *mp*

*sub.*  
*mf* *mp*

*sub.*  
*mf* *mp*

*f*

*mf*

*ff* *sub.*  
*mf* *ff*

*f*

*f*

*ff* *mf*

*ff* *mf*

*ff* *mf*

*ff* *mf*

*mf*

88

Fl. 1 2

Ob. 1 2

Cl. 1 2

Bsn. 1 2

Hn. 1 2

Hn. 3 4

C Tpt. 1 2

C Tpt. 3

Tbn. 1 2

B. Tbn.

Tba.

Br.D.

B. D.

Hp.

Vln. I

Vln. II

Vla. div.

Vc.

Cb.

*mf* *f*

*mf* *f*

*mf* *f* *molto dim.* *p*

*mf* *f* *molto dim.* *p*

*f* *molto dim.* *p*

*f* *molto dim.* *p*

*f* *molto dim.* *p*

*f* *molto dim.* *p*

*mp*

*f* *ff* *mf* *f* *3* *3* *3* *3* *3* *3*

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

*mp* *f* *3* *3* *3* *3* *3* *3* *3* *3* *3*

Unis

*mf* *p*

*mf* *mf*

To Cast.

poco rit. . .

91

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

- Flutes (Fl. 1, 2):** Play melodic lines with *mf* dynamics.
- Oboes (Ob. 1, 2):** Play melodic lines with *mf* dynamics.
- Clarinets (Cl. 1, 2):** Clarinet 1 has a melodic line with *f* dynamics; Clarinet 2 has a sustained note with *f* dynamics.
- Bassoons (Bsn. 1, 2):** Bassoon 1 has a melodic line with *mf* and *ff* dynamics, including a triplet; Bassoon 2 has a melodic line with *mf* dynamics.
- Horns (Hn. 1, 2, 3, 4):** Horns 1 and 2 play sustained notes with *f* and *mf* dynamics; Horns 3 and 4 play sustained notes with *f* and *mf* dynamics.
- Trumpets (C Tpt. 1, 2, 3):** Trumpets 1 and 2 play chords with *f* dynamics, then *molto dim.* to *p*; Trumpet 3 plays a melodic line with *f* dynamics, then *molto dim.* to *p*.
- Trombones (Tbn. 1, 2, B. Tbn., Tba.):** Trombones 1 and 2 play chords with *f* dynamics, then *molto dim.* to *p*; Baritone Trombone (B. Tbn.) and Tuba (Tba.) play chords with *f* dynamics, then *molto dim.* to *p*.
- Drums (Br. D., B. D.):** Bass Drum (B. D.) plays a triplet pattern with *mp* dynamics. The text "To W.B." is written above the staff.
- Harp (Hp.):** Remains silent.
- Violins (Vln. I, II):** Violin I plays a melodic line with *f* dynamics and triplets, then *mf*; Violin II plays a melodic line with *sub. mf* and *p* dynamics.
- Viola (Vla.):** Plays a melodic line with *f* dynamics and triplets, then *mf*.
- Violoncello (Vc.):** Plays a melodic line with *ff* dynamics and a triplet.
- Double Bass (Cb.):** Plays a melodic line with *mf* and *ff* dynamics, including a triplet.

poco rit. . .

**S** A Tempo: Peaceful (Reprise)

95

Fl. 1 *f* *p*

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

Ob. 1 *f* *mp*

Ob. 2 *f* *mp*

Cl. 1 *mp*

Cl. 2 *mp*

Bsn. 1 *mp*

Bsn. 2 *p*

Hn. 1 2

Hn. 3 4

C Tpt. 1 2

C Tpt. 3

Tbn. 1 2

B. Tbn.

Tba.

Cast. Castanets *f* To B. D.

W.B. Wood Block *mp* To T-t.

Hp. *mf* C#, G#

**S** A Tempo: Peaceful (Reprise)

Vln. I *f*

Vln. II

Vla. div. *pizz.* *mp* *p*

Vc. *mf* *pizz.* *mf* *mp*

Cb. *f*

99

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

B. D.

T.-t.

Hp.

Vln. I

Vln. II

Vla. div.

Vc.

Cb.

*mf*

*p*

*f*

*sub. mp*

*arco*

*mf*

*p*

*mp*

*p*

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1  
2

Hn. 3  
4

C Tpt. 1  
2

C Tpt. 3

Tbn. 1  
2

B. Tbn.

Tba.

B. D.

T.-t.

Hp.

Vln. I

Vln. II

Vla. div.

Vc.

Cb.

*mf*  $\leftarrow$  *f* <sup>5</sup>

*sub. mf*  $\leftarrow$  *f*

*mf*  $\leftarrow$  *f* <sup>5</sup>

*sub. mf*  $\leftarrow$  *f*

*mf*  $\leftarrow$  *f* <sup>5</sup>

*sub. mp*

*sub. mp*  $\leftarrow$  *mf*  $\leftarrow$  *mp*  $\leftarrow$  *f*

*sub. p*

*mp*  $\leftarrow$  *f*

*sub. p*

*arco*  
*f*  $\leftarrow$  *mf*  $\leftarrow$  *f*

*arco*  
*mp*  $\leftarrow$  *f*  $\leftarrow$  *mp*

*pizz.*  
*f*

*f*

*sub. mp*



105

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1  
2

Hn. 3  
4

C Tpt. 1  
2

C Tpt. 3

Tbn. 1  
2

B. Tbn.

Tba.

B. D.

T.-t.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*

*f*

*ff*

*sub. mf*

*f*

*ff*

*f*

*ff*

*f*

*ff*

*ff*

*ff*

*f*

*ff*

*arco*

*mf*

*ff*

*f*

*ff*

**T With Ceremonial Pomp (Recap)**

108

Fl. 1 2 *f*

Ob. 1 2 *f*

Cl. 1 2 *f*

Bsn. 1 2 *f*

Hn. 1 2 *sub. mf*

Hn. 3 4 *sub. mf*

C Tpt. 1 *sub. mf*

C Tpt. 2 *sub. mf*

C Tpt. 3 *sub. mf*

Tbn. 1 2 *sub. mf*

B. Tbn. *sub. mf*

Tba. *sub. mf*

B. D. *mf* Bass Drum

T.-t. *pp* Tam-tam *f* To Xyl.

Hp.

**T With Ceremonial Pomp (Recap)**

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *mf*

Cb. *mf*

110

Fl. 1 *f* *f* *3* *ff* *6* *mf* *Solo*

Fl. 2 *f*

Ob. 1 *mf* *ff* *3* *mf*

Ob. 2 *f*

Cl. 1 *f* *ff* *3* *mf*

Cl. 2 *f*

Bsn. 1 *f* *ff* *3* *mf*

Bsn. 2 *f*

Hn. 1 2 *mp* *mf*

Hn. 3 4 *mp* *mf*

C Tpt. 1 2 *mp* *mf*

C Tpt. 3 *f* *3* *mf*

Tbn. 1 2 *mp* *mf*

B. Tbn. *mp* *mf*

Tba. *mp* *mf*

B. D. *mf*

Xyl. *f* *Xylophone* *To Glock.*

Hp.

Vln. I *f* *3* *prominent*

Vln. II *f* *3* *prominent*

Vla. *mp*

Vc.

Cb.

112

Fl. 1 *mf* *f* 3

Fl. 2 *ff* 3 3 3

Ob. 1 *f* 3 3 3

Ob. 2 *f* 3 3 3 *ff* 3 3 3

Cl. 1 *f* 3 3 3 3

Cl. 2 *f* 3 3 3 3 *ff* 3 3 3

Bsn. 1 *f* 3 3 3 *ff* 3 3 3

Bsn. 2 *f* 3 3 3

Hn. 1 2 *mp*

Hn. 3 4 *mp*

C Tpt. 1 2 *mp*

C Tpt. 3 *mp*

Tbn. 1 2 *mp*

B. Tbn. *mp*

Tba. *mp*

B. D.

Glock.

Hp.

Vln. I *mf* *mf* *prominent*

Vln. II *mf* *mf* *prominent*

Vla. *mp*

Vc.

Cb.

**U** Coda

114

Fl. 1 *ff* *mp*

Fl. 2 *mp*

Ob. 1  
2

Cl. 1 *ff*

Cl. 2

Bsn. 1 *ff*

Bsn. 2

Hn. 1  
2 *ff*

Hn. 3  
4 *ff*

C Tpt. 1  
2 *ff*

C Tpt. 3

Tbn. 1  
2

B. Tbn.

Tba.

B. D.

Glock.

Hp. *p*

*Cl, Bb*

**U** Coda

Vln. I *p*

Vln. II *p*

Vla. *mp*

Vc. *pizz.* *mp*

Cb.

Detailed description: This is a page of a musical score for a Coda section, starting at measure 114. The score is arranged in a standard orchestral format with multiple staves for each instrument. The key signature is one flat (B-flat major or D minor) and the time signature is 5/4. The first system includes Flutes 1 and 2, Oboes 1 and 2, Clarinets 1 and 2, Bassoons 1 and 2, Horns 1-4, Trumpets 1-3, Trombones 1-3, Tuba, Bass Drum, Glockenspiel, and Harp. The second system includes Violins I and II, Viola, Violoncello, and Contrabass. The score features dynamic markings such as *ff* (fortissimo) and *mp* (mezzo-piano). The Coda section begins at measure 115, marked with a 'U' in a box. The Harp part includes a specific instruction for *Cl, Bb* (Clarinets in B-flat). The Viola part has a *pizz.* (pizzicato) marking. The Violoncello part also has a *pizz.* marking. The score concludes with a final measure in measure 115.

Fl. 1 *mp* *f*  
 Fl. 2 *mp* *f*  
 Ob. 1 *mp* *f*  
 Ob. 2 *mp* *f*  
 Cl. 1 *mf* *f*  
 Cl. 2 *mf* *f*  
 Bsn. 1 *mf* *f*  
 Bsn. 2 *mp* *f*  
 Hn. 1 2 *mf* *f*  
 Hn. 3 4  
 C Tpt. 1 2  
 C Tpt. 3  
 Tbn. 1 2  
 B. Tbn.  
 Tba.  
 B. D.  
 Glock. *p*  
 Hp. *G* *h*  
 Vln. I *Div.* *Unis*  
 Vln. II *Div.* *Unis*  
 Vla. *p*  
 Vc. *arco* *mp* *f* *mf*  
 Cb. *p*

III. Allegretto

Angular and Agile ♩ = 80

1

Flute 1 *pp*

Flute 2 *pp*

2 Oboes *pp* 1.

Bb Clarinet 1 *pp*

Bb Clarinet 2 *pp* *Solo* *f*

Bassoon 1 *mp* *prominent*

Bassoon 2 *mp* *prominent*

1 2  
F Horn *pp*

3 4

2 C Trumpets

C Trumpet

2 Trombones

Bass Trombone

Tuba

Timpani

Xylophone

Glockenspiel

Harp

Angular and Agile ♩ = 80

Violin 1 *arco* *mp* *mf* *mp* *mp*

Violin 2

Viola *mp* *prominent*

Violoncello *mp* *prominent*

Contrabass

8

Fl. 1 (1.) *pp*

Ob. 1 (1.) *pp*

Cl. 1 (2.) *ff* *f* *ff*

Bsn. 1

Bsn. 2

Hn. 1 *pp*

Hn. 3

C Tpt. 1

C Tpt. 3

Tbn. 1

B. Tbn.

Tba.

Timp.

Xyl.

Glock.

Hp.

Vln. I *mf*

Vln. II

Vla.

Vc.

Cb.

Detailed description of the musical score: This page contains the musical notation for page 8 of a score. It features 22 staves for various instruments. The woodwind section includes Flute 1 (first part), Oboe 1 (first part), Clarinet 1 (second part), Bassoon 1, Bassoon 2, Horn 1 (first part), Horn 3, Cor Anglais 1, Cor Anglais 3, Trombone 1, Baritone Trombone, and Tuba. The brass section includes Horn 1 (second part), Horn 3 (second part), Cor Anglais 1 (second part), Cor Anglais 3 (second part), Trombone 1 (second part), Baritone Trombone, and Tuba. The percussion section includes Timpani, Xylophone, and Glockenspiel. The string section includes Violin I (first part), Violin II, Viola, Violoncello, and Contrabass. The score is in 6/8 time and consists of four measures. The woodwinds and strings have active parts, while the brass and percussion are mostly silent. Dynamics range from *pp* to *ff*.



14

Fl. 1  
2

Fl. 2

Ob. 1  
2

Cl. 1  
2

Bsn. 1

Bsn. 2

Hn. 1  
2

Hn. 3  
4

C Tpt. 1  
2

C Tpt. 3

Tbn. 1  
2

B. Tbn.

Tba.

Timp.

Xyl.

Glock.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf* *fp* *f*

*pp*

*f* *fp* *ff* *f* *ff*

*p*

*p*

*pp*

*p*

(b)

19

*prominent*

Fl. 1

Fl. 2

Ob. 1  
2

Cl. 1  
2

Bsn. 1

Bsn. 2

Hn. 1  
2

Hn. 3  
4

C Tpt. 1  
2

C Tpt. 3

Tbn. 1  
2

B. Tbn.

Tba.

Timp.

Xyl.

Glock.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f*

*mp*

*mf*

*f*

*mp*

*f*

*mp*

*f*

*mp*

*f*

*sub. mp*

*f*

*sub. mp*

*prominent*

*mf*

23

*prominent*

*mf*

*p*

*mp*

*pv*

*Solo*

*f*

*mp*

V Angular and Agile (cont.)

29

Fl. 1  
Fl. 2  
Ob. 1  
2  
Cl. 1  
2  
Bsn. 1  
Bsn. 2  
Hn. 1  
2  
Hn. 3  
4  
C Tpt. 1  
2  
C Tpt. 3  
Tbn. 1  
2  
B. Tbn.  
Tba.  
Timp.  
Xyl.  
Glock.  
Hp.

V Angular and Agile (cont.)

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

36

Fl. 1 *mp* *mp*

Fl. 2 *f*

Ob. 1 (1.) *pp* *pp*

Cl. 1 2

Bsn. 1 *f* *sub. p* *mp*

Bsn. 2 *f* *sub. mp*

Hn. 1 2 *pp* *pp*

Hn. 3 4 *f*

C Tpt. 1 2 *mf* *f* *mf* *2. Solo*

C Tpt. 3

Tbn. 1 2 *f*

B. Tbn.

Tba.

Timp.

Xyl.

Glock.

Hp.

Vln. I

Vln. II

Vla.

Vc. *f* *sub. mp*

Cb.

43

Fl. 1 *f* prominent *f* prominent

Fl. 2 *f* *sub. mp*

Ob. 1 *f* prominent *sub. mp*

Ob. 2 *f* *sub. mp* 1. prominent *f*

Cl. 1 2 *f*

Bsn. 1 *mf*

Bsn. 2 *mf*

Hn. 1 2 *p*

Hn. 3 4

C Tpt. 1 2 *p*

C Tpt. 3

Tbn. 1 2

B. Tbn.

Tba.

Timp.

Xyl.

Glock.

Hp.

Vln. I

Vln. II

Vla.

Vc. *mf*

Cb. *mf*

49

Fl. 1 *ff* *mf*

Fl. 2 *f* *ff*

Ob. 1 2 *f* *f*

Cl. 1 2 (1.)

Bsn. 1 *f*

Bsn. 2 *mp* *f*

Hn. 1 2

Hn. 3 4

C Tpt. 1 2

C Tpt. 3

Tbn. 1 2

B. Tbn.

Tba.

Timp.

Xyl.

Glock.

Hp.

Vln. I *pizz.* *mf*

Vln. II

Vla. *mp* *f*

Vc. *mp* *f*

Cb.

**W** Full, Soaring

54

Fl. 1 2  
Ob. 1 2  
Cl. 1 2  
Bsn. 1  
Bsn. 2  
Hn. 1 2  
Hn. 3 4  
C Tpt. 1 2  
C Tpt. 3  
Tbn. 1 2  
B. Tbn.  
Tba.  
Timp.  
Xyl.  
Glock.  
Hp.

1. *mp* *f* *mf* *p* *mf* *à 2*

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

1. *mp* *f* *mf* *p* *mf* *à 2*

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

2. *mp* *f* *mf* *p* *f* 1.

*f* *mf* *p*

*f* *mf* *p*

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

**W** Full, Soaring

Vln. I  
Vln. II  
Vla.  
Vc. div.  
Cb.

*arco* *prominent* *f*

*prominent* *f*

Div. *f* *mf* *p* Unis *f*

*arco* *mf* *f* *mf* Unis

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

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





X With Fiery Energy

64 (2.)

Fl. 1  
2

Ob. 1  
2

Cl. 1  
2

Bsn. 1  
2

Hn. 1  
2

Hn. 3  
4

C Tpt. 1  
2

C Tpt. 3

Tbn. 1  
2

B. Tbn.

Tba.

Timp.

Xyl.

Glock.

Hp.

X With Fiery Energy

(b)

Vln. I

Vln. II

Vla.

Vc.

Cb.

68

Fl. 1  
2

Ob. 1

Ob. 2

Cl. 1  
2

Bsn. 1  
2

Hn. 1  
2

Hn. 3  
4

C Tpt. 1  
2

C Tpt. 3

Tbn. 1  
2

B. Tbn.

Tba.

Timp.

Xyl.

Glock.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f*

*mf* < *f* < *ff* *f*<sup>3</sup> *ff*

*f*

*f*

*mf* < *f* < *ff* *f*<sup>3</sup> *ff*

*f*

*f*

*ff*

*mf*

*f*

*mf*

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

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

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

*ff* *mf* *f*

To B. D.

73 (1.)

Fl. 1  
2

Ob. 1  
2

Cl. 1  
2

Bsn. 1  
2

Hn. 1  
2

Hn. 3  
4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

B. D.

Glock.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

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

77

Fl. 1  
2

Ob. 1  
2

Cl. 1  
2

Bsn. 1  
2

Hn. 1  
2

Hn. 3  
4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

B. D.

Glock.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f*

*à 2*

*mf*

*mp*

*Solo*

*ff*

*mf*

This page of a musical score contains the following parts and staves:

- Fl. 1 & 2:** Flute parts, mostly silent.
- Ob. 1 & 2:** Oboe parts, mostly silent.
- Cl. 1 & 2:** Clarinet parts, mostly silent.
- Bsn. 1 & 2:** Bassoon parts, mostly silent.
- Hn. 1 & 2:** Horn parts, mostly silent.
- Hn. 3 & 4:** Horn parts, mostly silent.
- C Tpt. 1, 2, 3:** Trumpet parts with dynamic markings *f*, *ff*, and *mf*.
- Tbn. 1 & 2:** Trombone parts, mostly silent.
- B. Tbn. & Tba.:** Baritone and tuba parts, mostly silent.
- Timp.:** Timpani part, mostly silent.
- B. D. & Glock.:** Snare drum and glockenspiel parts, mostly silent.
- Hp.:** Harp part, mostly silent.
- Vln. I & II:** Violin parts with dynamic markings *mf*, *ff*, and *f*.
- Vla. div.:** Viola parts with dynamic markings *mf* and *f*.
- Vc. div.:** Violoncello parts with dynamic markings *mf* and *f*.
- Cb.:** Contrabass part with dynamic markings *mf* and *f*.

86

Fl. 1  
2

Ob. 1  
2

Cl. 1  
2

Bsn. 1  
2

Hn. 1  
2

Hn. 3  
4

C Tpt. 1  
*Solo*  
*f* *mf* *pp*

C Tpt. 2  
*mp*

C Tpt. 3  
*mp*

Tbn. 1  
2

B. Tbn.

Tba.  
*Solo*  
*mf* *p*

Timp.

B. D.

Glock.

Hp.

Vln. I  
*f* *p*

Vln. II  
*p*

Vla. div.  
*p*

Vc. div.  
*p* *Unis* *sub. mf* *p*

Cb.  
*Solo*  
*mf* *p*

**Y** Tempo I

93

Fl. 1 *p*

Fl. 2 *p* 1. Solo

Ob. 1 2 *mf*

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

Cl. 2 *pp*

Bsn. 1 *mp* *sub. pp* *p*

Bsn. 2 *mp* *sub. pp* *p*

Hn. 1 2

Hn. 3 4

C Tpt. 1 2

C Tpt. 3

Tbn. 1 2

B. Tbn.

Tba.

Timp.

B. D. Bass Drum *mp*

Glock.

Hp.

**Y** Tempo I

Vln. I

Vln. II

Vla. *Unis* *p* *pp*

Vc. *p* *pp*

Cb.



This page of a musical score, numbered 101, contains staves for various instruments. The woodwind section includes Flute 1 and 2, Oboe 1 and 2, Clarinet 1 and 2, Bassoon 1 and 2, Horn 1 and 2, Horn 3 and 4, Trumpet 1 and 3, Trombone 1 and 2, Baritone, and Tuba. The percussion section includes Timpani, Bells, and Glockenspiel. The string section includes Violin I and II, Viola, Violoncello, and Contrabass. The score features complex rhythmic patterns, including 6/8 and 2/4 time signatures, and dynamic markings such as *f*, *mf*, *mp*, *p*, and *pp*. A 'Solo' marking is present for Clarinet 1. The notation includes various articulations like slurs, accents, and breath marks.

108

Fl. 1 *mf*

Fl. 2 *Solo* *f* *sub. mf* *f* *mf* *f*

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

Cl. 1 *f* *mf* *prominent* *f*

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

Bsn. 1 *mf* *f*

Bsn. 2 *mf* *f*

Hn. 1 2 *1. prominent* *f*

Hn. 3 4 *mf* *f*

C Tpt. 1 2

C Tpt. 3

Tbn. 1 2

B. Tbn.

Tba. *prominent* *mf*

Timp.

B. D. *p*

Glock.

Hp.

Vln. I *f*

Vln. II *mf* *f*

Vla. *mf* *f*

Vc. *mf* *f*

Cb. *mf* *f*

**Z** Fanciful, Flighty

115

1.

Fl. 1 2 *mf* *mf* *f*

Fl. 2

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

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

Cl. 2

Bsn. 1 2

Bsn. 2

Hn. 1 2 (1.) *ff* *mf*

Hn. 3 4

C Tpt. 1 2

C Tpt. 3

Tbn. 1 2

B. Tbn.

Tba. *f* *mf*

Timp.

To Tub. B.

B. D. *mf*

Glock.

Hp. *mf* F# F# C# C# F#

**Z** Fanciful, Flighty

Vln. I *mf*

Vln. II *mf*

Vla. *mp*

Vc. *mp*

Cb. *mf*

(1.) **AA** Broad

122

Fl. 1  
2

Ob. 1  
*mp*

Ob. 2  
*f* 3 *mf*

Cl. 1  
2

Bsn. 1  
2

Hn. 1  
2

Hn. 3  
4

C Tpt. 1  
2

C Tpt. 3

Tbn. 1  
*f*

Tbn. 2  
*f* 3 *mf*

B. Tbn.

Tba.  
*f* 3

Timp.

Tub. B.  
*mf* 3

Glock.  
*mf* 3

Hp.

**AA** Broad

Vln. I  
*mp*

Vln. II  
*mp*

Vla.  
*mp*

Vc.  
*mp*

Cb.  
*mp*

127

Fl. 1  
2

Ob. 1  
2

Ob. 2

Cl. 1  
2

Bsn. 1  
2

Hn. 1  
2

Hn. 3  
4

C Tpt. 1  
2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Tim.

Tub. B.

Glock.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

1.

f

mf

3

(2.)

3.

f

1.

f

3

f

f

3

sub.  
mp

Tubular Bells

To Sus.  
Cym.

mf

mf

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

**BB** With Intensity, but Deliberate ♩ = 115

131

Fl. 1 2  
Ob. 1 2  
Cl. 1 2  
Bsn. 1 2  
Hn. 1 2  
Hn. 3 4  
C Tpt. 1 2  
C Tpt. 3  
Tbn. 1 2  
B. Tbn.  
Tba.  
Timp.  
Sus. Cym.  
Glock.  
Hp.

Detailed description: This block contains the musical score for woodwinds and percussion. It starts at measure 131. The woodwinds (Flute, Oboe, Clarinet, Bassoon, Horns, Trumpets, Trombones, and Tuba) are mostly silent, with some instruments (Horn 3, Trumpet 3, Trombone, and Tuba) playing a single note marked *f* in the third measure. The percussion section (Tympani, Suspended Cymbal, Glockenspiel, and Harp) is also silent throughout this section.

**BB** With Intensity, but Deliberate ♩ = 115

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

Detailed description: This block contains the musical score for the string section. The Violin I part has a single note marked *f* in the third measure. The Violin II part plays a melodic line with a *f* dynamic. The Viola part has a triplet of eighth notes marked *f* in the second measure. The Violoncello and Contrabass parts play a rhythmic accompaniment of eighth notes, also marked *f*.

135

Fl. 1  
2

Ob. 1  
2

Cl. 1  
2

Bsn. 1  
2

Hn. 1  
2

Hn. 3  
4

C Tpt. 1  
2

C Tpt. 3

Tbn. 1  
2

B. Tbn.

Tba.

Timp.

Sus. Cym.

Glock.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*fp*

*mf*

*f*

*ff*

*mf*

1.

poco rit. . . . . Grandiose ♩ = 90

138

Fl. 1  
2

Ob. 1  
2

Cl. 1  
2

Bsn. 1  
2

Hn. 1  
2

Hn. 3  
4

C Tpt. 1  
2

C Tpt. 3

Tbn. 1  
2

B. Tbn.

Tba.

Timp.

Sus. Cym.

Glock.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

poco rit. . . . . Grandiose ♩ = 90

*Solo*

*Solo*

*Div.*



accel. . . . .

CC Finale ♩ = 125

142

Fl. 1 2  
Ob. 1 2  
Cl. 1 2  
Bsn. 1 2  
Hn. 1 2  
Hn. 3 4  
C Tpt. 1 2  
C Tpt. 3  
Tbn. 1 2  
B. Tbn.  
Tba.  
Timp.  
Sus. Cym.  
Glock.

accel. . . . .

CC Finale ♩ = 125

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

147

Fl. 1  
2

Ob. 1  
2

Cl. 1  
2

Bsn. 1  
2

Hn. 1

Hn. 2

Hn. 3  
4

C Tpt. 1  
2

C Tpt. 3

Tbn. 1  
2

B. Tbn.

Tba.

Timp.

T.-t.

Glock.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.



**molto rit.** .....

Fl. 1  
2

Ob. 1  
2

Cl. 1  
2

Bsn. 1  
2

Hn. 1

Hn. 2

Hn. 3  
4

C Tpt. 1  
2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

T.-t.

Glock.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

*mf*

*f*

*f*

**molto rit.** .....

Tam-tam

*f*

**DD** Coda ♩ = 110

*molto rit.* . . . .

159

Fl. 1  
2

Ob. 1  
2

Cl. 1  
2

Bsn. 1  
2

Hn. 1  
3  
4

C Tpt. 1  
2  
3

Tbn. 1  
2

B. Tbn.  
Tba.

Timp.

T.-t.

Glock.

Hp.

**DD** Coda ♩ = 110

*molto rit.* . . . .

Vln. I

Vln. II

Vla.

Vc.

Cb.