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KYLE DAVID VANDERBURG

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SYMPHONY NO. 1

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BY

Dr. Marvin Lamb, Chair

Dr. Roland Barrett, Co-Chair

Dr. Konstantinos Karathanasis

Dr. Sanna Pederson

Dr. Phil Gibson

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Abstract

This document contains the complete score to *Symphony No. 1*, a composition for concert band complete in one movement lasting approximately thirty-five minutes. On the macro level, this symphony is episodic, containing six sections of approximately equal length. These sections combine to form a mirror structure, with Sections I and VI, II and V, and III and IV corresponding to each other. At the micro level, the sections are constructed using ternary, theme and variations, and through-composed forms, and are unified through thematic development and restatement. The score to *Symphony No. 1* is supplemented with an analysis of the structure, key centers, harmonic materials, and motivic and melodic usage. Material used in Section III of *Symphony No. 1* was used to compose the companion work *Discursion* for woodwind quintet; this score is included as an appendix.

Chapter 1: Introduction

In its most basic definition, a symphony is a musical work for instruments that is of a significant length and requires a sizeable performance force, most often an orchestra or concert band.¹ Symphony No. 1 adheres to these two basic criteria. It is an extended one-movement work for concert band, approximately thirty-five minutes in duration. As Symphony No. 1 has no programmatic title, in order to avoid confusion in discussing this work versus discussing the genre, the work will be signified by capitalization or the inclusion of the work's full title.

Symphony no. 1 does not quite fit into the symphony's historical definition of a four-movement work for orchestra with at least one movement adhering to the principles of sonata form, but at times it does reference these ideas. Though it has one movement instead of four, the movement is sectional in nature. None of the Symphony's sections are in sonata form, but Sections I and VI are ternary in form, with the middle section acting as development, much like sonata form.

As with all music, the analysis presented herein may be considered subjective, and further analysis by the composer or others may yield different analytical or interpretive findings than those that follow, especially regarding the form of the

¹ Jan LaRue, et al, "Symphony," *Grove Music Online, Oxford Music Online*, Oxford University Press, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/27254> (accessed April 15, 2014).

Symphony. While some of these possible discrepancies will be discussed in the text, it is the composer's intent to analyze this work based on the compositional process.

Chapter 2: Architecture of Symphony No. 1

Although Symphony No. 1 was not explicitly planned as a programmatic work, the sections contained herein do construct a loose narrative that is useful for analytical purposes. The underlying narrative of Symphony No. 1 is of a journey from the familiar to the unfamiliar, then a return to the familiar. This creates a large-scale form similar to a ternary or sonata form, a product of compositional process rather than intentional formal planning. Though it is a single-movement work, Symphony No. 1 is conceptually divided into six sections of approximately equal time (in this case, six minutes). These episodes are labeled with roman numerals (I-VI) for clarity and as a reference to traditional movement divisions. As a matter of convention, transitions between sections will be considered and analyzed as components of the preceding sections. Section I lasts through m. 227, Section II spans mm. 228–362, Section III spans mm. 363–460, Section IV spans mm. 461–568, Section V spans mm. 569–755, and Section VI closes the work, spanning mm. 756–1000. A codetta follows the final episode, and will be analyzed as part of that episode, as shown in Table 1.

Section I	Section II	Section III	Section IV	Section V	Section VI
mm. 1-227	mm. 228-362	mm. 363-460	mm. 461-568	mm. 569-755	mm. 756-1000
Ternary	Variations, theme, and variations	Through-composed	Through-composed	Theme and variations, march	Ternary

Table 1: Table of Sections

The episodes of this work correspond to each other to create a mirrored form.

Sections I and VI share significant melodic and harmonic materials to create a

satisfactory sense of opening and closing. This setup also creates a sense of Exposition/Recapitulation on the symphony level, with the interior four sections acting as development. Sections II and V have similar primary motives and develop by a similar process, though this developmental process reverses for the latter section. Sections III and IV share little but a harmonic progression, though this progression is understated and accompanimental in Section III and exaggerated and melodic in Section IV. The six sections in total accommodate this mirrored form while preserving symmetry and preventing a sudden transition from the familiar to the unfamiliar. The mirrored form is outlined in Table 2.

Section I	Section II	Section II	Section IV	Section V	Section VI
Exposition	Dev.	Dev.	Dev.	Dev.	Recapitulation

Table 2: Mirrored Form

The pitch content of Symphony No. 1 largely adheres to major-minor tonality with widely varying degrees of functionality. The pitch centers tend to move toward flat key areas (see Table 3), with the work beginning and ending on C and moving to primarily flat pitch centers in between. These pitch centers were selected due to the composer's preference and the suitability of these keys for wind instruments.

Section I	Section II	Section III	Section IV	Section V	Section VI
C, G, Eb, Ab	Eb, Bb, A, D, F, G	Bb, D	Eb	Bb, Ab, E	C, G, Eb, D

Table 3: Key Centers in Symphony No. 1

Musical themes in Symphony No. 1 are notated in this document with a roman numeral indicating the section followed by a sequential letter indicating the relative

placement of the theme within the section. For example, the first theme of Section I is labeled Theme I-A, the next theme in Section I is labeled Theme I-B, and so on. These thematic materials are closely related to each other, in that themes from one section are used as accompanimental figures or countermelodies to other sections. Especially prevalent in this work are Theme I-A (Figure 1) and Theme V-B (Figure 2), and materials generated from these two themes. When the themes of Symphony No. I are mapped and labeled as shown in Table 4, their usage outside of their original sections are accentuated. Also of interest is Figure 3, which outlines the development of the themes used in this symphony and traces them to one of the two themes listed above.



Figure 1: Theme I-A (mm. 13-22)



Figure 2: Theme V-B (mm. 639-54)

	Section I	Section II	Section III	Section IV	Section V	Section VI
I Material	I-A, I-B (V-B), I-C, I-D	I-A2		I-A2	I-A	I-A, I-B, I-C, I-D
II Material		II-A (V-B)			V-A (II-A)	
III Material			Quintet (V-B), III-I (chordal)	III-I (chordal)		
IV Material				IV-I (sixteenths)	IV-I (sixteenths)	
V Material	I-B (V-B)	V-B	Quintet (V-B)		V-A (II-B), V-B	V-A
VI Material	<i>VI Material nearly identical to I Material</i>					VI-A, VI-B, VI-C, V-D

Table 4: Thematic Distribution in Symphony No. I

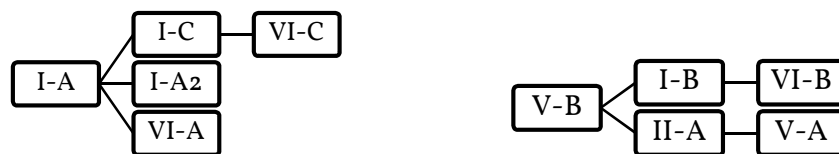


Figure 3: Taxonomy of Themes in Symphony No. I

Chapter 3: Section I, mm. 1–227

As with any significant work's opening movement, Section I serves as an integral part of the Symphony, acting on the global level as an exposition to the overall work and introducing themes that will later be manipulated, while operating on the local level as a self-contained movement with its own exposition and development sections. This section was conceived as a possible stand-alone work, which affected several compositional choices. At this point, however, an independent work has not been arranged.

Section I is written in ternary form, with clear A sections bookending a developmental B section as an homage to sonata form. The A sections, which serve as exposition and recapitulation, include elements reminiscent of sonata form such as primary and secondary themes and contrasting key areas. This is apparent when observing the section's organizing segments, as listed below in Table 5.

Introduction	A	Transition	B	A
mm. 1–12	mm. 13–72	mm. 73–84	mm. 85–189	mm. 190–227
C Maj.	C Maj., G Maj	C Maj.	E \flat Maj., A \flat Maj., E \flat Min.	C Maj.

Table 5: Structure of Section I

The pitch content of this section largely adheres to major-minor tonality with varying degrees of functionality. The overall key center is C Major, with sojourns to E \flat Major, A \flat Major, and E \flat Minor in the development.

Despite the work's tonal center of C major, the introductory chordal material (Figure 4) begins with a B \flat major chord moving to C major. This ascending step

relationship between $\flat VII$ and I is prevalent throughout this Section. The opening chordal motive is divided into three sections, each lasting four measures. When analyzed with roman numeral analysis, two interesting points emerge (Figure 5). A chromatic circle of fifths progression in mm. 2-4 is unique to this progression and does not appear elsewhere in the Symphony. Secondly, the closing progression in the final four measures acts as a prolongation of the subdominant² before a return to tonic, and is used in Theme I-A as a closing progression. The usage of a unique element paired with a foreshadowing element creates a distinct motivic figure that fits with the surrounding material, which allows it to be used later as transitional material.



Figure 4: Section I Chordal Material, (mm. 1-12)

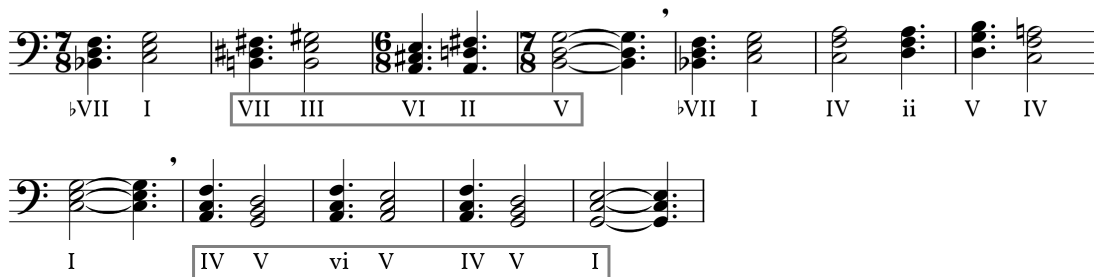


Figure 5: Chordal Material, Analyzed (mm. 1-12)

² When the same progression is used in Theme I-A as a closing, the melody's emphasis on the dominant shifts the perceived prolongation to dominant, using the subdominant chords as neighbor motion to the dominant prolongation.

The first theme (Theme I-A) of Section I is a ten-measure figure primarily notated in $\frac{7}{8}$ (Figure 6). The complex meters shift emphasis from the beginning of the theme (where they subdivide into 2+2+3) to the end (where they subdivide 3+2+2). This nonstandardized grouping of eighth notes in this passage paired with a meter that rests between the more common $\frac{3}{4}$ and $\frac{4}{4}$ meters attempts to create a sense of unpredictability.



Figure 6: Theme I-A, mm. 13–22

On first analysis, the theme is quite simple. With the exception of the one measure of $\frac{9}{8}$, the theme is scalar and only spans a perfect fourth. However, the unusual harmonic material carried over from the introductory chords offsets the melodic simplicity. The ascending step relationship from the introduction appears in mm. 1–3 of the theme (mm. 13–15 of the score), and again in mm. 5–7 (mm. 17–19). Additionally, the closing progression from the introduction harmonizes the final four measures of the theme, this time functioning as a dominant prolongation rather than the subdominant prolongation heard in the introduction. Both of these phenomena are apparent when viewed with roman numeral analysis (Figure 7).

The musical score for Figure 7, 'Theme I-A, Harmonized', is presented in two systems. The first system contains six measures. The first three measures are in 7/8 time, and the last three are in 9/8 time. The chords indicated below the bass line are I, \flat VII, I, V, \flat VII, and I. The second system contains three measures in 7/8 time, with chords IV, vi, IV, V, and I indicated below the bass line.

Figure 7: Theme I-A, Harmonized

The second theme (Theme I-B) of Section I is a modification of Theme V-B used in Section V (specifically, mm. 639–654). Theme V-B will be analyzed in context in Chapter 7, but is presented in Figure 8 for comparison with the secondary theme as seen in Figure 9. Both Themes V-B and I-B consist of a group of three notes followed by a scalar pattern, and both are constructed in such a way to facilitate an easy repeat of material. Using a modified form of a later theme in this first section solves several compositional problems. First, it foreshadows the eventual entrance of the theme in Section V. Second, it allows Theme V-B to serve elsewhere as transitional material (specifically in m. 352). The I-B theme is followed by an abridged version of Theme I-A, substituting a simple “IV-V-I” for the closing progression.

The musical score for Figure 8, 'Theme V-B (mm. 639-54)', is a single line in 4/4 time. It features a melodic phrase consisting of a triplet of eighth notes followed by a scalar pattern. The triplet markings are placed over the first three notes of the phrase, which occur at measures 1, 3, 5, and 7.

Figure 8: Theme V-B (mm. 639–54)



Figure 9: Theme I-B (mm. 23–36)

The Secondary area of Section I begins with an abridged version of the opening chordal material followed by Theme I-C (Figure 10). This theme is a shortened version of Theme I-A, but is presented here in the dominant. The alternating between $\frac{7}{8}$ and $\frac{6}{8}$ loses an eighth note in the process in an attempt to create a sense of urgency in the I-C theme. The harmonic content of this area functions similarly to the I-A theme, but includes a chromatic progression at its closing. This leads back to a brief iteration of Theme I-A, before transitioning to a developmental section.



Figure 10: Theme I-C (mm. 49–56)

The development area of Section I uses Themes I-A and I-B as its material, in addition to a new thematic element, Theme I-D (Figure 11). After a repeat of the opening chordal progression at m. 73, the development divides into three sections: a fugato section, a statement of the I-A theme in minor, and a “groove section” in $\frac{7}{8}$ based on Theme I-A (Table 6). The development uses $E\flat$ as its primary pitch center, with tonicizations of $A\flat$ in the fugato section. The fugato section itself is divisible into two areas, the first characterized by single entries of the Theme I-D material with accompanimental chords (mm. 85-100). The second area (mm. 101-132) of the fugato

section adds more entries of the I-D theme instead of the chordal accompaniment, leading into the minor iteration of the I-A theme. The minor portion of the development section behaves as prepared in the original statement, with a presentation of the I-A theme in minor, two presentations of the I-B theme, and a partial recapitulation of the I-A theme before moving to the groove section.



Figure 11: Theme I-D (mm. 85-92)

Fugato	Minor	Groove
mm. 85-132	mm. 133-159	mm. 160-189
E \flat , A \flat	E \flat Min.	E \flat Min.

Table 6: Development, Section I (mm. 85-189)

The groove section is a portion of the development in $\frac{7}{8}$ characterized by a bass ostinato that alternates accenting beats five or six, as shown in Figure 12. This segment continues the E \flat tonal center established by the prior two segments until retransitioning to Theme I-A (in C) by way of D (V/V of C) and G (V of C). The melodic material in this section is a series of dyads appearing first in the oboes, and later in the clarinets and piccolo.



Figure 12: Groove (mm. 160-61)

The return of section I (mm. 190-227) presents the I-A theme with some alterations. First, the chords accompanying the second half of Theme I-B are quintal in nature, adding tonal ambiguity. Second, the ending portion of the theme is rewritten to

include an emphasis on the dominant, facilitating the deceptive motion moving to
Section II.

Chapter 4: Section II, mm. 229–362

Section II is arranged as a theme and variations with two unusual features. The first is that the variations following the theme are not variations of pitch material, meter, or modality, but instead they are variations of complexity, forces, and scale. With each iteration of the theme more instruments are added, more rhythmic complexity is layered on, and dynamics increase. The second feature is that there is a second series of variations that do behave more like traditional variations, but they occur before the presentation of the theme, resulting in a cumulative form.³ In this way, the progression of variations slowly come into focus to present the theme. This technique has been frequently used by composers such as Charles Ives, Don Martino, and Thea Musgrave, and by this composer in works such as *Realms of Endless Day*, *Salvation*, *Caffeination*, and *Writer's Block*. To facilitate discussion of these two sets of variations, the first set will be referenced as “Variations” and will be numbered in the negative (numbers decrease farther from the theme), and the second set will be referenced as “Layers” and numbered in the positive. In addition to avoiding confusion, this helps to outline the focus/crescendo effect in use by the section, as seen in Figure 13.

³ Cumulative form is defined by Peter Burkholder as “a thematic, non-repetitive form in which the principal theme is presented, not at the beginning as in traditional forms, but near the end, and is preceded, not followed by its development.” J. Peter Burkholder, *All Made of Tunes: Charles Ives and the Uses of Musical Borrowing* (New Haven, Yale University Press, 1995), 137.

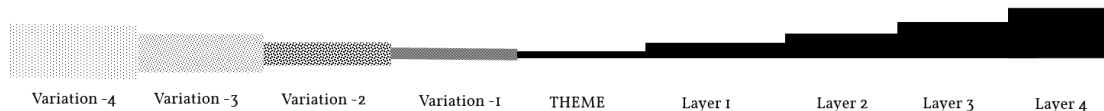


Figure 13: Section II Form

Due to the Variations-Theme-Variations form of this section, it is easiest to divide the analysis in two, looking at each set of variations as a progression from the theme, and then comparing and contrasting the two outcomes.

The theme of Section II (Theme II-A, Figure 14) relates to the I-B and V-B themes in that it begins with a grouping of three notes followed by one or two notes, then repeated. Like the aforementioned themes, the notes outside the group of three are without leaps. However, unlike the previous themes, the “scalar” passages simply rise or fall by half-step. This is indicative of the chromatic nature of this theme, which is made apparent when analyzing the passage’s pitch content (F, G, Ab, A, Bb, B, C, Db, D, Eb, E).



Figure 14: Theme II-A

The influence of Theme V-B appears in this theme as well, specifically in the second measure, where the opening motive from the V-B theme appears (Figure 15)

Theme II-A

Theme V-B

Figure 15: Relationship between Themes II-A (mm. 287–293) and V-B (mm. 639–54)

Theme II-A is harmonized similarly to the themes in the first section, with largely triadic, simple tertian harmony. However the chords behave more erratically than in the first section, with no unifying pitch center. Instead, the harmonic motion progresses downward by way of passing tones, as seen in Figure 16.

Fm Bbm Gb Fm Cm CM Gm^{II}

Figure 16: Theme II-A, Harmonized

In regards to the Symphony’s overall narrative of departure and return introduced in Chapter Two, Theme II-A embodies the idea of the actual journey. The themes presented in Section I were more rigid, adhering (or at least referencing) established norms, creating a clear sense of home or origin through repetition and pitch center. In contrast, the theme presented in this section twists and turns, with more leaps and direction changes, looking for a place to settle both harmonically and melodically.

The theme is preceded by a series of four variations, which were composed in reverse to facilitate the “coming into focus” effect of the cumulative form. As the

variations travel toward the theme they become more complex, and in the case of the outermost variations, longer (Figure 17). As the variations become simpler the chords supporting them become more complex, creating a sense of motion toward the theme through harmonic simplification.

Figure 17: Variations in Section II

The variations are preceded by a chordal introduction similar to the beginning of Section I. This chordal segment serves primarily to absorb the impact of the end of Section I while preparing the listener for the slower variations. The chords used here are similar in motion to the chords at the beginning of Section III, and their use here foreshadows the hymn in the following section. Notable in this section is the use of B–C#–D# as a transitional device between chords as seen in Figure 18, foreshadowing the

Woodworth hymn tune which begins B \flat -C-D (Figure 21: Section III and Woodworth Tune, page 22).⁴



Figure 18: Introductory Chords in Section II (mm. 228-45)

The other set of variations, the Layers, progress and vary in an entirely different way. Rather than a manipulation of the theme, the accompaniment is altered by adding additional layers. This starts with the addition of sixteenth-note octaves in Layer 1, progresses to a harmonic arpeggiation in Layer 2, a sextuplet accompaniment figure in Layer 3, and finally an echo of the theme (offset by two beats) in Layer 4 (Table 7). In addition, with each presentation of a layer, the starting pitch is raised, preparing for the closing motive in C (Table 8).

Theme	Layer 1	Layer 2	Layer 3	Layer 4
mm. 287-293	mm. 294-299	mm. 300-305	mm. 306-312	mm. 313-319
Chords	+ Octaves	+ Arpeggiation	+ Sextuplets	+ Echo

Table 7: Section II Layers

⁴ Specifically, this motive re-appears in mm. 483-86 in the third trumpet, first and second horns, and first trombone.

Layer 1	Layer 2	Layer 3	Layer 4
mm. 294–299	mm. 300–305	mm. 306–312	mm. 313–319
G	A \flat	B \flat	C

Table 8: Starting Pitches in Layers 1-4

Both sets of variations within Section II serve as development of a central theme. Though the processes used are significantly different, they hold some similarities. Both sets of variations build forward motion through slight pitch variation. Both build energy, though this is accomplished in different ways. The variations attempt to build energy through rhythmic accelerando and the gradual simplification of harmony, the layers build energy by accumulating layers.

Section II is followed by a return of Theme I-A, renotated in $\frac{4}{4}$ (Theme I-A2, Figure 19). The first, third, fifth, and seventh measures served as anchor points within the melody, retaining their downbeat status. The extra beats (if any⁵) from the transition from $\frac{7}{8}$ to $\frac{4}{4}$ were consolidated at the end of each two-measure phrase, resulting in an elongated last note. Additionally, this transition results in the second and sixth measures obscuring the internal beats while adhering to a two-measure phrase. This renotated theme appears twice more, harmonized similarly as it was in Section I.



Figure 19: Theme I-A2, renotated

⁵ The third and fourth measures were originally notated in $\frac{7}{8}$ and $\frac{9}{8}$, and the conversion to $\frac{4}{4}$ resulted in no discernable change.

To transition to Section III, Theme I-A2 dissolves into a polytonal rendition of the V-B theme from Section V (Figure 20), which was introduced earlier in an obscured form as Theme I-B. In this version the melody is significantly more discernable, though it is not a complete presentation of the material.

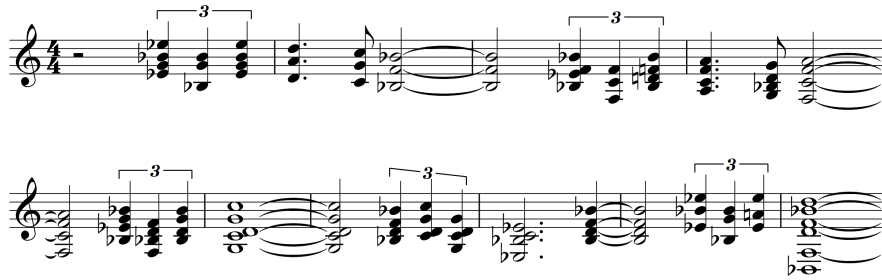


Figure 20: Section II, Polytonal Theme V-B

Chapter 5: Section III, mm. 363–460

Section III serves as the Symphony's slow movement, and is through-composed. It is constructed in two separate layers: an accompaniment of slow-moving chords, overlaid by a woodwind quintet.

The inspiration for Section III comes from two sources. The first is Gavin Bryars's *Jesus' Blood Never Failed Me Yet*, in which a recording of a homeless man singing a hymn is backed by orchestral harmonies in gradually increasing dynamic levels and density. The second inspiration is John Adams's *Christian Zeal and Activity*, the middle movement of his *American Standard*. In Adams's work, a hymn tune (specifically "St. Gertrude") is obscured by Adams to create displaced voice-leading in a Mahlerian style.⁶ Over this hymn tune a recording is overlaid, usually a recording that is religious in nature.⁷

The chordal accompaniment of Section III is an obscured hymn tune like Adams's *Christian Zeal and Activity*. In this case, the tune is Woodworth, the tune most familiar as the hymn "Just As I am". The tune was doubled in note duration multiple times to extend the musical material. Because the tune is largely homorhythmic, the common tones were tied together to further hide the source material, and moments of attack were shifted forward or backward by one or more beats. The result is a texture not

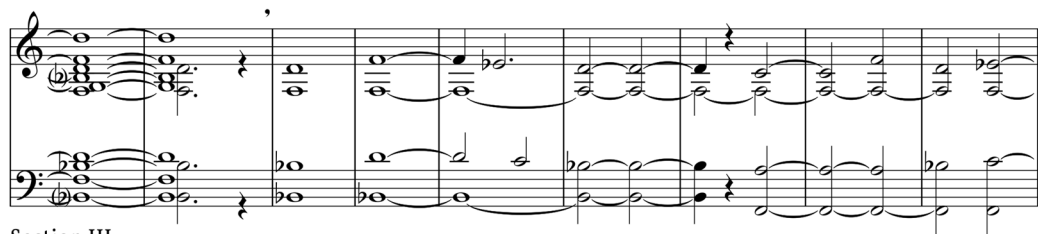
⁶ John Adams, interview by Charles Amirkhanian, *Ode to Gravity*, KPFA, April 18, 1973. <https://archive.org/details/JohnAdamsOTG> (accessed March 29, 2014)

⁷ John Adams, *Christian Zeal and Activity*, Rhino R2 522120, CD, 2009.

immediately recognizable, as seen in the comparison between the obscured and source material in Figure 21.



Woodworth



Section III

Figure 21: Section III and Woodworth Tune

Figure 22 shows the Soprano (solid) and Tenor (dashed) lines mapped to their original pitches in the source tune. This obscured tune is presented twice, the first time with a pitch center of Bb, the second with a pitch center of D. The two presentations are otherwise identical.



Figure 22: Pitch Mapping between Abstraction and Woodworth Tune

Though the process of generating the accompanimental material is engaging, the resultant music does not generate significant interest, nor was it designed to do so. Interest and motion in Section III is created in the woodwind quintet overlay. The quintet, titled *Discursion*, was conceived as both the highlight of Section III and a stand-alone work as well. Though Section III cannot adequately function without the quintet component, the quintet may be performed separately. A full score to the stand-alone quintet appears in Appendix C. The conscious choice to create a stand-alone work dictated the compositional process of the work. The quintet was written with the help of the already-created hymn abstraction as a harmonic guide, as seen in Figure 23. The chord progression of both the abstraction and quintet are identical.

Figure 23: Section III Quintet with Hymn Abstraction (mm. 361–369)

The quintet portion is through-composed, meandering through the abstracted progression, seemingly somewhat aimlessly. Like the variations in Section II, the melodic components of the quintet follow a cumulative form. The melodic material starts as seemingly disjunct melodic fragments, but over time these fragments develop into a portion of the V-B theme, seen in Figure 24.

Figure 24: Quintet and Theme V-B

Aside from the technique of arranging fragments, there is no overarching form to the quintet. The resultant work aims to have the effect of wandering and soul searching within the narrative journey of the Symphony. Though Section I brought a clear form

and Section II brought a more ambiguous form that started a new section approximately every twelve measures, Section III is the largest contiguous section in Symphony No. 1.

Chapter 6: Section IV, mm. 461–568

Section IV is the turning point of the Symphony. During the first three Sections the form has relaxed, the harmonies have become more abstract and less functional, and the overall character has moved from self-assured and whimsical to meandering and questioning. Section IV begins the musical journey back to the Symphony's initial material. After the preceding six minutes of meandering woodwind quintet textures, Section IV rockets forward with newfound energy.

The source of this strength is familiar. In addition to the significant change in tempo, the accompanimental sixteenth-note figure in the piccolo and flute (Figure 25) references the same figure appearing in Section II, mm. 300. The use of this figure creates a sense of unity with the Variations portion of Section II (specifically, variations 2-4) and foreshadows the accompaniment in Section V.



Figure 25: Accompanimental Material in Section IV (mm. 461-62)

Like the previous section, Section IV is through-composed, with a 23-measure introduction that leads to the section's primary material. The introduction comprises a series of three ostinati, two of which continue through the primary material. The first is the sixteenth-note accompaniment from Figure 25, which has a duration of two eighth notes. The second is a five-note motive that is introduced in the bassoon and

The primary material of Section IV is the same obscured hymn tune from the previous section. Previously heard in the keys of B \flat and D, Section IV presents the material in E \flat . Now the obscured hymn is the point of focus, rather than the quintet from Section III or the ostinato. Like Section III, the abstraction here powers the other elements (quintet and ostinato) by way of harmonic progression, so it would appear likely that the abstraction would continue being an accompanimental device. However, the tempo increase from $\text{♩}=56$ to $\text{♩}=138$ and the addition of the ostinato allow the accompaniment to emerge as significant melodic material. The tempo increase allows the abstraction to be heard in context and be understood as a melodic line, as opposed to when it existed primarily as a slow-moving chord progression in Section III. The added ostinato, though interesting in the introduction, becomes familiar quickly and does little to generate interest, though it creates forward motion. The intended resulting effect is a balance of forces between the ostinato and the abstraction, resulting in a sort of forward-looking meditation.

The transformation that occurs between Sections III and IV takes on a deeper meaning considering the significance of the hymn tune. *Just As I Am* has a long history of use as an invitational hymn in American revivals, which leads to two different though not incompatible explanations for the transformation of the abstraction. On one level, the hymn's message of an individual's sufficiency to ask for salvation is mirrored in the Symphony's usage of the same material as accompaniment and melody. The transformation between the sections is the realization that the abstraction is sufficient to

serve not only as accompaniment, but also as melody. On another level, the transformation that occurs between Sections III and IV could be viewed as the act of salvation itself, with the abstraction being made new through a higher power, a power that is in this example higher in pitch (the ostinato). As a closing to this religious thought, the composer is reminded of Matthew 20:16, “So the last shall be first, and the first last”.⁸

Closing out Section IV is a transition in two parts to Section V. The first portion is a repeat of Theme I-A2 from Section II⁹ and is augmented by the continuation of the ostinati from the Section IV accompaniment. The return of this theme marks the first use of Section I material since the end of Section II. The second portion of the transition is a more sparse presentation of fragments from Theme I-A, now presented in $\frac{4}{4}$. The five-note ostinato ends in m. 560 but the sixteenth-note figure continues, as it plays an important role in Section V. The bass and brass instruments fall out in mm. 565–567, creating a texture that emphasizes the middle and high instruments. A sweeping run in the woodwinds brings us to the beginning of Section V.

⁸ Matthew 20:16, (KJV).

⁹ This transition is covered in detail in its presentation in Chapter 4, located on page 19.

Chapter 7: Section V, mm. 569–755

Section V is closely related to Section II, and has many of the same features. The first portion of the section is based on dense orchestration and uses this effect to drive a series of variations. However, instead of the variations, theme, and variations form of Section II, Section V is cleanly split into two segments, a set of variations of orchestration (notated Section V(a)) and a march (notated Section V(b)). Like Section II, this section serves as a bridge between the ambiguous middle sections (III and IV) and the more defined ending of Section VI.

Section V's variation segment is constructed as the reverse of Section II's. Instead of presenting a theme which is then intensified with multiple layers, Section V takes the energy generated during the previous section and slowly strips away layers until only the theme remains. Unlike Section II's layered variations which occurred with every iteration of the melody, Section V's present the entire melody in Layer I, then removes a layer every half-iteration. While Section II raised the pitch center with every iteration, Section V lowers the pitch center, first by step from B \flat to A \flat , and then by major third from A \flat to E (Table 9).

Layer 1	Layer 2	Layer 3	Layer 4	Layer 5
All	- Echo	- Sextuplets	- Sixteenths	- Octaves
B \flat	A \flat	A \flat	E	A (ambiguous)
mm. 569–582	mm. 583–590	mm. 591–596	mm. 597–604	mm. 605–609

Table 9: Structure of Section V(a)

Additionally, the subtraction of layers in Section V(a) reverses the addition of layers in Section II(b), as shown in Table 10. This attempts to help strengthen the association

between sections, which together serve as internal bookends to the center material and creates an internal arch form (Figure 29).

	Layer 1	Layer 2	Layer 3	Layer 4	Layer 5
mm.	287-293	294-299	300-305	306-312	313-319
Section II	Theme	+Octaves	+Sixteenths	+Sextuplets	+Echo
Section V	All	-Echo	-Sextuplets	-Sixteenths	-Octaves
mm.	569-582	583-590	591-596	597-604	605-609

Table 10: Comparison of Layer Variations of Sections II(b) and V(a)



Figure 29: Form of Sections II(b) through V(a)

The thematic material for Section V(a) is a melody based on Theme II-A. Like most themes in the Symphony, this theme is a collection of figures that include a three-note grouping (in this case a triplet) followed by a scalar passage (Figure 30).



Figure 30: Theme V-A (mm. 569-583)

The opening motive of the V-A theme is a rhythmic augmentation of the opening motive of Theme II-A (Figure 31). Additionally, the V-A theme is significantly longer than its counterpart in Section II.



Figure 31: Themes II-A (mm. 287–293) and V-A (mm. 569–583)

As in Theme II-A, the V-A theme is influenced by Theme V-B, showing the same triplet and scalar passages as seen in most of the other themes in The Symphony. The beginning of Theme V-B ends the V-A theme, as seen in Figure 32. Though the themes are presented in sequence in Section V, they are not elided.



Figure 32: Themes V-A (mm. 569–582) and V-B (mm. 655–662)

In the first two layers of Section V(a), there is a countermelody in the tuba and bass clarinet parts (mm. 569–591). This melody is an augmented form of Theme I-A, as shown in Figure 33.

Figure 33: Section V Bass Countermelody (mm. 569–82) and Theme I-A (mm. 13–20)

The first portion of Section V closes with an iteration of the theme which slows, leads into a crescendo in all active parts, and lands on a sustained $D\flat$ major chord, thus bringing the forward motion from this first portion to a halt.

The second portion of Section V is a march based on Theme V-B, which is the culmination of the previous use of this theme through the past four sections. The material in Section V(b) is based on Theme V-B, which is seen in Figure 34.

Figure 34: Theme V-B (mm. 655–62)

This theme poses a compositional challenge in that it ends on a half cadence, leading back into itself, making it difficult to compose a convincing closure. This closure issue is reminiscent of the hymn used in *Jupiter, the Bringer of Jollity* from Gustav Holst's orchestral suite *The Planets*. Holst's hymn also ends on a half cadence, and is written in such a way to suggest the most logical material to follow it is the same material transposed up an octave, as shown in Figure 35.

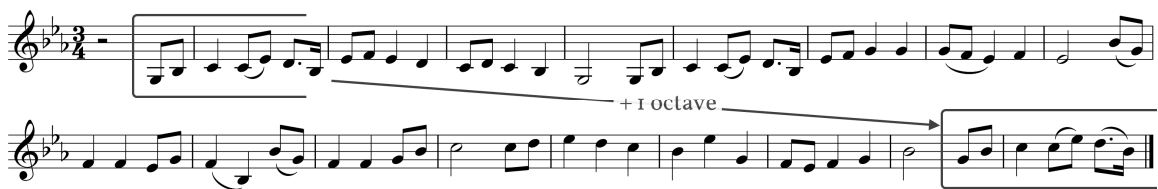


Figure 35: Holst Hymn showing Octave Repeat

Section V(b) begins with an unusual moment in the work. After the crescendo at the end of Section V(a), the motion stops and focus shifts to the percussion section, which presents an obscured version of the Theme V-A on pitched percussion. The sense of time is suspended in the percussion break, creating a free-flowing introduction to the march section.

After the percussion break, Theme V-A is presented once in the horns, leading to four presentations of Theme V-B. This material is presented in common time, in a steady tempo of $\text{♩} = 100$, accompanied by a snare drum ostinato that reinforces the march topoi. The march section is followed by a closing using the V-A theme, as seen in Table 11. Each iteration of the V-B theme is louder and more heavily orchestrated than its predecessor, not unlike Holst's treatment of the hymn in *Jupiter*. The repeated presentations of the V-B theme are presented with a pitch center of $A\flat$, without variation in pitch center.

	Section V-A Theme	V-B 1	V-B 2	V-B 3	V-B 4	Section V Closing
Mm.	639–54	655–72	673–80	681–688	689–698	699–714
Melody	Horns	A. Sax	Cl. & Trp.	Fl., Cl., A.S.	Glock, Picc., Trp.	Horn, Trp.
Accomp.	Saxes	Bassoons, B.Sax	A. Sax, low brass	+Horns	-low brass	Clarinet
Perc.		Snare	+ Chimes	+ Marimba	+Vibes	Marimba

Table 11: Structure and outline of Theme V-B Iterations

The V-B march closes with a polytonal return to Theme V-A, which mirrors the polytonal V-B theme that closes Section II (Figure 20, page 20).

Section V ends with a two-part transition that leads to Section VI. The first portion of this transition is an amalgamation of previously introduced material, primarily by juxtaposing the first measure of Theme I-A and the second measure of Theme V-A, as shown in Figure 36. In addition, Theme II-A returns in the horns in m.

737.

Theme I-A

Theme V-A

Section V Transitional Material

Figure 36: Section V Transitional Material

This transition immediately leads to a repeat of Theme I-A2 (see Figure 19: Theme I-A2, renoted, page 19), first seen in the closing of Section II and later appearing in the closing of Section IV.

Chapter 8: Section VI, mm. 756–1000

Section VI is the closing section of Symphony No. 1, and uses many of the same elements as its counterpart in the mirror form, Section I. For that reason, this chapter will focus primarily on its differences from Section I rather than an overall analysis.

Section VI serves as the work’s recapitulation, marking the end of a journey that began with the more traditional forms and harmonies of Section I, through lesser-organized forms and tonalities, self-searching and evaluation through Sections II-V, and back to its roots with a newfound purpose. Section VI is at its heart an affirmation of the Section I material. It has less hesitations and apprehension and more gumption and drive, as evidenced by the section’s usage of the more stable and predictable I-A2 theme in $\frac{4}{4}$ and steady tempo. While Section I has tempo fluctuations between $\text{♩}=138$ and $\text{♩}=152$, Section VI holds at a constant $\text{♩}=168$ with no tempo fluctuation until the codetta.

Like its counterpart, Section VI is roughly based on sonata principles, ternary in form, with its major sections outlined in Table 12. Additionally, with the exception of the introduction of $E\flat$ major in the A section and a collection of pitches suggesting a tonal center of D minor in the development, the key areas of this section are identical to Section I (Table 12).

Introduction	A	Transition	B (development)	A
mm. 756-67	mm. 768-830	mm. 831-42	mm. 843-934	mm. 935-71
C Maj.	C Maj., G Maj., $E\flat$ Maj.	$E\flat$ Maj.	$E\flat$ Maj., D min., $E\flat$ Min.	C Maj.

Table 12: Structure of Section VI

There are four main components of Section I that have been altered for this return. The first is the increased tempo and subsequent lack of tempo variations in Section VI, as previously discussed. The second is a renotation and change in Theme I-A. The original (Figure 37) is conceptualized and written in $\frac{7}{8}$, with a measure of $\frac{9}{8}$ inserted. The renoted version for Section VI (Theme VI-A, Figure 38) is based in $\frac{7}{8}$ but written in $\frac{4}{4}$, with two measures of $\frac{7}{8}$ to fit the closing measure's agogic accents. The renotation to $\frac{4}{4}$ requires an extension of the last note of the second and sixth measures, which attempts to help the melody sound more established and less tentative, reaffirming the narrative of purpose. The change of the next-to-last measure from $\frac{7}{8}$ to $\frac{6}{8}$ also helps the theme sound more decisive. Theme VI-A moves to Theme VI-B as expected, and remains unaltered from the original Theme I-B.



Figure 37: Theme I-A



Figure 38: Theme VI-A

Theme VI-C (Figure 40), however, renotates the Theme I-C's (Figure 39) first measure to $\frac{4}{4}$, and swaps the $\frac{6}{8}$ measures for $\frac{3}{4}$. This renotation and swap add an extra eighth note to each iteration of the secondary theme.



Figure 39: Theme I-C Fragment (mm. 49-50)



Figure 40: Theme VI-C Fragment (mm. 811-12)

In Section I's I-C theme, the first presentation of VI-C is in G (acting as the dominant), and the second presentation appears in C (tonic). In Section VI, the first presentation remains in the dominant, but the second presentation moves to E_b , or $bIII$. This pitch center continues through a brief restatement of Theme VI-A and the introductory chordal material from mm. 1-12, never returning to the expected tonic of C, which closed the beginning A section in Section I.

The development begins with a fugato section similar to Section I, but rather than easing into an introductory section followed by a fugato section, Section VI immediately jumps into the full fugato section. Though both Section I and Section VI begin the imitative section with a tonal center of E_b , Section I moves to A_b while Section VI falls a half step to D. In both sections, the key change leads to an iteration of the primary material in E_b minor, which is identical to Section I's presentation.

This minor version of the primary material leads directly to the groove section, which in Section VI is enhanced by the addition of a stylized iteration of Theme V-B (Figure 41).

Section VI Groove Section

Theme V-B

Figure 41: Section VI Groove Section

On the repeat of the groove section, an additional layer, an abstraction of Theme I-A, is added (Figure 42). It is altered to fit the $\frac{7}{8}$ - $\frac{9}{8}$ pattern, and serves as a grounding countermelody.

Section VI Groove Section (2)

Theme I-A

Figure 42: Section VI Groove Section (2)

As with Section I, the groove section brings us to a partial return recapitulation with a pitch center of C, omitting the secondary theme and key area. The final presentation of the VI-A theme is accented with a countermelody (Figure 43) in the trombones, partially based on the recently-developed groove section material.



Figure 43: Section VI Countermelody

The final presentation of the VI-A theme leads to the codetta, which serves to reduce the energy and motion collected through the sixth section. Energy reduction is first accomplished by reducing note values, effectively halving the speed. However, this tactic would create too jarring of a transition, so a steady eighth-note pulse on C in the xylophone helps create motion through the final measures of the recapitulation into the beginning of the codetta while the winds hold a C Major chord (m. 927). Motion switches suddenly with an $A\flat$ chord introduced in the low winds and saxophones, followed by a recollection of Theme VI-A from the groove section. This $A\flat$ chord bounces around between G, $A\flat$, and $B\flat$ (G, $B\flat$, G, $A\flat$, G) before landing on C to finish the work. The melodic material in the codetta is altered material based on the V-B and I-A themes. The final glissando is from Theme I-A2, where it initially served as transitional material. It now functions as cadential material to finish the symphony.

Chapter 9: Summary

Symphony No. 1 is a one-movement work with six interconnected sections or episodes that are organized by ternary, theme and variations, and cumulative forms.

These sections are arranged to create an overall mirror form, where sections I, II, and III use similar materials or compositional processes as sections VI, V, and IV respectively.

Although this work does not strictly adhere to the symphony as a form in a traditional sense, there are several features of this symphony that reference or pay homage to the symphonic genre. The macro-level mirror form treats the innermost four sections as a development section, as expected in sonata form. The work includes a slower section (III) that functions as the expected slower second movement.

Additionally, the motivic material of this symphony is developed from two initial motives, I-A and V-B. Frequent references to previous or successive themes attempt to create a sense of unity throughout a substantial work. The symphony is only programmatic in the most abstract sense as a journey from familiar to unfamiliar material and back again.

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Appendix A: Instrumentation

Piccolo

2 Flutes

2 Oboes (2nd doubling English Horn)

3 Clarinets in B-flat

Bass Clarinet in B-Flat

2 Alto Saxophones

Tenor Saxophone

Baritone Saxophone

2 Bassoons

Contrabassoon

3 Trumpets in B-flat

4 Horns in F

2 Trombones

Bass Trombone

2 Euphoniums

Tuba

Double Bass

Piano

Timpani

Percussion I (Glockenspiel, Bass Drum, Guiro, Tam-tam)

Percussion II (Tubular Bells, Xylophone, Claves, Shaker)

Percussion III (Marimba, tom-toms (5), Wind Chimes, Brake Drum, Cymbals)

Percussion IV (Vibraphone, Temple Blocks, Claves)

Percussion V (Triangle, Cymbals, Snare Drum, Gong, Tubular Bells (shared with II))

Percussion VI (Tam-tam, Crotales, Wood Blocks(5))

Appendix B: Complete Score of *Symphony No. I*

By Kyle Vanderburg

SYMPHONY NO. 1

Kyle Vanderburg
©2014

Freely ♩=138 13

Piccolo

Flute I

Flute II

Oboe I

Oboe II

English Horn

Clarinet in Bb I

Clarinet in Bb II

Clarinet in Bb III

Bass Clarinet in Bb

Alto Saxophone I

Alto Saxophone II

Tenor Saxophone

Baritone Saxophone

Bassoon I

Bassoon II

Contrabassoon

Trumpet in Bb I

Trumpet in Bb II

Trumpet in Bb III

Horn in F I

Horn in F II

Horn in F III

Horn in F IV

Trombone I

Trombone II

Bass Trombone

Euphonium I

Euphonium II

Tuba

Double Bass

Piano

Timpani

Percussion I

Percussion II

Percussion III

Percussion IV

Percussion V

Percussion VI

Triangle

To Cym.

To Croc.

Tubular Bells
dead stroke

Marimba
dead stroke

Tam-tam

mf

mp

23 37

Perc. I
Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Cl. III
B. Cl.
Alto Sax. I
Alto Sax. II
Ten. Sax.
Bari. Sax.
Bsn. I
Bsn. II
Cbn.
Tpt. I
Tpt. II
Tpt. III
Hn. I
Hn. II
Hn. III
Hn. IV
Tbn. I
Tbn. II
B. Tbn.
Euph. I
Euph. II
Tba.
Db.
Pna.
Timp.
Perc. I
Perc. II
Perc. III
Perc. IV
Perc. V
Perc. VI

23 37

Glockenspiel

Vibraphone dead stroke mtror on
mp

mtror off

47

46 A bit more intense $\text{♩} = 152$ 57

Perc. I
Perc. II
Ob. I
Ob. II
Cl. I
Cl. II
Cl. III
B. Cl.
Alto Sax. I
Alto Sax. II
Ten. Sax.
Bari. Sax.
Bsn. I
Bsn. II
Chon.

46 A bit more intense $\text{♩} = 152$ 57

Tpt. I
Tpt. II
Tpt. III
Hrn. I
Hrn. II
Hrn. III
Hrn. IV
Tbn. I
Tbn. II
B. Tbn.
Euph. I
Euph. II
Tba.
Db.

46 A bit more intense $\text{♩} = 152$ 57

Perc. I
Perc. II
Perc. III
Perc. IV
Perc. V
Perc. VI

To R. D.
To Xyl.
To Tom-t.
Crotals

To Tub. B.
To Tub. B.
To Tom-t.
Cymbals with stick, edge
Tom-toms

Bass Drum
Gtrm*
Bass Drum
Tubular Bells
Tom-toms
To W. Ch.
Square Drum
Cymbals with stick, edge
To Tr.

*mounted on stand

65 73

Perc. I
Perc. II
Perc. III
Perc. IV
Perc. V
Perc. VI

Pic.
Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Cl. III
B. Cl.
Alto Sax. I
Alto Sax. II
Ten. Sax.
Bar. Sax.
Bsn. I
Bsn. II
Cbn.

65 73

Tpt. I
Tpt. II
Tpt. III
Hn. I
Hn. II
Hn. III
Hn. IV
Tbn. I
Tbn. II
B. Tbn.
Euph. I
Euph. II
Tba.
Db.

65 73

Pic.
Timp.

Perc. I
Perc. II
Perc. III
Perc. IV
Perc. V
Perc. VI

To B. D.
[Bass Drum]
To Gen.
To Xyl.
[Xylophone]
To Clc.
Wood Chimes
To Mar.
[Marimba]
To Br.D.
To Clc.
[Clarenet]
To Vib.
[Vibraphone]
bowed
soft mallets
Triangle
To S. D.
Snare Drum
To Cym.
Cymbals
Triangle
To S. D.
To T.-c.
Tin-tan
To W.B.
Wood Blocks
To Croc.

77 85

Picc.
Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Cl. III
B. Cl.
Alto Sax. I
Alto Sax. II
Ten. Sax.
Bari. Sax.
Bsn. I
Bsn. II
Cbn.

85

Tpt. I
Tpt. II
Tpt. III
Hr. I
Hr. II
Hr. III
Hr. IV
Tbn. I
Tbn. II
B. Tbn.
Euph. I
Euph. II
Tba.
Db.
Pno.

85

Perc. I
Perc. II
Perc. III
Perc. IV
Perc. V
Perc. VI

(Claves)
mf

(Bride Down)
mf

101 110

Perc. I
Perc. II
Ob. I
Ob. II
Cl. I
Cl. II
Cl. III
B. Cl.
Alto Sax. I
Alto Sax. II
Ten. Sax.
Bari. Sax.
Bsn. I
Bsn. II
Chm.

101 110

Tpt. I
Tpt. II
Tpt. III
Hn. I
Hn. II
Hn. III
Hn. IV
Tbn. I
Tbn. II
B. Tbn.
Euph. I
Euph. II
Tba.
Db.
Pno.
Timp.

101 110

Perc. I
Perc. II
Perc. III
Perc. IV
Perc. V
Perc. VI

Tis Shh.
Tis Chh.
Shaker
Claves

119

Perc. *mp* *mf*

Fl. I *mf*

Fl. II *mp*

Ob. I *mf*

Ob. II *mf*

Cl. I *mf*

Cl. II *mf*

Cl. III *mp*

B. Cl. *mp*

Alto Sax. I *mf*

Alto Sax. II *mf*

Ten. Sax. *mf*

Bari. Sax. *mf*

Bon. I *mp* *mf* *mf*

Bon. II *mp* *mf* *mf*

Chm. *mf*

119

Trp. I *mp* *mf* *mf*

Trp. II *mp* *mf* *mf*

Trp. III *mp* *mf* *mf*

Hr. I *mp* *mf* *mf*

Hr. II *mp* *mf* *mf*

Hr. III *mp* *mf* *mf*

Hr. IV *mp* *mf* *mf*

Tbn. I *mp* *mf* *mf*

Tbn. II *mp* *mf* *mf*

B. Tbn. *mp* *mf* *mf*

Euph. I *mf*

Euph. II *mf*

Tba. *mf*

Db. *mf*

Pno. *mf*

119

Timp. *D - Eb* *G - Ab*

Perc. I To Glock. *Glockenspiel*

Perc. II

Perc. III

Perc. IV

Perc. V

Perc. VI *Crotals*

129

133 Slower and Freer $\text{♩} = 132$

143 Slightly Faster $\text{♩} = 138$

Perc.

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

Cl. II

Cl. III

B. Cl.

Alto Sax. I

Alto Sax. II

Ten. Sax.

Bari. Sax.

Bsn. I

Bsn. II

Chn.

133 Slower and Freer $\text{♩} = 132$

143 Slightly Faster $\text{♩} = 138$

Tpt. I

Tpt. II

Tpt. III

Hr. I

Hr. II

Hr. III

Hr. IV

Tbn. I

Tbn. II

B. Tbn.

Euph. I

Euph. II

Tbn.

Db.

Phn.

C. - B.

133 Slower and Freer $\text{♩} = 132$

143 Slightly Faster $\text{♩} = 138$

Perc. I

Perc. II

Perc. III

Perc. IV

Perc. V

Perc. VI

To B. D.

To C. C.

To Tom-1

To T. B.

To W. R.

Bow Drum

Tom-toms

Snare Drum

150 With Motion ♩=144 poco accel.

Picc.

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

Cl. II

Cl. III

B. Cl.

Alto Sax. I

Alto Sax. II

Ten. Sax.

Bari. Sax.

Bsn. I

Bsn. II

Chn.

150 With Motion ♩=144 poco accel.

Tpt. I

Tpt. II

Tpt. III

Hrn. I

Hrn. II

Hrn. III

Hrn. IV

Tbn. I

Tbn. II

B. Tbn.

Euph. I

Euph. II

Tba.

Db.

Pno.

150 With Motion ♩=144 A3 - G
poco accel.

Timp.

Perc. I

Perc. II

Perc. III

Perc. IV

Perc. V

Perc. VI

To Mar

[Marimba]

[Temple Blocks]

Wood Blocks

Glockenspiel

Claves

Shaker

To Vib.

To Cym.

mf

f

160 Mysteriously $\text{♩} = 152$

Pkcs.

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

Cl. II

Cl. III

B. Cl.

Alto Sax. I

Alto Sax. II

Ten. Sax.

Bari. Sax.

Trn. I

Trn. II

Chn.

Tpt. I

Tpt. II

Tpt. III

Hn. I

Hn. II

Hn. III

Hn. IV

Tbn. I

Tbn. II

B. Tbn.

Euph. I

Euph. II

Tba.

Db. *pizz.*

Pno.

Timp.

Perc. I *To Gm.*

Perc. II *Crudo*

Perc. III

Perc. IV

Perc. V

Perc. VI

174 181

Picc. *f*

Fl. I

Fl. II

Ob. I *f*

Ob. II *f*

Cl. I *f*

Cl. II *f*

Cl. III *f*

B. Cl. *f*

Alto Sax. I *f*

Alto Sax. II *f*

Ten. Sax. *f*

Bari. Sax. *f*

Bsn. I *f*

Bsn. II *f*

Chon. *f*

174 181

Tpt. I *f*

Tpt. II *f*

Tpt. III *f*

Hn. I *f*

Hn. II *f*

Hn. III *f*

Hn. IV *f*

Tbn. I *f*

Tbn. II *f*

B. Tbn. *f*

Euph. I *sub. mp*

Euph. II *sub. mp*

Tba. *sub. mp*

Db. *sub. mp*

Pno. *sub. mp*

174 181 Bb - C

Temp.

Perc. I

Perc. II

Perc. III *sub. mp*

Perc. IV

Perc. V

Perc. VI

187

190 With more resolve

200 Slightly slower $\text{♩} = 144$

Perc. I

Perc. II

Ob. I

Ob. II

Cl. I

Cl. II

Cl. III

B. Cl.

Alto Sax. I

Alto Sax. II

Ten. Sax.

Bari. Sax.

Bsn. I

Bsn. II

Chn.

190 With more resolve

200 Slightly slower $\text{♩} = 144$

Tpt. I

Tpt. II

Tpt. III

Hn. I

Hn. II

Hn. III

Hn. IV

Tbn. I

Tbn. II

B. Tbn.

Euph. I

Euph. II

Tba.

Db.

Pno.

190 With more resolve

200 Slightly slower $\text{♩} = 144$

Timp.

Perc. I

Perc. II

Perc. III

Perc. IV

Perc. V

Perc. VI

To B. D.

To Tab. B.

To Cym.

Vibraphone

Symbals with sticks, edge

To Tri.

To Cast.

motor on

Triangle

207 214 With increasing energy $\text{rit}152$

Perc. 204

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

Cl. II

Cl. III

B. Cl.

Alto Sax. I

Alto Sax. II

Ten. Sax.

Bari. Sax.

Bsn. I

Bsn. II

Chn.

Tpt. I

Tpt. II

Tpt. III

Hr. I

Hr. II

Hr. III

Hr. IV

Tbn. I

Tbn. II

B. Tbn.

Euph. I

Euph. II

Tba.

Db.

Pno.

Timp.

Perc. I

Perc. II

Perc. III

Perc. IV

Tri.

Perc. VI

arco

mf

f

pp

To Glock.

Glockenspiel

Tubular bells

To T. Bl.

Triangle

Cym.

scrape with triangle beater

mf

Cresolan

mf

To T. 4.

To Vib.

Temple Blocks

To S. D.

Cym. scrape

Tri. Cym. scrape

with tri. beater.

Tin-tin

pp

228 *Subito largo; unsettled* = 56 236

Perc. *ff* *mp*

Fl. I *ff* *mp*

Fl. II *ff* *mp*

Ob. I *ff* *mp*

Ob. II *ff* *mp* [English Horn] *p*

Cl. I *ff* *mp*

Cl. II *ff* *mp*

Cl. III *ff* *mp*

B. Cl. *ff* *mp* *pp* *p* *mp*

Alto Sax. I *ff* *mp* *p* *mp*

Alto Sax. II *ff* *mp* *p* *mp*

Ten. Sax. *ff* *mp* *p* *mp*

Bari. Sax. *f* *mp* *p* *mp*

Bsn. I *ff* *mp* *pp* *p* *mp*

Bsn. II *ff* *mp* *p* *mp*

Chm. *ff* *mp* *p* *mp*

228 *Subito largo; unsettled* = 56 236

Tpt. I *ff* *mp*

Tpt. II *ff* *mp*

Tpt. III *ff* *mp*

Hr. I *ff* *mf* *p*

Hr. II *ff* *mf* *p*

Hr. III *ff* *mf* *p*

Hr. IV *ff* *mf* *p*

Tbn. I *ff* *mf* *pp*

Tbn. II *ff* *mf* *pp*

B. Tbn. *ff* *mf* *pp*

Elph. I *ff* *mf* *pp*

Elph. II *ff* *mf* *pp*

Tba. *ff* *mf* *p*

Db. *ff* *mf* *p*

Pho. *ff* *mf* *p*

228 *Subito largo; unsettled* = 56 C - Eb 236

Timp. *ff* *p*

Perc. I *ff* *To Glock.*

Perc. II *ff* *To Glock.*

Perc. III *pp* [Cymbals] *pp* *Wind Chime* *To Cym.* *pp* *Cymbals with stick, edge* *To Tom-t.* *mp*

Perc. IV *pp* *Shave Drum* *To Gong.* *Vibraphone* *motor bowed* *pp* *Gong* *Cymbals* *pp*

Chm. *pp* *To Gong.* *Crotales* *To T-t.* *Tam-tam bowed* *pp*

Perc. VI *pp* *To Crot.* *Crotales* *To T-t.* *Tam-tam bowed* *pp*

276 287 *accel.*

Perc.
Fl. I
Fl. II
Ob. I
Eng. Hn.
Cl. I
Cl. II
Cl. III
B. Cl.
Alto Sax. I
Alto Sax. II
Ten. Sax.
Bari. Sax.
Bsn. I
Bsn. II
Cbn.

287 *accel.*

Tpt. I
Tpt. II
Tpt. III
Hn. I
Hn. II
Hn. III
Hn. IV
Tbn. I
Tbn. II
B. Tbn.
Euph. I
Euph. II
Tba.
Db.

287 *accel.*

Perc. I
Perc. II
Perc. III
Perc. IV
Tm.
Perc. VI

294 With motion ♩=80 300

Perc.

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

Cl. II

Cl. III

B. Cl.

Alto Sax. I

Alto Sax. II

Ten. Sax.

Bari. Sax.

Bsn. I

Bsn. II

Chsn.

294 With motion ♩=80 300

Tpt. I

Tpt. II

Tpt. III

Hn. I

Hn. II

Hn. III

Hn. IV

Tbn. I

Tbn. II

B. Tbn.

Euph. I

Euph. II

Tba.

Db.

Pno.

294 With motion ♩=80 B - F 300

Timp.

Perc. I To Glock.

Perc. II To Xyl.

Perc. III

Perc. IV motor off hard mallets To Tab. B.

Perc. V To T. x. Tam-tam

Perc. VI To Croc.

306

Pic.

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

Cl. II

Cl. III

B. Cl.

Alto Sax. I

Alto Sax. II

Ten. Sax.

Bari. Sax.

Bsn. I

Bsn. II

Cbn.

306

Tpt. I

Tpt. II

Tpt. III

Hn. I

Hn. II

Hn. III

Hn. IV

Tbn. I

Tbn. II

B. Tbn.

Euph. I

Euph. II

Tba.

Db.

Pno.

306

Timp.

Perc. I

Perc. II

Perc. III

Perc. IV

Perc. V

Perc. VI

Glückenspiel

307

Perc.

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

Cl. II

Cl. III

B. Cl.

Alto Sax. I

Alto Sax. II

Ten. Sax.

Bari. Sax.

Bsn. I

Bsn. II

Chn.

Tpt. I

Tpt. II

Tpt. III

Hn. I

Hn. II

Hn. III

Hn. IV

Tbn. I

Tbn. II

B. Tbn.

Euph. I

Euph. II

Tba.

Db.

Pno.

Timp.

B - C

Perc. I

Perc. II

Perc. III

Perc. IV

Perc. V

Perc. VI

Cronakis

312

313

Perc.

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

Cl. II

Cl. III

B. Cl.

Alto Sax. I

Alto Sax. II

Ten. Sax.

Bari. Sax.

Bsn. I

Bsn. II

Conn.

313

Tpt. I

Tpt. II

Tpt. III

Hn. I

Hn. II

Hn. III

Hn. IV

Tbn. I

Tbn. II

B. Tbn.

Euph. I

Euph. II

Tba.

Db.

Pno.

313

Timp.

Perc. I

Perc. II

Perc. III

Perc. IV

Perc. V

Perc. VI

Cymbals with stick, edge

Tubular Bells

320 $\text{♩} = 160$

Perc. I
Perc. II
Perc. III
Perc. IV
Perc. V
Perc. VI

Ob. I
Ob. II
Cl. I
Cl. II
Cl. III
B. Cl.

Alto Sax. I
Alto Sax. II
Ten. Sax.
Bari. Sax.

Bsn. I
Bsn. II
Chn.

Tpt. I
Tpt. II
Tpt. III

Hrn. I
Hrn. II
Hrn. III
Hrn. IV

Tbn. I
Tbn. II
B. Tbn.

Euph. I
Euph. II
Tba.

Db.

Pno.

Timp.

To Tom-t. 4.
Tom-toms
To T. 4.
Tam-tam

329 330 339

Perc.

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

Cl. II

Cl. III

B. Cl.

Alto Sax. I

Alto Sax. II

Ten. Sax.

Bari. Sax.

Bsn. I

Bsn. II

Chon.

330 339

Tpt. I

Tpt. II

Tpt. III

Hn. I

Hn. II

Hn. III

Hn. IV

Tbn. I

Tbn. II

B. Tbn.

Euph. I

Euph. II

Tba.

Db.

Pno.

330 339

Trmp.

Perc. I

Perc. II

Perc. III

Perc. IV

Perc. V

Perc. VI

To Br. D.

[Brake Drum]

To Crot.

352 Stately ♩ = 88 [353]

Perc.

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

Cl. II

Cl. III

B. Cl.

Alto Sax. I

Alto Sax. II

Ten. Sax.

Bari. Sax.

Bsn. I

Bsn. II

Contra.

Stately ♩ = 88 [353]

Tpt. I

Tpt. II

Tpt. III

Hrn. I

Hrn. II

Hrn. III

Hrn. IV

Tbn. I

Tbn. II

B. Tbn.

Euph. I

Euph. II

Tba.

Dk.

Pno.

C. B. Stately ♩ = 88 [353]

Timpani

Perc. I

Perc. II

Perc. III

Perc. IV

Perc. V

Perc. VI

363 Slow and Meditative ♩=56 375

Perc.

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

Cl. II

Cl. III

B. Cl.

Alto Sax. I

Alto Sax. II

Ten. Sax.

Bari. Sax.

Bsn. I

Bsn. II

Chn.

363 Slow and Meditative ♩=56 375

Tpt. I

Tpt. II

Tpt. III

Hr. I

Hr. II

Hr. III

Hr. IV

Tbn. I

Tbn. II

B. Tbn.

Euph. I

Euph. II

Tba.

Db.

Phn.

363 Slow and Meditative ♩=56 375

Timp.

Perc. I

Perc. II [Tubular Bells]

Perc. III

Perc. IV bowed

Perc. V

Perc. VI Crotales bowed

377 385

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

Fl. I *mf* *mp* *mf* *mp* *mf* *mf*

Fl. II *p*

Ob. I *mf*

Ob. II *p*

Cl. I *mf* *mp* *mf*

Cl. II *mp* *mf*

Cl. III *p*

B. Cl. *p*

Alto Sax. I *p*

Alto Sax. II *p*

Ten. Sax. *p*

Bari. Sax. *p*

Bsn. I *mf* *mp* *mf* *mp* *mf* *mp* *mf*

Bsn. II *mf* *mp* *mf* *mp* *mf* *mp* *mf*

Chon. *p*

385

Tpt. I *mf* *mp* *mf* *mp* *mf* *mp* *mf*

Tpt. II *mf* *mp* *mf* *mp* *mf* *mp* *mf*

Tpt. III *mf* *mp* *mf* *mp* *mf* *mp* *mf*

Hn. I *mf* *mp* *mf* *mp* *mf* *mp* *mf*

Hn. II *mf* *mp* *mf* *mp* *mf* *mp* *mf*

Hn. III *mf* *mp* *mf* *mp* *mf* *mp* *mf*

Hn. IV *mf* *mp* *mf* *mp* *mf* *mp* *mf*

Tbn. I *mf* *mp* *mf* *mp* *mf* *mp* *mf*

Tbn. II *mf* *mp* *mf* *mp* *mf* *mp* *mf*

B. Tbn. *mf* *mp* *mf* *mp* *mf* *mp* *mf*

Euph. I *mf* *mp* *mf* *mp* *mf* *mp* *mf*

Euph. II *mf* *mp* *mf* *mp* *mf* *mp* *mf*

Tba. *mf* *mp* *mf* *mp* *mf* *mp* *mf*

Db. *mf* *mp* *mf* *mp* *mf* *mp* *mf*

Pho. *mf* *mp* *mf* *mp* *mf* *mp* *mf*

385

Timp. *Bb - Db* *mf* *mp* *mf* *mp* *mf* *mp* *mf*

Perc. I *mf* *mp* *mf* *mp* *mf* *mp* *mf*

Perc. II *mf* *mp* *mf* *mp* *mf* *mp* *mf*

Perc. III *[Wind Chimes]* *mf* *mp* *mf* *mp* *mf* *mp* *mf*

Perc. IV *mf* *mp* *mf* *mp* *mf* *mp* *mf* *soft mallets* *mf*

Perc. V *mf* *mp* *mf* *mp* *mf* *mp* *mf* *Tr. Cym.* *mf* *Cymbals* *mf*

Perc. VI *mf* *mp* *mf* *mp* *mf* *mp* *mf* *hard mallets* *mf*

391

398

Pcc.

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

Cl. II

Cl. III

B. Cl.

Alto Sax. I

Alto Sax. II

Ten. Sax.

Bari. Sax.

Bsn. I

Bsn. II

Chn.

398

Tpt. I

Tpt. II

Tpt. III

Hr. I

Hr. II

Hr. III

Hr. IV

Tbn. I

Tbn. II

B. Tbn.

Euph. I

Euph. II

Tba.

Db.

Pno.

398

F - A

Timp.

Perc. I

Perc. II

Perc. III

Perc. IV

Perc. V

Perc. VI

411

Picc.
Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Cl. III
B. Cl.
Alto Sax. I
Alto Sax. II
Ten. Sax.
Bari. Sax.
Bsn. I
Bsn. II
Cbn.

411

Tpt. I
Tpt. II
Tpt. III
Hr. I
Hr. II
Hr. III
Hr. IV
Tbn. I
Tbn. II
B. Tbn.
Euph. I
Euph. II
Tba.
Db.
Pno.

411

Timp.
Perc. I
Perc. II
Perc. III
Perc. IV
Perc. V
Perc. VI

To Xyl
bowed
To Gong
bowed
hard mallets

423

Perc.

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

Cl. II

Cl. III

B. Cl.

Alto Sax. I

Alto Sax. II

Ten. Sax.

Bari. Sax.

Bsn. I

Bsn. II

Chn.

423

Tpt. I

Tpt. II

Tpt. III

Hr. I

Hr. II

Hr. III

Hr. IV

Tbn. I

Tbn. II

B. Tbn.

Euph. I

Euph. II

Tba.

Db.

Pno.

423

Timp.

Perc. I

Perc. II

Perc. III

Perc. IV

Perc. V

Perc. VI

To Mar.

Marimba

soft mallets

429 434

Picc.

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

Cl. II

Cl. III

B. Cl.

Alto Sax. I

Alto Sax. II

Ten. Sax.

Bari. Sax.

Bsn. I

Bsn. II

Chn.

434

Tpt. I

Tpt. II

Tpt. III

Hr. I

Hr. II

Hr. III

Hr. IV

Tbn. I

Tbn. II

B. Tbn.

Euph. I

Euph. II

Tba.

Db.

Pho.

434

Timp.

Perc. I

Perc. II

Mar.

Perc. IV

Perc. V

Perc. VI

[Xylophone]

To Tom-t.

[Tom-toms]

[Gong]

To Cym.

[Cymbals] with sticks, edge

bowed

[Tubular Bells]

To W.Ch.

[Wind Chimes]

To Mar.

[Glockenspiel]

To Xyl.

To Mar.

To Tab. B.

442 447

Perc.

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

Cl. II

Cl. III

B. Cl.

Alto Sax. I

Alto Sax. II

Ten. Sax.

Bari. Sax.

Bsn. I

Bsn. II

Chon.

447

Tpt. I

Tpt. II

Tpt. III

Hr. I

Hr. II

Hr. III

Hr. IV

Tbn. I

Tbn. II

B. Tbn.

Euph. I

Euph. II

Tba.

Db.

Pho.

447

Timp.

Perc. I

Perc. II

Perc. III

Perc. IV

Perc. V

Perc. VI

hair mallets

Marimba

Tubular Bells

To B. D.

bowed

To Cym.

To T-t.

454

461 With newfound energy =138

Picc.

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

Cl. II

Cl. III

B. Cl.

Alto Sax. I

Alto Sax. II

Ten. Sax.

Bari. Sax.

Bsn. I

Bsn. II

Cbn.

461 With newfound energy =138

Tpt. I

Tpt. II

Tpt. III

Hr. I

Hr. II

Hr. III

Hr. IV

Tbn. I

Tbn. II

B. Tbn.

Euph. I

Euph. II

Tba.

Db.

Pno.

461 With newfound energy =138

D - Eb

A - Bb

Timp.

Perc. I [Bass Drum]

Perc. II [Glockenspiel]

Perc. III

Perc. IV [To T. III]

Tab. B. [Cymbals]

Perc. VI [Tam-tam]

with sticks, bell

To Croc.

454

Perc.

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

Cl. II

Cl. III

B. Cl.

Alto Sax. I

Alto Sax. II

Ten. Sax.

Bari. Sax.

Bsn. I

Bsn. II

Cbn.

Tpt. I

Tpt. II

Tpt. III

Hn. I

Hn. II

Hn. III

Hn. IV

Tbn. I

Tbn. II

B. Tbn.

Euph. I

Euph. II

Tba.

Db.

Pno.

Timp.

Perc. I

Perc. II

Perc. III

Perc. IV

Perc. V

Perc. VI

Crotales

472

475

Perc.

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

Cl. II

Cl. III

B. Cl.

Alto Sax. I

Alto Sax. II

Ten. Sax.

Bari. Sax.

Bsn. I

Bsn. II

Chon.

475

Tpt. I

Tpt. II

Tpt. III

Hn. I

Hn. II

Hn. III

Hn. IV

Tbn. I

Tbn. II

B. Tbn.

Euph. I

Euph. II

Tba.

Db.

Pan.

12 16

475

Timp.

Perc. I

Perc. II

Perc. III

Perc. IV

Perc. V

Perc. VI

487

492

Perc.

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

Cl. II

Cl. III

B. Cl.

Alto Sax. I

Alto Sax. II

Ten. Sax.

Bari. Sax.

Bsn. I

Bsn. II

Chn.

492

Tpt. I

Tpt. II

Tpt. III

Hn. I

Hn. II

Hn. III

Hn. IV

Tbn. I

Tbn. II

B. Tbn.

Euph. I

Euph. II

Tba.

Db.

Pno.

492

Timp.

Perc. I

Perc. II

Perc. III

Perc. IV

Perc. V

Perc. VI

To W.R.

Wood Blocks

To Cms.

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

- Percussion:** Perc. (Percussion), Perc. I, Perc. II, Perc. III, Perc. IV, Perc. V, Perc. VI.
- Woodwinds:** Fl. I, Fl. II, Ob. I, Ob. II, Cl. I, Cl. II, Cl. III, B. Cl., Alto Sax. I, Alto Sax. II, Ten. Sax., Bari. Sax., Bassoon I, Bassoon II, Contrabassoon.
- Brass:** Tpt. I, Tpt. II, Tpt. III, Hn. I, Hn. II, Hn. III, Hn. IV, Tbn. I, Tbn. II, B. Tbn., Euph. I, Euph. II, Tba., Db., Pno.
- Other:** Timp.

The score includes various musical notations such as notes, rests, and dynamic markings like *ff* and *cresc*. The page number 501 is indicated in a box at the top right and bottom right of the score.

502

Perc. I
Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Cl. III
B. Cl.
Alto Sax. I
Alto Sax. II
Ten. Sax.
Bari. Sax.
Hrn. I
Hrn. II
Chn.
Tpt. I
Tpt. II
Tpt. III
Hn. I
Hn. II
Hn. III
Hn. IV
Tbn. I
Tbn. II
B. Tbn.
Euph. I
Euph. II
Tba.
Db.
Pno.
Timp.
Perc. I
Perc. II
Perc. III
Perc. IV
Perc. V
Perc. VI
Crotales

509 514

Picc.

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

Cl. II

Cl. III

B. Cl.

Alto Sax. I

Alto Sax. II

Ten. Sax.

Bari. Sax.

Bsn. I

Bsn. II

Chon.

514

Tpt. I

Tpt. II

Tpt. III

Hn. I

Hn. II

Hn. III

Hn. IV

Tbn. I

Tbn. II

B. Tbn.

Euph. I

Euph. II

Tba.

Db.

Pno.

514

Timpani

Perc. I

Perc. II

Perc. III

Perc. IV

Perc. V

Perc. VI

To T. a. To T. b.

[Tm-tm]

f

524

528

Perc.

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

Cl. II

Cl. III

B. Cl.

Alto Sax. I

Alto Sax. II

Ten. Sax.

Bari. Sax.

Bsn. I

Bsn. II

Chbn.

528

Tpt. I

Tpt. II

Tpt. III

Hn. I

Hn. II

Hn. III

Hn. IV

Tbn. I

Tbn. II

B. Tbn.

Euph. I

Euph. II

Tba.

Db.

Pno.

528

Timp.

Perc. I

Perc. II

Perc. III

Perc. IV

Perc. V

Perc. VI

Tubular Bells

Crotales

52

Perc.
 Fl. I
 Fl. II
 Ob. I
 Ob. II
 Cl. I
 Cl. II
 Cl. III
 B. Cl.
 Alto Sax. I
 Alto Sax. II
 Ten. Sax.
 Bari. Sax.
 Bsn. I
 Bsn. II
 Chbn.
 Tpt. I
 Tpt. II
 Tpt. III
 Hn. I
 Hn. II
 Hn. III
 Hn. IV
 Tbn. I
 Tbn. II
 B. Tbn.
 Euph. I
 Euph. II
 Tba.
 Db.
 Pno.
 Timp.
 Perc. I
 Perc. II
 Perc. III
 Perc. IV
 Perc. V
 Perc. VI

To Xyl.
 Nylonstr.
 8
 12
 with stick, edge
 f
 To T-4.
 f

543

Pic.

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

Cl. II

Cl. III

B. Cl.

Alto Sax. I

Alto Sax. II

Ten. Sax.

Bari. Sax.

Bsn. I

Bsn. II

Chm.

543

Tpt. I

Tpt. II

Tpt. III

Hn. I

Hn. II

Hn. III

Hn. IV

Tbn. I

Tbn. II

B. Tbn.

Euph. I

Euph. II

Tba.

Db.

Psn.

543

Timp.

Perc. I

Perc. II

Perc. III

Perc. IV

Perc. V

Perc. VI

This page of a musical score, numbered 89, contains staves for various instruments. The instruments listed on the left are:

- Perc. (Percussion)
- Fl. I (Flute I)
- Fl. II (Flute II)
- Ob. I (Oboe I)
- Ob. II (Oboe II)
- Cl. I (Clarinet I)
- Cl. II (Clarinet II)
- Cl. III (Clarinet III)
- B. Cl. (Bass Clarinet)
- Alto Sax. I (Alto Saxophone I)
- Alto Sax. II (Alto Saxophone II)
- Ten. Sax. (Tenor Saxophone)
- Bari. Sax. (Baritone Saxophone)
- Bsn. I (Bassoon I)
- Bsn. II (Bassoon II)
- Con. (Contrabassoon)
- Tpt. I (Trumpet I)
- Tpt. II (Trumpet II)
- Tpt. III (Trumpet III)
- Hr. I (Horn I)
- Hr. II (Horn II)
- Hr. III (Horn III)
- Hr. IV (Horn IV)
- Tbn. I (Tuba I)
- Tbn. II (Tuba II)
- B. Tbn. (Baritone Tuba)
- Euph. I (Euphonium I)
- Euph. II (Euphonium II)
- Tba. (Trombone)
- Db. (Double Bass)
- Pno. (Piano)
- Timp. (Timpani)
- Perc. I (Percussion I)
- Perc. II (Percussion II)
- Perc. III (Percussion III)
- Perc. IV (Percussion IV)
- Perc. V (Percussion V)
- Perc. VI (Percussion VI)

The score includes various musical notations such as notes, rests, and dynamic markings like *ff*. There are three instances of the number 554 in small boxes above the staves, likely indicating rehearsal marks. The page number 89 is centered at the bottom.

555

Perc. I
Perc. II
Perc. III
Perc. IV
Perc. V
Perc. VI

Fl. I
Fl. II

Ob. I
Ob. II

Cl. I
Cl. II
Cl. III

B. Cl.

Alto Sax. I
Alto Sax. II

Ten. Sax.

Bari. Sax.

Bsn. I
Bsn. II

Con.

Tpt. I
Tpt. II
Tpt. III

Hr. I
Hr. II
Hr. III
Hr. IV

Tbn. I
Tbn. II

B. Tbn.

Euph. I
Euph. II

Tba.

Db.

Pno.

Timp.

Perc. I
Perc. II
Perc. III
Perc. IV
Perc. V
Perc. VI

To Tub. B.

Tubular Bells

Snare Drum

90

561

Perc.

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

Cl. II

Cl. III

B. Cl.

Alto Sax. I

Alto Sax. II

Ten. Sax.

Bari. Sax.

Bsn. I

Bsn. II

Chn.

569

Broadly

Tpt. I

Tpt. II

Tpt. III

Hn. I

Hn. II

Hn. III

Hn. IV

Tbn. I

Tbn. II

B. Tbn.

Euph. I

Euph. II

Tba.

Db.

Pno.

569

Broadly

Timp.

Ab - F

Perc. I

To Xyl.

Perc. II

To Vib.

Perc. III

To Tri.

Triangle

Perc. IV

To Croc.

Shake Drum

Vuvuzela

Perc. V

Perc. VI

579

Perc.

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

Cl. II

Cl. III

B. Cl.

Alto Sax. I

Alto Sax. II

Ten. Sax.

Bari. Sax.

Bsn. I

Bsn. II

Cbn.

Tpt. I

Tpt. II

Tpt. III

Hr. I

Hr. II

Hr. III

Hr. IV

Tbn. I

Tbn. II

B. Tbn.

Euph. I

Euph. II

Tbn.

Db.

Pno.

Timp.

Perc. I

Perc. II

Perc. III

Perc. IV

Perc. V

Perc. VI

579 583

Perc.

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

Cl. II

Cl. III

B. Cl.

Alto Sax. I

Alto Sax. II

Ten. Sax.

Bari. Sax.

Bsn. I

Bsn. II

Chn.

579 583

Tpt. I

Tpt. II

Tpt. III

Hr. I

Hr. II

Hr. III

Hr. IV

Tbn. I

Tbn. II

B. Tbn.

Euph. I

Euph. II

Tba.

Db.

Pno.

579 583

Timp.

Perc. I

Perc. II

Perc. III

Perc. IV

Perc. V

Perc. VI

To Tom-t.

[Vibraphone]

To Cym.

[Crotales]

591

Picc.

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

Cl. II

Cl. III

B. Cl.

Alto Sax. I

Alto Sax. II

Ten. Sax.

Bari. Sax.

Bsn. I

Bsn. II

Con.

591

Tpt. I

Tpt. II

Tpt. III

Hr. I

Hr. II

Hr. III

Hr. IV

Tbn. I

Tbn. II

B. Tbn.

Euph. I

Euph. II

Tba.

Db.

Pno.

591

Timp.

Perc. I

Perc. II

Perc. III

Perc. IV

Perc. V

Perc. VI

To B. D.

[Xylophone]

[Tom-toms]

597

Perc.

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

Cl. II

Cl. III

B. Cl.

Alto Sax. I

Alto Sax. II

Ten. Sax.

Bari. Sax.

Bsn. I

Bsn. II

Chsn.

597

Tpt. I

Tpt. II

Tpt. III

Hr. I

Hr. II

Hr. III

Hr. IV

Tbn. I

Tbn. II

B. Tbn.

Euph. I

Euph. II

Tba.

Db.

Pno.

B♭ - A♭

597

Perc. I

Perc. II

Perc. III

Perc. IV

Perc. V

Perc. VI

[Bass Drum]

To Tub. B.

[Tubular Bells]

To Cym.

[Cymbals] with stick, edge

To S. D.

[Snare Drum] Spangas

605 rit.

Perc.

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

Cl. II

Cl. III

B. Cl.

Alto Sax. I

Alto Sax. II

Ten. Sax.

Bari. Sax.

Bsn. I

Bsn. II

Chsn.

605 rit.

Tpt. I

Tpt. II

Tpt. III

Hn. I

Hn. II

Hn. III

Hn. IV

Tbn. I

Tbn. II

B. Tbn.

Euph. I

Euph. II

Tba.

Db.

Pno.

605 rit.

Timp.

Perc. I To Glock.

Perc. II To Xyl.

Perc. III Cymbals

Perc. IV

Perc. V To T.c.

Perc. VI Tom-tam

Detailed description: This page of a musical score contains the percussion section. It features 18 staves. The first 12 staves are for woodwinds: Percussion, Flute I and II, Oboe I and II, Clarinet I, II, and III, Bass Clarinet, Alto Saxophone I and II, Tenor Saxophone, Baritone Saxophone, Bassoon I and II, and Contrabassoon. The next 12 staves are for brass and strings: Trumpet I, II, and III; Horn I, II, III, and IV; Trombone I and II, Baritone Trombone, Euphonium I and II, Tuba, Double Bass, and Piano. The final 4 staves are for various percussion instruments: Timpani, Percussion I (with Glockenspiel), Percussion II (with Xylophone), Percussion III (with Cymbals), Percussion IV, Percussion V (with Tom-tam), and Percussion VI. The score includes dynamic markings such as *p*, *f*, *mf*, and *fff*, and a *rit.* (ritardando) instruction. The key signature has one sharp (F#) and the time signature is 4/4.

670 Freely; Sparse ♩=92

Picc.
Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Cl. III
B. Cl.
Alto Sax. I
Alto Sax. II
Ten. Sax.
Bari. Sax.
Bsn. I
Bsn. II
Cbn.

Freely; Sparse ♩=92

Tpt. I
Tpt. II
Tpt. III
Hn. I
Hn. II
Hn. III
Hn. IV
Tbn. I
Tbn. II
B. Tbn.
Euph. I
Euph. II
Tba.
Db.
Pno.
Freely; Sparse ♩=92

Tri.
Perc. I
Perc. II
Perc. III
Perc. IV
Perc. V
Perc. VI

Glöckenspiel
Xylophone
To Tom. 4
To Tom. 5
To Mar.
To Tbl. B.
Marimba
bowed
soft mallets
Triangle
Wood Blocks
To T-t.
Crotals
To T-t.

639 Cautiously $\text{♩} = 80$ accel. March-like $\text{♩} = 100$

Pcc.
Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Cl. III
B. Cl.
Alto Sax. I
Alto Sax. II
Ten. Sax.
Bari. Sax.
Bsn. I
Bsn. II
Cbn.

639 Cautiously $\text{♩} = 80$ accel. March-like $\text{♩} = 100$

Tpt. I
Tpt. II
Tpt. III
Hr. I
Hr. II
Hr. III
Hr. IV
Tbn. I
Tbn. II
B. Tbn.
Euph. I
Euph. II
Tba.
Db.
Pno.

639 Cautiously $\text{♩} = 80$ accel. March-like $\text{♩} = 100$

Perc. I
Perc. II
Perc. III
Perc. IV
Perc. V
Perc. VI

To B. D.
[Tubular Bells]
To Cym.
To T. B.
Cymbals
To S. D.
Tam-tam
To Crot.
Crotales

655 663

Perc.

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

Cl. II

Cl. III

B. Cl.

Alto Sax. I

Alto Sax. II

Ten. Sax.

Bari. Sax.

Bsn. I

Bsn. II

Conn.

655 663

Tpt. I

Tpt. II

Tpt. III

Hr. I

Hr. II

Hr. III

Hr. IV

Tbn. I

Tbn. II

B. Tbn.

Euph. I

Euph. II

Tba.

Db.

Pno.

655 663

Timp.

Perc. I

Perc. II

Perc. III

Perc. IV

Perc. V

Perc. VI

(Start Drum) with a

(Cymbals) with sticks, bell

(Bass Drum)

mp

mf

ff

609 673 681

Picc.

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

Cl. II

Cl. III

B. Cl.

Alto Sax. I

Alto Sax. II

Ten. Sax.

Bari. Sax.

Bsn. I

Bsn. II

Chsn.

673 681

Tpt. I

Tpt. II

Tpt. III

Hn. I

Hn. II

Hn. III

Hn. IV

Tbn. I

Tbn. II

B. Tbn.

Euph. I

Euph. II

Tba.

Db.

Pno.

673 681

Temp.

Perc. I

Perc. II

Perc. III

Perc. IV

Perc. V

Perc. VI

To Tom-1

Tom-toms

To Mar.

Temple Blocks

To Vib.

Marimbas

682

689

Perc.

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

Cl. II

Cl. III

B. Cl.

Alto Sax. I

Alto Sax. II

Ten. Sax.

Bari. Sax.

Bsn. I

Bsn. II

Chn.

689

Tpt. I

Tpt. II

Tpt. III

Hrn. I

Hrn. II

Hrn. III

Hrn. IV

Tbn. I

Tbn. II

B. Tbn.

Euph. I

Euph. II

Tba.

Db.

Pno.

689

Timp.

Perc. I

Perc. II

Perc. III

Perc. IV

Perc. V

Perc. VI

Glockenspiel

Vibraphone

689

692 699

Perc.

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

Cl. II

Cl. III

B. Cl.

Alto Sax. I

Alto Sax. II

Ten. Sax.

Bari. Sax.

Bsn. I

Bsn. II

Chm.

699

Tpt. I

Tpt. II

Tpt. III

Hr. I

Hr. II

Hr. III

Hr. IV

Tbn. I

Tbn. II

B. Tbn.

Euph. I

Euph. II

Tba.

Db.

Pno.

699

Dr. - C

G. F

Perc. I

Perc. II

Perc. III

Perc. IV

Perc. V

Perc. VI

To WB. Wood Blocks To Croc. Crotales To Cym.

726

Perc. I

Perc. II

Ob. I

Ob. II

Cl. I

Cl. II

Cl. III

B. Cl.

Alto Sax. I

Alto Sax. II

Ten. Sax.

Bari. Sax.

Bsn. I

Bsn. II

Cbn.

726

Tpt. I

Tpt. II

Tpt. III

Hr. I

Hr. II

Hr. III

Hr. IV

Tbn. I

Tbn. II

B. Tbn.

Euph. I

Euph. II

Tba.

Db.

Pno.

726

28' - G

Perc. I

Perc. II

Perc. III

Perc. IV

Perc. V

Perc. VI

To Gm

Gm

Xylophone

To Tab. B

Tabular Bells

Xylophone

Ton-toms

To T. Bl.

Temple Blocks

To Vib.

To Cym.

Cymbals with stick, edge

To Tri.

Triangle

Gong

To Cym.

Cymbals

To Tri.

745

745

Perc.

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

Cl. II

Cl. III

B. Cl.

Alto Sax. I

Alto Sax. II

Ten. Sax.

Bari. Sax.

Bsn. I

Bsn. II

Chsn.

745

Tpt. I

Tpt. II

Tpt. III

Hr. I

Hr. II

Hr. III

Hr. IV

Tbn. I

Tbn. II

B. Tbn.

Euph. I

Euph. II

Tba.

Db.

Pno.

745

Timp.

Perc. I

Perc. II

Perc. III

Perc. IV

Perc. V

Perc. VI

Glockenspiel

Tubular Bells

Xylophone

Vibraphone

Triangle

To T. 4

To T. 3

To Crot.

To Crot.

To Crot.

To T. III

poco accel. [756] A bit faster ♩=168 [768]

Perc.

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

Cl. II

Cl. III

B. Cl.

Alto Sax. I

Alto Sax. II

Ten. Sax.

Bari. Sax.

Bsn. I

Bsn. II

Chm.

poco accel. [756] A bit faster ♩=168 [768]

Tpt. I

Tpt. II

Tpt. III

Hr. I

Hr. II

Hr. III

Hr. IV

Tbn. I

Tbn. II

B. Tbn.

Euph. I

Euph. II

Tba.

Db.

Pno.

poco accel. [756] A bit faster ♩=168 [768]

Perc. I

Perc. II

Perc. III

Perc. IV

Perc. V

Perc. VI

[Crotals]

To T-t.

[Tam-tam]

To Cym.

[Triangle]

To Crot.

[Triangle]

[Cymbals with sticks, edge]

To S. D.

777

778

Picc.

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

Cl. II

Cl. III

B. Cl.

Alto Sax. I

Alto Sax. II

Ten. Sax.

Bari. Sax.

Bsn. I

Bsn. II

Chsn.

778

Tpt. I

Tpt. II

Tpt. III

Hn. I

Hn. II

Hn. III

Hn. IV

Tbn. I

Tbn. II

B. Tbn.

Euph. I

Euph. II

Tba.

Db.

Pno.

778

Timp.

Perc. I

Perc. II

Perc. III

Perc. IV

Perc. V

Perc. VI

[Gtam]

[Glockenspiel]

To-Vib.

Stare Drum

Tp-Tu.

Civales

785 792

Perc.

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

Cl. II

Cl. III

B. Cl.

Alto Sax. I

Alto Sax. II

Ten. Sax.

Bari. Sax.

Bsn. I

Bsn. II

Chon.

785 792

Tpt. I

Tpt. II

Tpt. III

Hn. I

Hn. II

Hn. III

Hn. IV

Tbn. I

Tbn. II

B. Tbn.

Euph. I

Euph. II

Tba.

Db.

Pno.

785 792

Timp.

Perc. I

Perc. II

Perc. III

Perc. IV

Perc. V

Perc. VI

[Marimba]

[Vibraphone]

[Triangle]

To Tub. B.

mf

799 **800** **811**

Picc.
Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Cl. III
B. Cl.
Alto Sax. I
Alto Sax. II
Ten. Sax.
Bari. Sax.
Bsn. I
Bsn. II
Chsn.

800 **811**

Tpt. I
Tpt. II
Tpt. III
Hr. I
Hr. II
Hr. III
Hr. IV
Tbn. I
Tbn. II
B. Tbn.
Euph. I
Euph. II
Tba.
Db.
Pno.

800 **811**

Timp.
Perc. I
Perc. II
Perc. III
Perc. IV
Perc. V
Perc. VI

To Cym.
To Gm.
Tubular Bells
Cymbals crash
To T.c.

819 831

Picc.

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

Cl. II

Cl. III

B. Cl.

Alto Sax. I

Alto Sax. II

Ten. Sax.

Bari. Sax.

Bsn. I

Bsn. II

Chn.

819 831

Tpt. I

Tpt. II

Tpt. III

Hr. I

Hr. II

Hr. III

Hr. IV

Tbn. I

Tbn. II

B. Tbn.

Euph. I

Euph. II

Tba.

Db.

Pno.

819 831

Perc. I

Perc. II

Perc. III

Perc. IV

Perc. V

Perc. VI

To Tom-I

To Tom-II

To Tom-III

To Mar.

To Mar.

To Mar.

To Cym.

To W.B.

Temple Blocks

To Vib.

Vibraphone

To-T. III

Xylophone

Gtr.

832 **843** With understated drive, increasing

Picc.

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

Cl. II

Cl. III

B. Cl.

Alto Sax. I

Alto Sax. II

Ten. Sax.

Bari. Sax.

Bsn. I

Bsn. II

Conc.

843 With understated drive, increasing

Tpt. I

Tpt. II

Tpt. III

Hn. I

Hn. II

Hn. III

Hn. IV

Tbn. I

Tbn. II

B. Tbn.

Euph. I

Euph. II

Tba.

Db.

Pno.

843 With understated drive, increasing

Timp.

Perc. I

Perc. II

Perc. III

Perc. IV

Perc. V

Perc. VI

Glockenspiel

To Tub. R

To Tom-t.

Cymbals

Wood Blocks

858 867 Anxiously

Perc. *mf*

Fl. I *mp*

Fl. II *mp*

Ob. I *mp*

Ob. II *mp*

Cl. I *mp*

Cl. II *mp*

Cl. III *mp*

B. Cl. *mp*

Alto Sax. I *mp*

Alto Sax. II *mp*

Ten. Sax. *mp*

Bari. Sax. *mp*

Bsn. I *mp*

Bsn. II *mp*

Conn. *mp*

858 867 Anxiously

Tpt. I *f*

Tpt. II *f*

Tpt. III *f*

Hr. I

Hr. II

Hr. III

Hr. IV

Tbn. I *mf*

Tbn. II *mf*

B. Tbn. *mf*

Euph. I

Euph. II

Tba.

Db.

Pno.

858 867 Anxiously

Timp. *mf*

Perc. I *To B. D.*

Perc. II *Tubular Bells*

Perc. III

Perc. IV

Perc. V

Perc. VI *To Croc.* *Crotales*

894 With Celebration

Perc. Fl. I Fl. II Ob. I Ob. II Cl. I Cl. II Cl. III B. Cl. Alto Sax. I Alto Sax. II Ten. Sax. Bari. Sax. Bsn. I Bsn. II Cbn.

894 With Celebration

Tpt. I Tpt. II Tpt. III Hn. I Hn. II Hn. III Hn. IV Tbn. I Tbn. II B. Tbn. Euph. I Euph. II Tba. Db. Pno. Timp.

894 With Celebration

Perc. I Perc. II Perc. III Perc. IV Perc. V Perc. VI

To Gro. To Shk. To W.Ch. To Gong. To Shk. To Gong. To Gong.

Gong. Shaker. Wind Chimes. Brake Drum. Triangle. To Gong.

Claves. Temple Blocks. Triangle. To Gong.

Shaker. Brake Drum. Triangle. To Gong.

Claves. Temple Blocks. Triangle. To Gong.

Claves. Temple Blocks. Triangle. To Gong.

Claves. Temple Blocks. Triangle. To Gong.

Claves. Temple Blocks. Triangle. To Gong.

115

910

Picc.

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

Cl. II

Cl. III

B. Cl.

Alto Sax. I

Alto Sax. II

Ten. Sax.

Bari. Sax.

Bsn. I

Bsn. II

Chon.

910

Tpt. I

Tpt. II

Tpt. III

Hr. I

Hr. II

Hr. III

Hr. IV

Tbn. I

Tbn. II

B. Tbn.

Euph. I

Euph. II

Tba.

Db.

Pno.

910

Temp.

Perc. I

Perc. II

Perc. III

Perc. IV

Perc. V

Perc. VI

Gong

922

926

Perc.

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

Cl. II

Cl. III

B. Cl.

Alto Sax. I

Alto Sax. II

Ten. Sax.

Bari. Sax.

Bsn. I

Bsn. II

Chn.

926

Tpt. I

Tpt. II

Tpt. III

Hr. I

Hr. II

Hr. III

Hr. IV

Tbn. I

Tbn. II

B. Tbn.

Euph. I

Euph. II

Tba.

Db.

Pno.

926

Temp.

Perc. I

Perc. II

Perc. III

Perc. IV

Perc. V

Perc. VI

To T. Bl.

To W. B.

Wood Blocks

To Cst.

935 *Adamantly* 945

Pcc. Fl. I. Fl. II. Ob. I. Ob. II. Cl. I. Cl. II. Cl. III. B. Cl. Alto Sax. I. Alto Sax. II. Ten. Sax. Bari. Sax. Ban. I. Ban. II. Cbn.

935 *Adamantly* 945

Tpt. I. Tpt. II. Tpt. III. Hn. I. Hn. II. Hn. III. Hn. IV. Tbn. I. Tbn. II. B. Tbn. Euph. I. Euph. II. Tba. Db.

Pho. 935 *Adamantly* 945

Timp.

Perc. I. Perc. II. Perc. III. Perc. IV. Perc. V. Perc. VI.

To Xyl. To Mar. motor off To Cym. with stick, edge Snare Drum To Cym. with stick, edge with stick, bell

(Glockenspiel) Xylophone Marimba

952 959

Perc. I
Perc. II
Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Cl. III
B. Cl.
Alto Sax. I
Alto Sax. II
Ten. Sax.
Bari. Sax.
Bsn. I
Bsn. II
Chon.
Tpt. I
Tpt. II
Tpt. III
Hr. I
Hr. II
Hr. III
Hr. IV
Tbn. I
Tbn. II
B. Tbn.
Euph. I
Euph. II
Tba.
Db.
Pno.
Timp.
Perc. I
Perc. II
Mar.
Perc. IV
Perc. V
Perc. VI

To W. Ch.
Wind Chimes
To Tom-t.
Tom-toms
To B. D.
cymal
To Tub. B.
Tubular Bells
Cronles
To T. a.

967 972

Perc. I

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

Cl. II

Cl. III

B. Cl.

Alto Sax. I

Alto Sax. II

Ten. Sax.

Bari. Sax.

Bsn. I

Bsn. II

Chon.

967 972

Tpt. I

Tpt. II

Tpt. III

Hn. I

Hn. II

Hn. III

Hn. IV

Tbn. I

Tbn. II

B. Tbn.

Euph. I

Euph. II

Tba.

Db.

Pno.

967 972

Timp.

Perc. I

Perc. II

Perc. III [Brake Drum]

Perc. IV

Perc. V

Perc. VI [Tom-tam] To Crot. Crotales

983

Perc.

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

Cl. II

Cl. III

B. Cl.

Alto Sax. I

Alto Sax. II

Ten. Sax.

Bari. Sax.

Bsn. I

Bsn. II

Chbn.

983

rit.

Tpt. I

Tpt. II

Tpt. III

Hn. I

Hn. II

Hn. III

Hn. IV

Tbn. I

Tbn. II

B. Tbn.

Euph. I

Euph. II

Tba.

Db.

Phos.

983

Timp.

Perc. I

Perc. II

Perc. III

Perc. IV

Perc. V

Perc. VI

To T.c.

Perc. I
 Perc. II
 Perc. III
 Perc. IV
 Perc. V
 Perc. VI
 Fl. I
 Fl. II
 Ob. I
 Ob. II
 Cl. I
 Cl. II
 Cl. III
 B. Cl.
 Alto Sax. I
 Alto Sax. II
 Ten. Sax.
 Bari. Sax.
 Tbn. I
 Tbn. II
 B. Tbn.
 Euph. I
 Euph. II
 Tba.
 Db.
 Pno.
 Timp.
 Tpt. I
 Tpt. II
 Tpt. III
 Hn. I
 Hn. II
 Hn. III
 Hn. IV

Cymbals
 Thin tom
 To Cym.
 arco
 rit.
 ff
 f
 mf
 p

Appendix C: Complete Score of *Discursion*

By Kyle Vanderburg

Discursion

Kyle Vanderburg
(2014)

Slow and Meditative $\text{♩} = 56$

Musical score for measures 1-8. The score is in 4/4 time with a key signature of two flats (B-flat and E-flat). The tempo is 'Slow and Meditative' with a quarter note equal to 56 beats. The instruments are Flute, Oboe, Clarinet in Bb, Horn in F, and Bassoon. The Flute part begins with a *mf* dynamic. The Oboe and Clarinet in Bb parts begin with a *mp* dynamic. The Horn in F part begins with a *p* dynamic. The Bassoon part begins with a *mp* dynamic. The music features long, sustained notes and some melodic lines.

Musical score for measures 9-13. The music continues with various dynamics including *mf* and *mp*. The Flute part has a *mf* dynamic. The Oboe and Clarinet in Bb parts have *mf* dynamics. The Horn in F part has a *mp* dynamic. The Bassoon part has a *mf* dynamic. The music features more active melodic lines and some rhythmic patterns.

Musical score for measures 14-17. Measure 14 is marked with a box 'A'. The music features a *tr* (trill) in the Flute part. Dynamics include *mf*, *p*, and *mf*. The Flute part has a *mf* dynamic. The Oboe and Clarinet in Bb parts have *mf* dynamics. The Horn in F part has a *mp* dynamic. The Bassoon part has a *mp* dynamic. The music features more active melodic lines and some rhythmic patterns.

19

Musical score for measures 19-24. The score is in 3/4 time with a key signature of two flats (B-flat and E-flat). It consists of five staves: two treble clefs, two alto clefs, and one bass clef. The dynamics are marked as follows: *mf* (mezzo-forte) and *mp* (mezzo-piano). Measure 19 starts with a rest in the first staff, followed by a melodic line in the second staff. Measure 20 features a complex rhythmic pattern in the second staff. Measure 21 has a melodic line in the first staff and a bass line in the fifth staff. Measure 22 continues the melodic line in the first staff. Measure 23 features a melodic line in the first staff and a bass line in the fifth staff. Measure 24 concludes with a melodic line in the first staff and a bass line in the fifth staff.

25 **B**

Musical score for measures 25-29, marked with a section symbol **B**. The score is in 3/4 time with a key signature of two flats. It consists of five staves: two treble clefs, two alto clefs, and one bass clef. The dynamics are marked as follows: *mf* (mezzo-forte) and *mp* (mezzo-piano). Measure 25 starts with a melodic line in the first staff. Measure 26 features a melodic line in the first staff and a bass line in the fifth staff. Measure 27 has a melodic line in the first staff and a bass line in the fifth staff. Measure 28 continues the melodic line in the first staff. Measure 29 concludes with a melodic line in the first staff and a bass line in the fifth staff.

30

Musical score for measures 30-34. The score is in 3/4 time with a key signature of two flats. It consists of five staves: two treble clefs, two alto clefs, and one bass clef. The dynamics are marked as follows: *mf* (mezzo-forte) and *mp* (mezzo-piano). Measure 30 starts with a melodic line in the first staff. Measure 31 features a melodic line in the first staff and a bass line in the fifth staff. Measure 32 has a melodic line in the first staff and a bass line in the fifth staff. Measure 33 continues the melodic line in the first staff. Measure 34 concludes with a melodic line in the first staff and a bass line in the fifth staff.

36 C

Musical score for measures 36-40. The score consists of five staves: two treble clefs, two alto clefs, and one bass clef. The music is in a key with two flats. Dynamics include *mf*, *mp*, and *f*. A 'tr' marking is present at the end of measure 40.

41 (tr)

Musical score for measures 41-45. The score consists of five staves: two treble clefs, two alto clefs, and one bass clef. The music is in a key with two flats. Dynamics include *f* and *mf*. A 'tr' marking is present at the start of measure 41.

46

Musical score for measures 46-50. The score consists of five staves: two treble clefs, two alto clefs, and one bass clef. The music is in a key with two flats. Dynamics include *mf* and *f*. A key signature change to three sharps occurs at the end of measure 50.

51 **D**

52 *f* *mf* *f*

53 *f* *mf*

54 *f* *mf*

55

56 *f* *mf*

57 *f* *mf*

58 *mf* *f*

59 *f*

60 **E**

61 *mf* *mf* *f* *mf*

62 *mf* *f* *mf* *f* *mf*

63 *mf* *f* *mf*

65

Musical score for measures 65-69. The score is in 4/4 time with a key signature of two sharps (F# and C#). It consists of five staves. The dynamics are: *f* (measures 65-66), *mf* (measures 67-68), and *f* (measure 69). There are various articulations including slurs and accents.

70

Musical score for measures 70-75. The score is in 4/4 time with a key signature of two sharps. It consists of five staves. The dynamics are: *f* (measures 70-71), *mf* (measures 72-73), *f* (measures 74-75). A dynamic marking **F** is present above measure 74. There are various articulations including slurs and accents.

76

Musical score for measures 76-80. The score is in 4/4 time with a key signature of two sharps. It consists of five staves. The dynamics are: *f* (measures 76-77), *ff* (measures 78-79), and *f* (measure 80). There are various articulations including slurs and accents.

82

Musical score for measures 82-86. The score is in G major (one sharp) and 2/4 time. It features five staves: two treble clefs and three bass clefs. The music is characterized by dynamic markings of *f* and *ff*. The first staff has a *ff* marking at the end. The second staff has a *f* marking at the beginning. The third staff has a *ff* marking at the beginning. The fourth staff has a *f* marking at the beginning. The fifth staff has a *ff* marking at the beginning and a *f* marking at the end.

87 **G**

Musical score for measures 87-91. The score is in G major (one sharp) and 2/4 time. It features five staves: two treble clefs and three bass clefs. A section marker **G** is present at the beginning of measure 87. The music is characterized by dynamic markings of *f*, *ff*, and *fff*. The first staff has a *ff* marking at the beginning. The second staff has a *ff* marking at the beginning. The third staff has a *f* marking at the beginning. The fourth staff has a *ff* marking at the beginning. The fifth staff has a *ff* marking at the beginning and a *fff* marking at the end.

92

Musical score for measures 92-95. The score is in G major (one sharp) and 2/4 time. It features five staves: two treble clefs and three bass clefs. The music is characterized by dynamic markings of *f* and *ff*. The first staff has a *ff* marking at the beginning. The second staff has a *f* marking at the beginning. The third staff has a *ff* marking at the beginning. The fourth staff has a *f* marking at the beginning. The fifth staff has a *ff* marking at the beginning.

96

The musical score consists of five staves. The first two staves are in treble clef with a key signature of one sharp (F#). The third and fourth staves are in treble clef with a key signature of three sharps (F#, C#, G#). The fifth staff is in bass clef with a key signature of one sharp (F#). The score is divided into five measures. Measure 96: Staff 1 has a quarter note G4, quarter note A4, quarter note B4. Staff 2 has a half note G4. Staff 3 has a quarter note G4, quarter note A4, quarter note B4. Staff 4 has a quarter note G4, quarter note A4, quarter note B4. Staff 5 has a quarter note G4, quarter note A4, quarter note B4. Measure 97: Staff 1 has a half note G4. Staff 2 has a quarter note G4, quarter note A4, quarter note B4. Staff 3 has a quarter note G4, quarter note A4, quarter note B4. Staff 4 has a quarter note G4, quarter note A4, quarter note B4. Staff 5 has a quarter note G4, quarter note A4, quarter note B4. Measure 98: Staff 1 has a quarter rest, quarter note G4, quarter note A4. Staff 2 has a quarter note G4, quarter note A4, quarter note B4. Staff 3 has a quarter note G4, quarter note A4, quarter note B4. Staff 4 has a quarter note G4, quarter note A4, quarter note B4. Staff 5 has a quarter note G4, quarter note A4, quarter note B4. Measure 99: Staff 1 has a quarter note G4, quarter note A4, quarter note B4. Staff 2 has a quarter note G4, quarter note A4, quarter note B4. Staff 3 has a quarter note G4, quarter note A4, quarter note B4. Staff 4 has a quarter note G4, quarter note A4, quarter note B4. Staff 5 has a quarter note G4, quarter note A4, quarter note B4. Measure 100: Staff 1 has a quarter note G4, quarter note A4, quarter note B4. Staff 2 has a quarter note G4, quarter note A4, quarter note B4. Staff 3 has a quarter note G4, quarter note A4, quarter note B4. Staff 4 has a quarter note G4, quarter note A4, quarter note B4. Staff 5 has a quarter note G4, quarter note A4, quarter note B4. Dynamics: *p* above staff 1 at the start of measure 99. *f* below staff 4 at the start of measure 99. Accents: *acc* above staff 1 at the start of measure 99. *acc* above staff 2 at the start of measure 99. *acc* above staff 3 at the start of measure 99. *acc* above staff 4 at the start of measure 99. *acc* above staff 5 at the start of measure 99.