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degree of

Doctor of Musical Arts

By

JUSTIN WRITER
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SYMPHONY NO. 1

A DOCUMENT APPROVED FOR THE
SCHOOL OF MUSIC

BY

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ABSTRACT

This document contains the musical score of a single-movement symphony for orchestra. The presentation of the score is preceded with commentary about the placement of this symphony in a historical context, as well as a theoretical analysis that addresses the architecture, structure, pitch content, and motivic variations of the work.

CHAPTER 1

INTRODUCTION

The *New Harvard Dictionary of Music* defines a symphony as, “A work for orchestra in multiple movements (or occasionally one movement with multiple sections).”¹ The definition is then expanded with the statement, “Though symphonies are normally abstract or absolute in content, many from the 19th and 20th centuries, and some from the 18th, have more or less explicit programs.”² *The New Grove Dictionary of Music and Musicians* provides a more general opening statement about the symphony, “A term now normally taken to signify an extended work for orchestra.”³ Finally, Robert Simpson in his work titled, *The Symphony*, is quite specific about the criteria needed for a work to be termed a symphony, chiefly a presence of tonality.⁴

It is precisely the lack of any ubiquitous term that makes labeling modern symphonies difficult. From the above definitions, it seems that a composer has great freedom within the genre of symphonic writing, especially if one disregards Simpson’s specificity. This freedom, of course, has evolved over time. This is evident in the large entry in *The New Grove Dictionary of Music and Musicians* where the history of the

¹ Eugene K. Wolf, “Symphony,” *The New Harvard Dictionary of Music*, ed. Don Randel. London: Harvard University Press, 1986. pp. 822-827.

² *Ibid.*

³ Jan Larue and Eugene K. Wolf, “Symphony,” *The New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie. New York: Grove, 2001. pp. 812-849.

⁴ Robert Simpson, *The Symphony Elgar to the Present Day* (Baltimore: Penguin, 1967), pp. 9-14.

genre is traced and in the numerous texts that cover the subject in which *The Symphony* by Preston Stedman is just one late twentieth-century example.⁵

It is within this loosely defined framework which Symphony No. 1 is presented. Certain generalities, like the definitions themselves, can be made about the work. First, Symphony No. 1 is a single-movement work for orchestra that is divided into multiple sections. The work is an abstract instrumental work that does not contain deliberate programmatic representations. The main tonal focus of the work is on the pitch center A. The instrumentation consists of piccolo, 2 flutes, 2 oboes, 2 clarinets, bass clarinet, 2 bassoons, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, percussion, and strings. A complete listing of the instrumentation can be found in appendix 1. Finally, Symphony No. 1 is an extended work for orchestra with an approximate duration of twenty-one minutes and is intended to be performed by professional and advanced university ensembles.

The following chapters will present more specific information about the work. Details concerning architecture, structure, pitch content, and motivic variations will be discussed. The goal of such an examination is to reveal how Symphony No. 1 is organized within the freedom of the modern symphony genre.

⁵ Preston Stedman, *The Symphony* (New Jersey: Prentice Hall, 1992).

CHAPTER 2

ARCHITECTURE

Symphony No. 1 is divided into three principal sections. Section one spans mm. 27-128 and is preceded by a twenty-six measure introduction. Section two begins in m. 129 and continues through m. 336. Section three spans mm. 337-446 and is followed by a forty-four measure closing section. Figure 1 diagrams the position and duration of the three principal sections as well as the introduction and closing sections.

Figure 1: Overall Architecture

Intro	Section 1	Section 2	Section 3	Closing
mm. 1-26	mm. 27-128	mm. 129-336	mm. 337-466	mm. 467-510
1'45"	3'15"	8'00"	4'45"	2'45"

Each of the three sections of the work can be further divided into smaller units. As demonstrated by this analysis, many of the units are interrelated to each other through various means such as motivic and pitch content. Figure 2 diagrams the interrelationships of the units of Symphony No. 1.

Figure 2: Interrelationships of Units

Intro	Section 1			Section 2					Section 3			Closing
In	A	B	C	D	E	F	G	H	I	J	K	Cl
			b	c		d		in	h	h	c	in
									c	f	a	d
									a	in	h	
									f		b	
m. 1	27	59	73	129	181	210	271	282	337	367	410	467

Figure 2 is revealing in many ways. It is clear that section one is largely an independent portion of the work divided into three main units. Section two is in five units and contains both independent elements as well as units which incorporate previous material. Finally, figure 2 shows that section three is based entirely on previous material, essentially making it a recapitulation of the work.

Figure 2 shows the order in which the previous events are recalled. Each unit is denoted with a separate letter. Capital letters represent the original material while lower-case letters signify a modified return of material. The return of material is often changed extensively from the original. The remaining portion of the analysis will clarify figure 2 by showing how the music is connected within the sections and units of the piece.

CHAPTER 3

SYMPHONY NO. 1: INTRODUCTION AND SECTION ONE

The introduction spans twenty-six measures and is anchored by the pitch center E and is emphasized by the pedal E in the low strings. This is noteworthy because the overall tonality of the symphony is rooted on the pitch center A. Although Symphony No. 1 is not based on traditional functional tonality, certain tonal relationships do occur over long spans of time. The introduction may be thought of as a dominant prolongation that delays the eventual arrival of the primary pitch center.

Motivic elements essential to the work can be found in the introduction. The material heard in the trombones beginning at m. 8 and the flutes at m. 9 will prove to be the anchor of several areas in the work where tone-cluster material is used (figure 3).

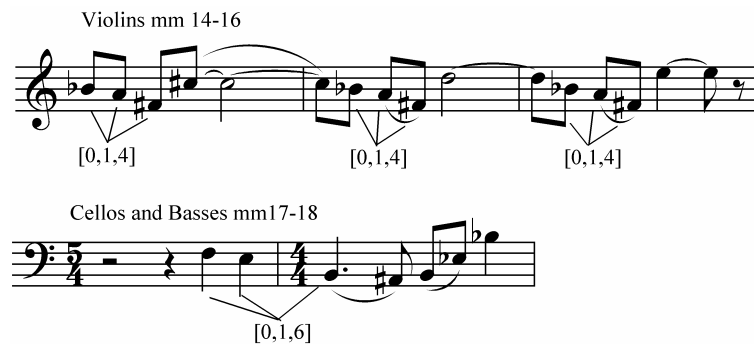
Figure 3: Flute and Trombone Introduction Motives



The melodies found in the string writing of the introduction have traits that will be exploited throughout the work. Most notable is the set [0,1,4] found in the violins in mm. 14-16 and again in m. 19, and the important motive in the cellos and basses in mm. 17-18 which contains the set [0,1,6]. The announcement of the latter set is a fleeting glimpse of

the important musical events discussed in chapter four. Figure 4 shows the sets in their earliest musical context.

Figure 4: First Occurrences of [0,1,4] and [0,1,6]



Measures 27 and 128 mark the boundaries of section one. Section one is divided further, as shown in figure 2, into three units. Unit A begins at m. 27 and concludes in m. 58. This unit is transitional because it further delays the arrival of the primary pitch center A and because it contains no significant thematic content. The important element from this unit that will be recalled later can be found starting at m. 41 in the low woodwinds and trombones. This gesture is used frequently throughout the work. It can be seen as an extension of the motive first seen in measure 8 in the trombones. The principal characteristic of the gesture is an ascending tone-cluster that increases in dynamic level (figure 5).

Figure 5: Woodwind Gesture mm 41-42

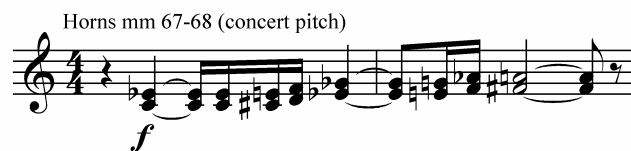
The musical score for woodwinds (B. Cl., Bsn. 1, Bsn. 2, C. Bn.) in 4/4 time, measures 41-42. The score shows a melodic gesture starting at measure 41 with a mezzo-piano (*mp*) dynamic and a crescendo leading to a fortissimo (*f*) dynamic at measure 42. The melody consists of eighth and sixteenth notes, with triplets in measures 41 and 42. The key signature has one sharp (F#).

Unit B begins at m. 59 and is marked by an immediate change in tempo from $\text{♩}=120$ to $\text{♩}=104$. The brass fanfare that opens this section is built on the set [0,1,4] and will prove to be an important event that returns later in section three. The pitch center that governs this unit is A and is stated in the low brass and low strings at m. 62. This event also marks the arrival of the main pitch center which governs the tonal scheme of the entire symphony.

The motivic material found in the woodwinds and upper strings at m. 63 also helps to reinforce the pitch center by emphasizing A at the downbeat of m. 65. This material also begins with the set [0,1,4] which ties the material in interval content to the trumpet fanfare. The set [0,1,4] is then restated three times in mm. 66-67 (woodwinds and strings). As far as orchestration is concerned in this passage, the material and its derivatives are almost exclusively stated in the woodwinds or strings. A notable exception is the trombone and cello figure in mm. 118-120. This exception was necessary in order to create a sudden change in orchestration where all treble instruments have been removed.

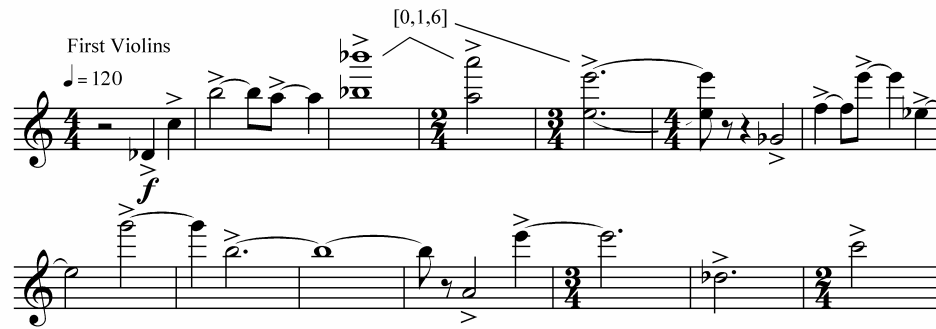
Another important motive is introduced in unit B, specifically the horn line in mm. 67-68. This motive will figure prominently in unit K at m. 412 where the trumpets greatly expand the original version. It is important to note that both statements utilize brass instruments thus providing a linkage of material through means of orchestration. Figure 6 shows the original horn motive.

Figure 6: Horn Motive



Unit C begins at m. 73 and, like the previous two units, is marked by a change in tempo ($\text{♩}=104$ to $\text{♩}=120$). This unit can be seen as the fruition of materials from unit B. Materials such as the woodwind melody first seen at m. 63 are either quoted or paraphrased to provide rhythmic motion throughout the unit. This is accomplished through the use of quick rhythmic figures and an increasing use of meter changes. This rhythmic activity provides the accompaniment for the principal theme of the unit beginning at m. 84 in the first violins. This theme is largely chromatic and utilizes register leaps to obscure its relatively simple line. One component of interest in the theme is found in mm. 86-88. The motive containing the set $[0,1,6]$, referenced in figure 4, concludes the first phrase of the theme. Attention is drawn to this motive through octave doubling in the *divisi* first violins. These three notes will be used as the starting point for an extended thematic passage in the strings at m. 287 in unit H. Figure 7 shows the theme which contains this important motive.

Figure 7: Principal Theme of Unit C



The use of the timpani during unit C plays an important role in the context of the entire work. The loud dynamic level and fast rhythmic activity makes the timpani an equal partner in the texture beginning at m. 89. A simplified variation of the timpani passage in unit C is brought back in unit K (m. 410) where its return marks a stabilization of the overall tonality of A and adds weight to the sense of recapitulation.

The final element in unit C that has both structural and motivic importance is found in mm. 124-128. Figure 8 reproduces the trumpet line from the passage.

Figure 8: Trumpet Motive Unit C



The trumpet passage contains both primary sets, [0,1,4] and [0,1,6]. The presentation of the line is made clear through the use of orchestration. All three trumpets play the passage at forte while the winds, percussion, and strings emphasize the downbeats. One characteristic of the line that remains intact upon later statements is the

contour (the exception is unit F, m. 240). The motivic fragments are presented with a lower neighbor note followed by an ascending leap. The structural importance of the passage is due to its placement within the architecture of the work. Its presentation marks the end of unit C, the beginning of unit D, the middle of unit F, and the beginning of unit G. In all four instances, motivic fragments from the passage mark a change in tempo (♩=138, ♩=120, ♩=120, ♩=72). Finally, the passage is used as a bridge from section one to section two.

CHAPTER 4

SECTION TWO

Section two begins at m. 129 and is comprised of units D, E, F, G, and H. Section two is the longest of the three principal sections of the work. This section is also developmental. Materials are often varied and presented in a new context. Tonal centers change frequently and are sometimes abandoned and replaced with free atonality.

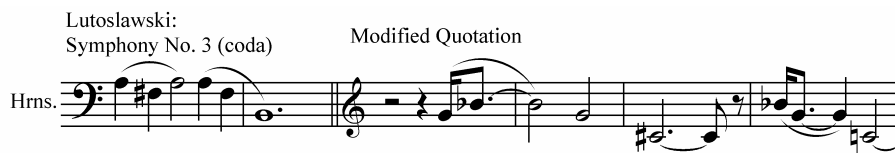
Unit D, which spans mm. 129-180, opens with woodwind material that is directly related to the trumpet passage which immediately precedes it in section one. The link is made through the use of the motive mentioned in connection with figure 8.

Also at the opening of unit D is a whole-tone cluster in the strings, notable only because most tone-clusters in the work contain at least one half-step in their construction.

The melodic material of unit D is confined to the horns and woodwinds and is either based on the trumpet motive of unit C as noted earlier or the horn motive at m. 132. The horn motive requires special attention (mm. 132-136). The motive which consists of a descending minor third followed by a descending tritone or descending perfect fifth is a modified quote from the ending section of Witold Lutoslawski's Third Symphony. It is modified because the opening rhythmic values are shortened and because the first statement utilizes a descending tritone rather than a perfect fifth. Figure 9 shows Preston Stedman's reduction of the Lutoslawski horn motive from Symphony No. 3 compared

with the quotation from Symphony No. 1.⁶ There are two reasons for the use of the Lutoslawski quotation. The Lutoslawski horn motive prominently features a minor third. The majority of material in Symphony No. 1 also features a minor third. This common feature allows for easy integration of the Lutoslawski motive. Finally, the Lutoslawski quote is used in Symphony No. 1 because of this composer's admiration for Symphony No. 3.

Figure 9: Lutoslawski Quote, horn line mm 132-136 (concert pitch)



exception to this independence. The strings in m. 204 imitate the string gesture from unit D in mm. 141-142. This short interjection is used to create a temporary break in the melodic line. The independence of unit E does not suggest that the musical language has changed. In unit E a continued use of chromaticism remains intact, as well as a consistent use of dissonant vertical sonorities.

The pitch center of unit E is ambiguous and teeters on the edge of free atonality. As such, there is one pitch that dominates key points of the passage. The passage begins on the pitch E in the first violins at m. 180. This pitch class is then taken over by the fourth horn and is repeated continually throughout the unit. The pitch E is again stated at the beginning of subsequent phrases at mm. 188, 197, and at the close of the unit (m. 208, violin 2). The ambiguity throughout the passage lies in the fact that the pitch E is used in the horn line as an element of secondary scoring. The linear motion of the string material also obscures any recognizable tonality.

Unit F begins with a tempo change from $\text{♩}=120$ to $\text{♩}=100$ at m. 210. Unit E and F elide at this point and the listener will most likely perceive a new unit has begun at m. 214. The reason for this discrepancy has to do with the material in the viola, cello, and bass beginning at m. 210. This gesture, chords separated by silence, becomes one of the important elements of unit F beginning with the second appearance at m. 255. It is for this reason that mm. 210-213 are relegated to unit F and not unit E.

The majority of unit F is essentially preparatory material leading to the first major climactic point of the work. With the exception of two passages (mm. 216-217, 229-232), the material in unit F consistently uses ascending motion in order to build tension toward the climax. Unit F never settles on any single pitch center until the end of the unit with

the culmination of the climactic point landing on F in m. 268 (timpani, low brass, low woodwinds).

Unit F is primarily an independent unit. It does not recall previous material heard in the symphony with the exception of two references in the strings at mm. 240 and 244. The melody in the strings in mm. 240-242 is a variation of the trumpet motive heard in m. 124. The contour has changed from a lower neighbor to an upper neighbor and the rhythmic values are augmented. This event coincides with the tempo change at m. 240 from $\text{♩}=100$ to $\text{♩}=120$. This is important because the trumpet motive is used at tempo changes in mm. 124 (end of unit C), 129 (unit D), and 271 (unit G). The second reference found in unit F occurs at m. 244. This moment recalls the string material in unit D at m. 141.

Unit G begins at m. 271 with a tempo change from $\text{♩}=120$ to $\text{♩}=72$ and a restatement of the pitch center F in the strings. The flute line that begins at this point is a reworking of previous trumpet material from the end of unit C (mm. 124-128). As mentioned at the end of chapter three and in the previous paragraph, the motive signifies a change in tempo. Figure 10 compares the original and its variation.

Figure 10: Flute/Trumpet Motive Comparison

The figure displays two musical staves. The top staff, labeled 'Trumpets mm 124-127', features a tempo of $\text{♩}=132$ and a dynamic of *f*. It contains a melodic line with a triplet of eighth notes marked 'a 3'. The bottom staff, labeled 'Flute mm 271-273', features a tempo of $\text{♩}=72$ and a dynamic of *mf*. It contains a more complex melodic line with various rhythmic patterns, including triplets and sextuplets, marked with '3' and '6' below the notes.

Figure 10 shows that the variation consists of faster note values and some ornamentation. The general contour remains the same (lower neighbor followed by ascending leap).

Unit G is quite brief. The main function of the unit, in addition to recalling earlier material, is to shift the pitch center to E. This pitch center is stabilized in mm. 280-282 in the timpani, low woodwinds, and eventually, the basses. The use of the low register as well as the reduction of texture gives clarity to the new pitch center.

The final unit of section two is unit H and consists of mm. 282-336. After a brief introductory passage utilizing pizzicatos in the basses, the unit begins with an extended string passage at m. 287. This passage (mm. 287-307) represents a quotation from this composer's earlier work for orchestra, *The Seas of Europa*. The choice to quote a passage from *The Seas of Europa* was made because the melodic material is similar to the melodic material of Symphony No. 1. This allowed for the quoted material to be easily integrated within a new context. The difference between the original and the quotation is the addition of woodwind accents to the melodic line. The passage begins with the [0,1,6] pitch set that was first seen in the cellos and basses in mm. 17-18. In fact, the two melodies found in figure 11 are variations of each other.

Figure 11: Cello/Bass and Violin Motive Comparison



The quotation (mm. 287-307), after completion, is then extended using similar melodic materials until the arrival of a static chord at m. 317. Following this extension, the oboes imitate the m. 9 flute gesture in m. 318, further suggesting a link between unit H and the introduction.

The pizzicatos in the basses at m. 319 signal the closing of unit H. The long-term pitch organization of the entire unit is shown in figure 12.

Figure 12: Pitch Organization of Unit H

Pitch Center	E	F	C	F	Ab	B
Measure	282	288	301	310	317	327

As can be seen from figure 12, the pitch centers of *The Seas of Europa* quote and its extension form a tonic-dominant-tonic relationship (F-C-F). The pitch centers of the outer sections outline an E major triad with G# respelled as Ab.

CHAPTER 5

SECTION THREE AND CLOSING

Section three begins at m. 337 and is comprised of three units followed by a closing section. This last section of the work functions as a recapitulation. Earlier materials are recalled extensively throughout section three. The pitch A is established as the main pitch center of the symphony. Finally, section three does not contain any independent units.

Unit I spans mm. 337-366. Unit I initially appears to continue the pitch center B from the previous unit. Attention is drawn to the pitch B in the violins in their upper register. The true tonality of the section, however, is centered on the pitch C#. This is confirmed in the timpani and low brass in mm. 339-344 with the use of dominant-tonic relationships (G#-C#). This denies one of the central tenets of traditional recapitulation, namely the return of the main tonal focus of the work. The pitch center A does not return at the beginning of the recapitulation. It is delayed until much further in section three (unit K, m. 410).

Unit I recalls events from units H, C, A, and F. The recall from unit H begins immediately in the violins. Measures 337-349 mark a modified return of the string passage at m. 287. The return is rhythmically augmented. It also contains the pitch set [0,1,6]; however, a new pitch has been added (pitch class B precedes the pitch set).

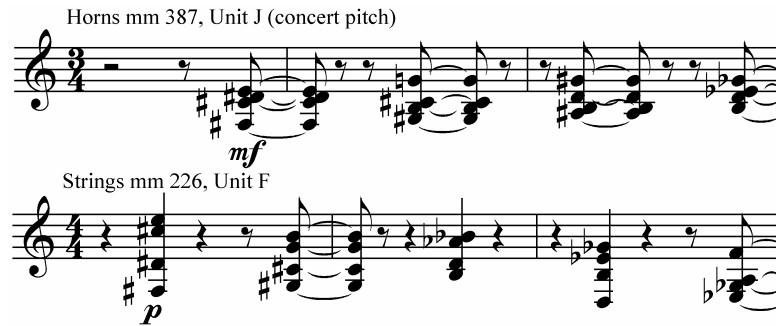
Also beginning at the opening of the unit I is material from unit C. This is marked by the return of the timpani as a prominent rhythmic device as first seen in unit C. The winds and brass in unit I consist of an increase in rhythmic activity, further suggesting a linkage to unit C.

A recall of previous material with specific similarities can be seen in the trombones and low woodwinds at mm. 345-347. These measures reference material in unit A beginning at m. 41. Finally, the woodwind passage at m. 355 is a direct reference to the string passage at m. 248 in unit F.

Unit J, like unit I, also begins with a reference from unit H. The reference at m. 367 in the violas, cellos, and basses is a variation of the material heard in *The Seas of Europa* quote at m. 287. This is followed by a brief climactic section in the brass in mm. 373-392. It is interesting to note the combination of the horn and low brass material in m. 375. The combination of the two form the pitch set [0,1,6] and duplicate the pitch classes found in *The Seas of Europa* quote at m. 287 in unit H.

Three additional references to earlier passages in the symphony occur in unit J. The first begins in m. 387 in the horns. This passage is a modified recall of material heard in unit F at m. 226 in the strings. Figure 13 shows the similarities between the two statements.

Figure 13: Horn Recall of String Material



Both statements contain dissonant chords of short duration separated by rests of mostly equal duration. Both passages also use one instrument group which produces a homogenous texture. The main difference, not evident in the illustration, is that the string passage contains chords spaced further apart than the horns. This maximizes the perceived dissonance of the horn parts. This creates tension in mm. 387-402 which propels the music to a climactic point at m. 403 where the opening motive from *The Seas of Europa* quote is again stated.

The next recall in unit J happens simultaneously with the horn passage just mentioned. In mm. 389-394, the violins recall m. 13 in the string passage from the introduction. The difference between the two occurrences is that the recall is played twice as fast with some rhythmic adjustments. The recall has also been transposed up one octave in the first violins.

The final important reference in unit J is found in the strings at mm. 403-405. The melody beginning at m. 287 in unit H is recalled at this point. The violins are in their upper register and doubled with trumpet, oboe, and clarinet to draw attention to the motive.

The two pitch centers for unit J are B and C. Pitch center B is stated at m. 373 in the first violins, violas, cellos and basses. The arrival of pitch center C occurs at m. 403. This corresponds to the unit H reference in the strings at m. 403. The listener may also perceive a sudden tonal shift to Db at m. 380. This tonal shift is only transitory and not included as one of the main tonal areas of unit J.

The arrival of pitch center A, the overall tonality of the work, occurs at the start of unit K at m. 410. The timpani is relentless in emphasizing the arrival of the final pitch center. This is achieved by a constant repetition of the pitch center on beats one and three. This is reinforced in the lower octave by the basses and contrabassoon. This new emphasis placed on the timpani suggests a modified return of unit C, specifically the passage beginning at m. 89. Both passages use the timpani in a prominent rhythmic role. Both passages also use the timpani to emphasize the tonal center of the unit.

The brass material at the opening of unit K is also recapitulatory. The trumpets recall the horn material from unit B (mm. 67-68) while the trombones recall material from unit A (mm. 41-44). Figure 14 shows the modified restatements.

Figure 14: Trumpet and Trombone Recall of Material

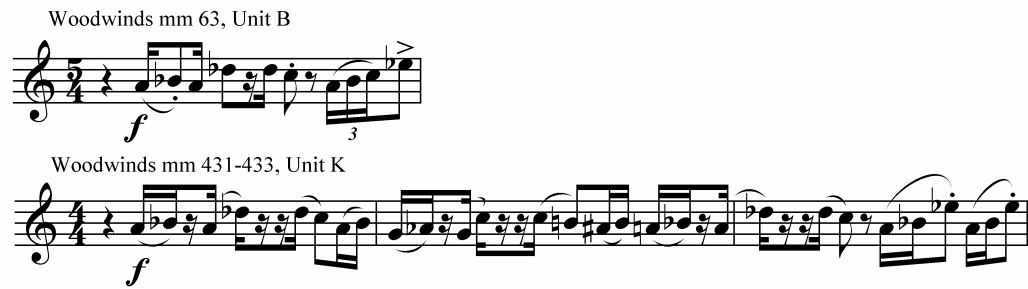
The figure displays four staves of musical notation. The first staff, for Horns (mm 67-68, Unit B), is in treble clef with a key signature of one flat and a 4/4 time signature, featuring a series of chords marked with a forte (*f*) dynamic. The second staff, for Trumpets (mm 411, Unit K), is also in treble clef with a key signature of one flat and a 4/4 time signature, showing a melodic line with eighth notes and a forte (*f*) dynamic. The third staff, for Trombones (mm 41-44, Unit A), is in bass clef with a key signature of one flat and a 4/4 time signature, containing a melodic line with dynamics ranging from mezzo-piano (*mp*) to forte (*f*). The fourth staff, for Trombones (mm 414-416, Unit K), is in bass clef with a key signature of one flat and a 4/4 time signature, showing a melodic line with dynamics ranging from mezzo-forte (*mf*) to forte (*f*).

A note concerning the trombone passage shown in figure 14 is required at this point. The unit A reference starts several measures earlier at the end of unit J (mm. 404-409). This occurrence is preparatory and is used as a means of bridging the two units.

The violin melody heard in mm. 430-444 marks a variation of *The Seas of Europa* quote heard in unit H at m. 287. Attention is drawn to this melody through the use of the octave doubling in the violins and the duplication of the line in the horns beginning in m. 436.

The woodwind material heard in mm. 431-436 is a variation of the woodwind material first heard in unit B at m. 63. The recall of the woodwind passage has been extended in length and the articulations have been slightly varied. Figure 15 shows the variation of the recalled material.

Figure 15: Woodwind Reference in Unit K



At m. 450, unit K ends with a reference to the brass fanfare first heard in unit B at m. 59. The same pitch classes are used in both statements (Db, E, F) and both statements also use brass instruments. The difference between the two statements is in the brass orchestration. In unit K, the horns begin the passage instead of the trumpets. Measures 450-466 mark the last climactic point of the work. The use of a dissonant brass fanfare creates tension, further heightening the effect of the climactic passage.

The closing section begins in m. 467 and is marked by a change of tempo from $\text{♩}=120$ to $\text{♩}=66$. The fundamental element of this section can be seen in the cellos and basses beginning in m. 468 where a passacaglia theme evolves into a twelve-tone row. Figure 15 shows the process in which that evolution occurs. Notes marked with an “X” represent the new pitch added to each statement of the theme. The numbers mark each modified repetition.

Figure 16: Evolution of Passacaglia Theme

Cellos/Basses mm 468-496, Closing Section

The musical score for Cellos/Basses, measures 468-496, illustrates the evolution of the Passacaglia Theme. It consists of five staves of music in bass clef. Above the staves, numbers 1 through 7 indicate different presentations of the theme. 'X' marks indicate where new pitches are added to the twelve-tone row. The first staff (measures 468-473) is marked with '1' and 'mp'. The second staff (measures 474-479) is marked with '3' and 'X'. The third staff (measures 480-485) is marked with '4' and 'X'. The fourth staff (measures 486-491) is marked with 'X' and '6'. The fifth staff (measures 492-496) is marked with 'X' and '7'.

As figure 16 demonstrates, the twelve-tone row is formed completely on the sixth presentation. In the music a seventh presentation is played in the cellos and basses (m. 496) while an eighth statement occurs in the violins at m. 497. What can also be gathered from figure 16 is that each new pitch is placed in the row order based on the number of statements of the theme. For example, the second presentation has the new pitch added as the second note of the row, the third as the third, and so forth.

The melodic elements of the closing consists of the Lutoslawski quote in the flutes, a variation of flute introductory material in the clarinets, and a freely composed violin melody beginning at m. 486. In measures 474-485, the trombones reference the passage first heard in the introduction at mm. 8-9. This reference provides a linkage in material between the introduction and closing sections.

The final ten measures of Symphony No. 1 are similar to the final seven measures of *Cantigas* by Magnus Lindberg.⁷ Although the details of both passages are different, the general characteristics are the same. Both works use sustained strings while four dissonant chords are presented and move at approximately the same pulse (*Cantigas*: ♩=63, Symphony No. 1: ♩=66). The difference between the two is in the orchestration and the overall effect. Symphony No. 1 uses the winds and brass for all four of the dissonant chords as a means of completing and summarizing the work. The use of dissonant chords separated by rests is a hallmark feature of Symphony No. 1. The final ten measures become then a natural extension and summarization of the musical language reflected in this symphony.

⁷ Magnus Lindberg, *Cantigas* (London: Boosey & Hawkes, 2001).

CHAPTER SIX

CONCLUSION

The modern symphony is a genre which currently offers composers great freedom of interpretation. Symphony No. 1 represents that genre. An attempt has been made to create a work that remains coherent over a long unbroken span of time. Motivic elements are recalled consistently in various new environments to achieve this effect. This process utilizes self-quotation and quotation from other composers. The quotations were chosen for properties that made the integration of materials logical in the context of the work. The majority of this analysis concentrates on how unity is achieved over the course of the entire work. It is hoped that the listener will experience this coherence in the music and that, over time, Symphony No. 1 may find its place in the repertoire of early twenty-first century orchestral literature.

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APPENDIX 1

INSTRUMENTATION

Piccolo
2 Flutes
2 Oboes
2 Clarinets in Bb
Bass Clarinet
2 Bassoons
Contrabassoon

4 Horns in F
3 Trumpets in C
2 Trombones
Bass Trombone
Tuba

Timpani
Percussion 1 (Bass Drum, Suspended Cymbal (large))
Percussion 2 (Glockenspiel, Xylophone, Chimes, Snare Drum, Suspended Cymbals
(large and medium))
Percussion 3 (Crotales, Tam-tam (large), Snare Drum)

Strings

APPENDIX 2
THE COMPLETE SCORE
OF
SYMPHONY NO. 1

BY
JUSTIN WRITER

Picc.
 Fl. 1
 Fl. 2
 Ob. 1
 Ob. 2
 B♭ Cl. 1
 B♭ Cl. 2
 B. Cl.
 Bsn. 1
 Bsn. 2
 C. Bsn.
 Hrn. 1, 2
 Hrn. 3, 4
 C. Tpt. 1
 C. Tpt. 2
 C. Tpt. 3
 Tbn. 1
 Tbn. 2
 Tbn. 3
 Tuba
 Timp.
 Perc. 1
 Perc. 2
 Perc. 3
 Vln. 1
 Vln. 2
 Vla.
 Vcl.
 D.B.

Musical notation includes notes, rests, and dynamic markings: *p*, *mp*, *mf*, *f*.
 Articulation includes accents and slurs.
 The score is organized into systems, with each instrument or section represented by a staff.

Symphony No. 1

JUSTIN WRITER

60

Piccolo

Flute 1

Flute 2

Oboe 1

Oboe 2

Clarinet in Bb

Clarinet in Bb-2

Bass Clarinet

Bassoon 1

Bassoon 2

Contrabassoon

Horn in F 1,2

Horn in F 3,4

Trumpet in C 1

Trumpet in C 2

Trumpet in C 3

Trombone 1

Trombone 2

Trombone 3

Tuba

Timpani

Percussion 1

Percussion 2

Percussion 3

Violin 1

Violin 2

Viola

Cello

Double Bass

60

Picc.
 Fl. 1
 Fl. 2
 Ob. 1
 Ob. 2
 B♭ Cl. 1
 B♭ Cl. 2
 B. Cl.
 Bsn. 1
 Bsn. 2
 C. Bsn.
 Hrn. 1, 2
 Hrn. 3, 4
 C Tpt. 1
 C Tpt. 2
 C Tpt. 3
 Tbn. 1
 Tbn. 2
 Tbn. 3
 Tuba
 Timp.
 Perc. 1
 Perc. 2
 Perc. 3
 Vln. 1
 Vln. 2
 Vla.
 Vcl.
 D.B.

Picc.
 Fl. 1
 Fl. 2
 Ob. 1
 Ob. 2
 B♭ Cl. 1
 B♭ Cl. 2
 B. Cl.
 Bsn. 1
 Bsn. 2
 C. Bsn.
 Hrn. 1, 2
 Hrn. 3, 4
 C. Tpt. 1
 C. Tpt. 2
 C. Tpt. 3
 Tbn. 1
 Tbn. 2
 Tbn. 3
 Tuba
 Timp.
 Perc. 1
 Perc. 2
 Perc. 3
 Vln. 1
 Vln. 2
 Vla.
 Vcl.
 D.B.

Musical score page 32, featuring various instruments and dynamic markings (p, mp, mf). The score is divided into two systems, with the first system starting at measure 15 and the second system starting at measure 35. The instruments listed on the left include Piccolo, Flutes (1, 2), Oboes (1, 2), Clarinets (B♭ 1, 2, B), Bassoons (1, 2, C), Horns (1, 2, 3, 4), Trumpets (C 1, 2, 3), Trombones (1, 2, 3), Tuba, Timpani, Percussion (1, 2, 3), Violins (1, 2), Viola, Violoncello, and Double Bass. The score includes various musical notations such as notes, rests, and dynamic markings (p, mp, mf).

21

Picc. *f* *ff* *p*

Fl. 1 *f* *ff*

Fl. 2 *f* *ff*

Ob. 1 *f* *ff*

Ob. 2 *f* *ff*

B♭ Cl. 1 *f* *ff* *f* *p*

B♭ Cl. 2 *f* *ff* *f* *p*

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

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

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

C. Bsn. *f* *ff* *mf*

Hr. 1, 2 *mf* *f* *p*

Hr. 3, 4 *mf* *f* *p*

C Tpt. 1 *mf* *ff* *f* *p*

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

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

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

Tbn. 2

Tbn. 3

Tuba

21

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

Perc. 1

Perc. 2

Perc. 3 *crotchet* *p*

Vln. 1 *f* *ff* *p*

Vln. 2 *f* *ff* *p*

Vla. *f* *ff* *p*

Vcl. *f* *ff* *p*

D.B. *f* *ff* *p*

27 $\text{♩} = 120$

Picc. $\text{♩} = 120$

Fl. 1 f

Fl. 2 f

Ob. 1 f

Ob. 2 f

B♭ Cl. 1 f

B♭ Cl. 2 f

B. Cl. f

Bsn. 1

Bsn. 2

C. Bsn.

Hr. 1, 2

Hr. 3, 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tuba

Timp. mp

Perc. 1

Perc. 2 *glockenspiel* p

Perc. 3

27 $\text{♩} = 120$

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

35

29 41

Picc. 1

Picc. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

C. Bsn.

Hr. 1, 2

Hr. 3, 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tuba

Temp.

Perc. 1

Perc. 2

Perc. 3

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

45

Pic.
 Fl. 1
 Fl. 2
 Ob. 1
 Ob. 2
 B♭ Cl. 1
 B♭ Cl. 2
 B. Cl.
 Bas. 1
 Bas. 2
 C. Bas.
 Hrn. 1, 2
 Hrn. 3, 4
 C. Trp. 1
 C. Trp. 2
 C. Trp. 3
 Tbn. 1
 Tbn. 2
 Tbn. 3
 Tuba
 Timp.
 Perc. 1
 Perc. 2
 Perc. 3
 Vln. 1
 Vln. 2
 Vla.
 Vcl.
 D.B.

59

Pic.
 Fl. 1
 Fl. 2
 Ob. 1
 Ob. 2
 B♭ Cl. 1
 B♭ Cl. 2
 B. Cl.
 Bsn. 1
 Bsn. 2
 C. Bn.
 Hrn. 1, 2
 Hrn. 3, 4
 C Tpt. 1
 C Tpt. 2
 C Tpt. 3
 Tbn. 1
 Tbn. 2
 Tbn. 3
 Tuba
 Timp.
 Perc. 1
 Perc. 2
 Perc. 3
 Vln. 1
 Vln. 2
 Vla.
 Vcl.
 D.B.

f *fp* *f* *fp* *f* *fp*

55 **♩ = 104**

Picc. *f*

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *f*

Ob. 2 *f*

B♭ Cl. 1 *f*

B♭ Cl. 2 *f*

B. Cl. *f*

Bsn. 1 *f*

Bsn. 2 *f*

C. Bsn. *f*

Hr. 1, 2 *f*

Hr. 3, 4 *f*

C Tpt. 1 *f*

C Tpt. 2 *f*

C Tpt. 3 *f*

Tbn. 1 *f*

Tbn. 2 *f*

Tbn. 3 *f*

Tuba *f*

Timp. *f*

Perc. 1 *f*

Perc. 2 *f*

Perc. 3 *f*

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vcl. *f*

D.B. *f*

59 **♩ = 104**

40

Picc.
 Fl. 1
 Fl. 2
 Ob. 1
 Ob. 2
 Bb Cl. 1
 Bb Cl. 2
 B. Cl.
 Bsn. 1
 Bsn. 2
 C. Bsn.
 Hrn. 1, 2
 Hrn. 3, 4
 C. Trp. 1
 C. Trp. 2
 C. Trp. 3
 Tbn. 1
 Tbn. 2
 Tbn. 3
 Tuba
 Timp.
 Perc. 1
 Perc. 2
 Perc. 3
 Vln. 1
 Vln. 2
 Vla.
 Vcl.
 D.B.

42

75

Picc. *f*

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *f*

Ob. 2 *f*

B♭ Cl. 1 *f*

B♭ Cl. 2 *f*

B. Cl. *f*

Bsn. 1

Bsn. 2

C. Bsn.

Hr. 1, 2

Hr. 3, 4

C Tpt. 1 *mp* *f*

C Tpt. 2 *mp* *f*

C Tpt. 3

Tbn. 1 *f*

Tbn. 2 *f*

Tbn. 3

Tuba *f*

Timp.

Perc. 1 *f* *aux cymbal (large) on cymbal with mallet sticks*

Perc. 2 *f*

Perc. 3 *f* *Tam tam* *new edge with mallet sticks* *mf* *f* *mf* *f*

Vln. 1 *mf* *f*

Vln. 2 *mf* *f*

Vla. *f*

Vcl. *f*

D.B.

83 84

Pic.
 Fl. 1
 Fl. 2
 Ob. 1
 Ob. 2
 Bb Cl. 1
 Bb Cl. 2
 B. Cl.
 Bsn. 1
 Bsn. 2
 C. Bsn.
 Hrn. 1, 2
 Hrn. 3, 4
 C Tpt. 1
 C Tpt. 2
 C Tpt. 3
 Tbn. 1
 Tbn. 2
 Tbn. 3
 Tuba
 Timp.
 Perc. 1
 Perc. 2
 Perc. 3
 Vln. 1
 Vln. 2
 Vla.
 Vcl.
 D.B.

85

Pic.
 Fl. 1
 Fl. 2
 Ob. 1
 Ob. 2
 B♭ Cl. 1
 B♭ Cl. 2
 B. Cl.
 Bar. 1
 Bar. 2
 C. Bar.
 Hrn. 1, 2
 Hrn. 3, 4
 C Tpt. 1
 C Tpt. 2
 C Tpt. 3
 Tbn. 1
 Tbn. 2
 Tbn. 3
 Tuba
 Tmp.
 Perc. 1
 Perc. 2
 Perc. 3
 Vln. 1
 Vln. 2
 Vla.
 Vcl.
 D.B.

85
 86
 87
 88

colophane
main drum
drum
un.

99

Pic.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

C. Bsn.

Hr. 1, 2

Hr. 3, 4

C. Tpt. 1

C. Tpt. 2

C. Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

47

Pic.
 Fl. 1
 Fl. 2
 Ob. 1
 Ob. 2
 B♭ Cl. 1
 B♭ Cl. 2
 B. Cl.
 Bsn. 1
 Bsn. 2
 C. Bsn.
 Hrn. 1, 2
 Hrn. 3, 4
 C. Tpt. 1
 C. Tpt. 2
 C. Tpt. 3
 Tbn. 1
 Tbn. 2
 Tbn. 3
 Tuba
 Timp.
 Perc. 1
 Perc. 2
 Perc. 3
 Vln. 1
 Vln. 2
 Vla.
 Vcl.
 D.B.

189

Pic.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

C. Bsn.

Hr. 1, 2

Hr. 3, 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tuba

Tim.

Perc. 1

Perc. 2

Perc. 3

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

50

111

Perc. *f*

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *f*

Ob. 2 *f*

B-C1. 1 *f*

B-C1. 2 *f*

B-C1. 3 *f*

Bsn. 1 *f*

Bsn. 2 *f*

C-Bsn. *f*

Hrn. 1, 2 *f*

Hrn. 3, 4 *f*

C Trp. 1 *f*

C Trp. 2 *f*

C Trp. 3 *f*

Tbn. 1 *f*

Tbn. 2 *f*

Tbn. 3 *f*

Tuba *f*

117

Timp. *f*

Perc. 1 *f* *use cymbal over plate with more sticks*

Perc. 2 *f*

Perc. 3 *mp* *snare drum*

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vcl. *f*

Db. *f*

132 *accel* 138

Picc. *f*

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *f*

Ob. 2 *f*

B♭ Cl. 1 *f*

B♭ Cl. 2 *f*

B. Cl. *f*

Bsn. 1

Bsn. 2

C. Bsn.

Hr. 1, 2 *f*

Hr. 3, 4 *f*

C. Tpt. 1 *f*

C. Tpt. 2 *f*

C. Tpt. 3 *f*

Tbn. 1 *f*

Tbn. 2 *f*

Tbn. 3 *f*

Tuba *f*

Timp. *f*

Perc. 1 *f*

Perc. 2 *f*

Perc. 3 *f*

Tam tam (large boater) *f*

let ring

more drums

Bass Drums *mp*

accel 138

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *ff*

Vcl. *ff*

D.B. *ff*

53

135

Picc.

F1.1

F1.2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

C. Bsn.

Hr. 1, 2

Hr. 3, 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tuba

136

Timp.

Perc. 1

Perc. 2

Perc. 3

137

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

141

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

C. Bsn.

Hr. 1, 2

Hr. 3, 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tuba

141

Timp.

Perc. 1

Perc. 2

Perc. 3

141

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

147

Pic. *mp* *mf* *p* *mf*

Fl. 1 *p* *mf*

Fl. 2 *p* *mf*

Ob. 1 *mp* *mf*

Ob. 2 *mp*

B♭ Cl. 1 *mp* *p* *mf*

B♭ Cl. 2 *p* *mp*

B. Cl. *p* *mf*

Bsn. 1 *p* *mf*

Bsn. 2 *p* *mf*

C. Bsn. *p*

Hr. 1, 2 *mp* *1.*

Hr. 3, 4 *mp* *3.*

C Tpt. 1

C Tpt. 2

C Tpt. 3

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

Tbn. 2 *mf* *p* *mf*

Tbn. 3 *mf* *p* *mf*

Tuba

148

Temp.

Perc. 1

Perc. 2

Perc. 3

149

Vln. 1 *p* *mf*

Vln. 2 *p* *mf*

Vla. *f*

Vcl. *f*

D.B. *f*

154 155

Picc. *f*

Fl. 1 *f*

Fl. 2

Ob. 1 *f*

Ob. 2

B♭ Cl. 1 *f*

B♭ Cl. 2

B. Cl. *f*

Bsn. 1

Bsn. 2

C. Bsn.

Hr. 1, 2 *mf*

Hr. 3, 4

C Tpt. 1 *mf*

C Tpt. 2 *mf*

C Tpt. 3

Tbn. 1 *mf*

Tbn. 2 *mf*

Tbn. 3 *mf*

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Vln. 1 *mp* *f* *mf*

Vln. 2 *mp* *f* *mf*

Vla. *mp* *f* *mf*

Vcl. *mp* *f* *mf*

D.B. *f*

154 155

154 155

141

Pic.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bb Cl. 1

Bb Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

C. Bsn.

141

2. molo

Hrn. 1, 2

Hrn. 3, 4

C. Tpt. 1

C. Tpt. 2

C. Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tuba

144

Temp.

Perc. 1

Perc. 2

Perc. 3

141

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

188

Picc.
 Fl. 1
 Fl. 2
 Ob. 1
 Ob. 2
 Bb Cl. 1
 Bb Cl. 2
 B. Cl.
 Bsn. 1
 Bsn. 2
 C. Bsn.
 Hrn. 1, 2
 Hrn. 3, 4
 C Tpt. 1
 C Tpt. 2
 C Tpt. 3
 Tbn. 1
 Tbn. 2
 Tbn. 3
 Tuba
 Timp.
 Perc. 1
 Perc. 2
 Perc. 3
 Vln. 1
 Vln. 2
 Vla.
 Vcl.
 D.B.

1. open
 2. open
 3. open
 4. open
 5. open
 6. open
 7. open
 8. open
 9. open
 10. open
 11. open
 12. open
 13. open
 14. open
 15. open
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 81. open
 82. open
 83. open
 84. open
 85. open
 86. open
 87. open
 88. open
 89. open
 90. open
 91. open
 92. open
 93. open
 94. open
 95. open
 96. open
 97. open
 98. open
 99. open
 100. open

175

Picc.

F1. 1

F1. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

C. Bsn.

175

Hrn. 1, 2

Hrn. 3, 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tuba

175

Timp.

Perc. 1

Perc. 2

Perc. 3

175

(normal)

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

180 181

Picc. *f*

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *mp* *f*

Ob. 2 *f* *mp*

B♭ Cl. 1 *mp* *f*

B♭ Cl. 2 *mp* *f*

B. Cl. *mp* *f*

Bsn. 1

Bsn. 2

C. Bsn.

Hr. 1, 2 *p* 2. open *mp*

Hr. 3, 4 *p* *mp*

C Tpt. 1 *mp* *mf* *p* *mp*

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

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

Tbn. 1

Tbn. 2

Tbn. 3

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *ff*

Vcl. *ff*

D.B. *f*

Pic.
 Fl. 1
 Fl. 2
 Ob. 1
 Ob. 2
 B♭ Cl. 1
 B♭ Cl. 2
 B. Cl.
 Bsn. 1
 Bsn. 2
 C. Bsn.
 Hrn. 1, 2
 Hrn. 3, 4
 C Tpt. 1
 C Tpt. 2
 C Tpt. 3
 Tbn. 1
 Tbn. 2
 Tbn. 3
 Tuba
 Timp.
 Perc. 1
 Perc. 2
 Perc. 3
 Vln. 1
 Vln. 2
 Vla.
 Vcl.
 D.B.

185
 186
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194 197

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

C. Bsn.

Hr. 1, 2

Hr. 3, 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tuba

Temp.

Perc. 1

Perc. 2

Perc. 3

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

The musical score is arranged in three systems. The first system (measures 194-197) includes Piccolo, Flutes 1 and 2, Oboes 1 and 2, B♭ Clarinets 1 and 2, B♭ Clarinet, Bassoons 1 and 2, Contrabassoon, Horns 1, 2, 3, and 4, C Trumpets 1, 2, and 3, Trombones 1, 2, and 3, Tuba, Timpani, three types of Percussion, Violins 1 and 2, Viola, Violoncello, and Double Bass. The second system (measures 194-197) includes Horns 1, 2, 3, and 4, C Trumpets 1, 2, and 3, Trombones 1, 2, and 3, Tuba, Timpani, three types of Percussion, Violins 1 and 2, Viola, Violoncello, and Double Bass. The third system (measures 194-197) includes Violins 1 and 2, Viola, Violoncello, and Double Bass. The score includes dynamic markings such as p, mp, mf, and ff.

282 *poco rit.*

Picc. *f*

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *f*

Ob. 2 *f*

B♭ Cl. 1 *f*

B♭ Cl. 2 *f*

B. Cl. *f*

Bsn. 1 *f*

Bsn. 2 *f*

C. Bsn. *f*

Hr. 1, 2 *f*

Hr. 3, 4 *f*

C Tpt. 1 *f*

C Tpt. 2 *f*

C Tpt. 3 *f*

Tbn. 1 *f*

Tbn. 2 *f*

Tbn. 3 *f*

Tuba *f*

Timp. *f*

Perc. 1 *f*

Perc. 2 *f*

Perc. 3 *f*

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vcl. *f*

D.B. *f*

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210 $\text{♩} = 100$

Picc.

Fl. 1 *mp*

Fl. 2 *mp*

Ob. 1

Ob. 2

B♭ Cl. 1 *mp*

B♭ Cl. 2 *mp*

B. Cl.

Bsn. 1 *mp*

Bsn. 2 *mp*

C. Bsn. *mp*

Hr. 1, 2 *pp*

Hr. 3, 4 *pp*

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1 *pp*

Tbn. 2 *pp*

Tbn. 3 *pp*

Tuba

218 *pp* *dim*

Timp. *pp*

Picc. 1

Picc. 2

Picc. 3 *pp* *Tutti*

210 $\text{♩} = 100$

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vcl. *p*

D.B. *p*

218

Picc. *p* *mp* *f*

Fl. 1 *p* *mp* *f*

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

Ob. 1 *f*

Ob. 2 *f*

B♭ Cl. 1 *mp* *f*

B♭ Cl. 2 *mp* *f*

B. Cl. *mp* *f*

Bsn. 1 *mp* *f*

Bsn. 2 *mp* *f*

C. Bsn. *mp* *f*

Hrn. 1, 2

Hrn. 3, 4

C Tpt. 1 *mf*

C Tpt. 2 *mf*

C Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tuba

219

Timp.

Perc. 1

Perc. 2

Perc. 3

220

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

67

229

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

C. Bsn.

Hr. 1, 2

Hr. 3, 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tuba

229

Timp.

Perc. 1

Perc. 2

Perc. 3

229

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

mp

mp

mp

234

Picc. *mf*

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *mf*

Ob. 2 *mf*

B♭ Cl. 1 *mf*

B♭ Cl. 2 *mf*

B. Cl. *mf*

Bsn. 1

Bsn. 2

C. Bsn.

Hr. 1, 2

Hr. 3, 4

C Tpt. 1 *mf* *apoco*

C Tpt. 2 *mf* *apoco*

C Tpt. 3 *mf* *(apoco)*

Tbn. 1 *mf*

Tbn. 2 *mf*

Tbn. 3 *mf*

Tuba

234

Timp.

Perc. 1

Perc. 2

Perc. 3

234

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vcl. *mf*

D.B.

239 240 ♩ = 120

Picc. 1

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

C. Bsn.

Hr. 1, 2

Hr. 3, 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

239 240 ♩ = 120

Vln. 1

Vln. 2

Vla.

Vc.

DB.

245 249

Picc. *f*

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *f*

Ob. 2 *f*

Bb Cl. 1 *f*

Bb Cl. 2 *f*

B. Cl. *f*

Bsn. 1

Bsn. 2

C. Bsn.

Hr. 1, 2 *f*

Hr. 3, 4 *f*

C Tpt. 1 *f*

C Tpt. 2 *f*

C Tpt. 3 *f*

Tbn. 1

Tbn. 2

Tbn. 3

Tuba

Temp.

Perc. 1 *f* *see cymbal (large)* *see ring*

Perc. 2 *f* *snare drum* *see drum*

Perc. 3 *f* *Tom-tom* *see edge with mallet sticks* *see ring*

Vln. 1 *f* 249

Vln. 2 *f*

Vla. *f*

Vcl. *f*

D.B. *f*

259

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

C. Bsn.

259

Hr. 1, 2

Hr. 3, 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tuba

259

Timp.

Perc. 1

Perc. 2

Perc. 3

259

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

254

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

C. Bsn.

254

Hrn. 1, 2

Hrn. 3, 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tuba

254

Timp.

Perc. 1

Perc. 2

Perc. 3

254

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Picc.
 Fl. 1
 Fl. 2
 Ob. 1
 Ob. 2
 Bb-Cl. 1
 Bb-Cl. 2
 B. Cl.
 Bsn. 1
 Bsn. 2
 C. Bsn.
 Hrn. 1, 2
 Hrn. 3, 4
 C. Trp. 1
 C. Trp. 2
 C. Trp. 3
 Tbn. 1
 Tbn. 2
 Tbn. 3
 Tuba
 Euph.
 Tmp.
 Perc. 1
 Perc. 2
 Perc. 3
 Vln. 1
 Vln. 2
 Vla.
 Vcl.
 D.B.

sun cymbal (dangle)
 (off stick)
 Bass Drum
 1st ring
 2nd ring
 3rd ring
 4th ring

75

272

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

C. Bsn.

273

Hrn. 1, 2

Hrn. 3, 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tuba

272

Timp.

Perc. 1

Perc. 2

Perc. 3

273

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Detailed description: This is a page from a musical score, page 76. It contains staves for various instruments. The top section (measures 272-273) includes Piccolo, Flute 1, Flute 2, Oboe 1, Oboe 2, B♭ Clarinet 1, B♭ Clarinet 2, Bass Clarinet, Bassoon 1, Bassoon 2, and Contrabassoon. The middle section (measures 273-274) includes Horns 1 & 2, Horns 3 & 4, Trumpet 1, Trumpet 2, Trumpet 3, Trombone 1, Trombone 2, Trombone 3, and Tuba. The bottom section (measures 272-273) includes Timpani, Percussion 1, Percussion 2, Percussion 3, Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The score includes musical notation such as notes, rests, and dynamic markings (mf, ff, p, f). There are also some performance instructions like 'pizz.' and 'arco'.

277 282 **66**

Picc. *p*

Fl. 1 *p*

Fl. 2 *p*

Ob. 1 *p*

Ob. 2 *p*

Bb. Cl. 1 *p*

Bb. Cl. 2 *p*

B. Cl. *mp* *p*

Bsn. 1 *mp* *p*

Bsn. 2 *mp* *p*

C. Bsn. *mp* *p*

Hr. 1, 2 *p*

Hr. 3, 4 *p*

C. Tpt. 1 *p*

C. Tpt. 2 *p*

C. Tpt. 3 *p*

Tbn. 1 *p*

Tbn. 2 *p*

Tbn. 3 *p*

Tuba *p*

Timp. *pp*

Perc. 1 *pp*

Perc. 2 *pp*

Perc. 3 *pp*

Vln. 1 *pp* *mf*

Vln. 2 *pp* *mf*

Vla. *pp* *mf*

Vc. *pp* *mf*

Db. *pp* *mf*

285 $\text{♩} = 80$ *espressivo*

Picc. *mf*

Fl. 1 *mf*

Fl. 2

Ob. 1 *mf*

Ob. 2

B♭ Cl. 1 *mf*

B♭ Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

C. Bsn.

Hr. 1, 2

Hr. 3, 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tuba

286

Timp.

Perc. 1

Perc. 2 *xylophone*

Perc. 3 *mp*

287 $\text{♩} = 80$ *espressivo*

Vln. 1 *mp*

Vln. 2 *mp*

Vla.

Vcl.

Db.

79

289

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

C. Bsn.

Hr. 1, 2

Hr. 3, 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

p

f

mf

acc. symbol (tango)

307

Picc. *ff* *p*

Fl. 1 *ff* *p*

Fl. 2 *ff* *p*

Ob. 1 *ff* *p*

Ob. 2 *ff* *p*

B♭ Cl. 1

B♭ Cl. 2

B. Cl. *f*

Bsn. 1 *f*

Bsn. 2 *f*

C. Bsn. *f*

Hr. 1, 2 *ff*

Hr. 3, 4 *ff*

C Tpt. 1 *ff*

C Tpt. 2 *ff*

C Tpt. 3 *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

Tbn. 3 *ff*

Tuba *ff*

Timp. *ff*

Perc. 1 *ff*

Perc. 2 *ff*

Perc. 3 *ff*

307

Vln. 1 *ff* *mf* *f*

Vln. 2 *ff* *mf* *f*

Vla. *ff* *f* *mf*

Vcl. *ff* *f* *mf*

D.B. *f* *meno*

214

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

C. Bsn.

Hr. 1, 2

Hr. 3, 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tuba

214

Timp.

Perc. 1

Perc. 2

Perc. 3

214

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

322

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

C. Bsn.

Hr. 1, 2

Hr. 3, 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tuba

Temp.

Perc. 1

Perc. 2

Perc. 3

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

323

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

C. Bsn.

Hr. 1, 2

Hr. 3, 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tuba

Temp.

Perc. 1

Perc. 2

Perc. 3

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

239 *poco rit.*

Picc. *f*

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *f*

Ob. 2 *f*

B♭ Cl. 1 *mp* *f*

B♭ Cl. 2 *mp* *f*

B. Cl. *mp* *f*

Bsn. 1 *mp* *f*

Bsn. 2 *mp* *f*

C. Bsn. *mp* *f*

Hr. 1, 2 *p* *f* *p*

Hr. 3, 4 *f* *p*

C Tpt. 1 *f*

C Tpt. 2 *f*

C Tpt. 3 *f*

Tbn. 1 *f*

Tbn. 2 *f*

Tbn. 3 *f*

Tuba *f*

Temp. *f*

Picc. 1 *f*

Picc. 2 *f*

Picc. 3 *f*

Vln. 1 *f* *poco rit.*

Vln. 2 *f*

Vla. *f* *poco* *rit.*

Vcl. *f* *p*

D.B. *f* *f* *p*

337 ♩ = 80

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

C. Bsn.

Hr. 1, 2

Hr. 3, 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Vln. 1

Vln. 2

Vla.

Vcl.

DB.

score drum
rim shot

337 ♩ = 80

242

Picc. *f*

Fl. 1 *f* *all with 1/2 step up*

Fl. 2 *f* *all with 1/2 step up*

Ob. 1 *f* *all with 1/2 step up*

Ob. 2 *f* *all with 1/2 step up*

B♭ Cl. 1 *f* *all with 1/2 step up*

B♭ Cl. 2 *f* *all with 1/2 step up*

B. Cl. *f*

Bsn. 1 *mp* *f* *mp*

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

C. Bsn. *mp* *f* *mp*

Hr. 1, 2 *f*

Hr. 3, 4 *f*

C. Tpt. 1 *open* *f* *open*

C. Tpt. 2 *open* *f* *open*

C. Tpt. 3 *open* *f* *open*

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

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

Tbn. 3 *f* *mp* *f* *mp*

Tuba *f* *mp* *f* *mp*

Temp. *f*

Perc. 1

Perc. 2

Perc. 3

243

Vln. 1 *f*

Vln. 2 *f*

Vla.

Vcl.

D.B.

247

Picc.

F1.1 (normal)

F1.2 (normal)

Ob. 1 (normal)

Ob. 2 (normal)

B♭ Cl. 1 (normal)

B♭ Cl. 2 (normal)

B. Cl. *f*

Bsn. 1 *f*

Bsn. 2 *f*

C. Bsn.

Hr. 1, 2 *f*

Hr. 3, 4 *f*

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1 *f*

Tbn. 2 *f*

Tbn. 3 *f*

Tuba *f*

Temp.

Perc. 1

Perc. 2

Perc. 3

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vcl. *f*

D.B.

248

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88

258

Picc.

F1. 1

F1. 2

Ob. 1

Ob. 2

Bs. Cl. 1

Bs. Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

C. Bsn.

Hr. 1, 2

Hr. 3, 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tuba

259

Timp.

Perc. 1

Perc. 2

Perc. 3

260

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

367 $\text{♩} = 72$

Pic.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

C. Bsn.

Hr. 1, 2

Hr. 3, 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Vln. 1

Vln. 2

Vla.

Vcl.

DB.

367 $\text{♩} = 72$

208

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

C. Bsn.

Hr. 1, 2

Hr. 3, 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tuba

Temp.

Perc. 1

Perc. 2

Perc. 3

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

275 *accol* **120**

Pic. *ff*

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1 *ff*

Ob. 2 *ff*

Bb Cl. 1 *ff*

Bb Cl. 2 *ff*

B. Cl. *ff*

Bsn. 1

Bsn. 2

C. Bsn.

Hr. 1, 2 *ff*

Hr. 3, 4 *ff*

C. Tpt. 1 *ff*

C. Tpt. 2 *ff*

C. Tpt. 3 *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

Tbn. 3 *ff*

Tabu. *ff*

275 *accol* **120**

Trmp.

Perc. 1

Perc. 2

Perc. 3

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *ff*

Vc. *ff*

Db. *ff*

289 383

Pic. 1

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

C. Bsn.

Hr. 1, 2

Hr. 3, 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

ff

ff

ff

285

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

C. Bsn.

Hr. 1, 2

Hr. 3, 4

C. Tpt. 1

C. Tpt. 2

C. Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tuba

Temp.

Perc. 1

Perc. 2

Perc. 3

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

293

Picc.

F1. 1

F1. 2

Ob. 1

Ob. 2

B♭-Cl. 1

B♭-Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

C. Bsn.

Hr. 1, 2

Hr. 3, 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tuba

294

Timp.

Perc. 1

Perc. 2

Perc. 3

295

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Picc.
 Fl. 1
 Fl. 2
 Ob. 1
 Ob. 2
 B♭ Cl. 1
 B♭ Cl. 2
 B. Cl.
 Bas. 1
 Bas. 2
 C. Bas.
 Hrn. 1, 2
 Hrn. 3, 4
 C Tpt. 1
 C Tpt. 2
 C Tpt. 3
 Tbn. 1
 Tbn. 2
 Tbn. 3
 Tuba
 Timp.
 Perc. 1
 Perc. 2
 Perc. 3
 Vln. 1
 Vln. 2
 Vla.
 Vcl.
 D.B.

97

413

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

C. Bsn.

Hrn. 1, 2

Hrn. 3, 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tuba

414

Timp.

Perc. 1

Perc. 2

Perc. 3

415

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

419

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

C. Bsn.

Hr. 1, 2

Hr. 3, 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tuba

419

Timp.

Perc. 1

Perc. 2

Perc. 3

419

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

425

Picc.

F1. 1

F1. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

C. Bsn.

425

Hrn. 1, 2

Hrn. 3, 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tuba

425

Trp.

Picc. 1

Picc. 2

Picc. 3

425

Vln. 1

Vln. 2

Vla.

Vcl.

DB.

431

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

C. Bsn.

Hr. 1, 2

Hr. 3, 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tuba

Temp.

Perc. 1

Perc. 2

Perc. 3

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

436

Pic.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

C. Bsn.

Hr. 1, 2

Hr. 3, 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tuba

Temp.

Perc. 1

Perc. 2

Perc. 3

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

103

448 450

Pic.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

C. Bsn.

Hr. 1, 2

Hr. 3, 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Vln. 1

Vln. 2

Vla.

Vcl.

DB.

448 450

chimes

Tam tam

p *mf*

454

Picc.

F1. 1

F1. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

C. Bsn.

Hr. 1, 2

Hr. 3, 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tuba

454

Timp.

Perc. 1

Perc. 2

Perc. 3

454

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

467 **66**

Picc. *mf*

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1 *ff*

Ob. 2 *ff*

B♭ Cl. 1 *ff*

B♭ Cl. 2 *ff*

B. Cl. *ff*

Bsn. 1 *f*

Bsn. 2 *f*

C. Bsn. *f*

Hr. 1, 2 *ff*

Hr. 3, 4 *ff*

C Tpt. 1 *ff*

C Tpt. 2 *ff*

C Tpt. 3 *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

Tbn. 3 *ff*

Tuba *ff*

Timp. *ff*

Bass Drum *ff*

Perc. 1 *f*

Perc. 2 *mf* *new cymbal (large)*

Perc. 3 *f*

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vc. *f*

D.B. *f*

467 **66**

107

475

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

C. Bsn.

Hr. 1, 2

Hr. 3, 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tuba

476

Timp.

Perc. 1

Perc. 2

Perc. 3

477

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

109

Picc.
 Fl. 1
 Fl. 2
 Ob. 1
 Ob. 2
 B♭ Cl. 1
 B♭ Cl. 2
 B. Cl.
 Bsn. 1
 Bsn. 2
 C. Bsn.
 Hrn. 1, 2
 Hrn. 3, 4
 C Tpt. 1
 C Tpt. 2
 C Tpt. 3
 Tbn. 1
 Tbn. 2
 Tbn. 3
 Tuba
 Timp.
 Perc. 1
 Perc. 2
 Perc. 3
 Vln. 1
 Vln. 2
 Vla.
 Vcl.
 D.B.

poco accel. *rit.* **66**

Picc. *mp* *mp*

Fl. 1 *p* *mp*

Fl. 2 *p* *mp*

Ob. 1 *mp* *pp* *mp* *mp* *f* *p* *mp*

Ob. 2 *p* *mp*

B♭ Cl. 1 *mp* *pp* *mp* *mp* *f* *p* *mp*

B♭ Cl. 2 *p* *mp*

B. Cl. *p* *mp*

Bsn. 1 *p* *mp*

Bsn. 2 *p* *mp*

C. Bsn. *p* *mp*

Hr. 1, 2 *pp* *f* *p* *mp*

Hr. 3, 4 *f* *p* *mp*

C. Tpt. 1 *p* *mp*

C. Tpt. 2 *p* *mp*

C. Tpt. 3 *p* *mp*

Tbn. 1 *p* *mp*

Tbn. 2 *p* *mp*

Tbn. 3 *p* *mp*

Tuba *p* *mp*

Timp. *p* *mp*

Perc. 1 *Bass Drum* *p* *mp*

Perc. 2 *pp*

Perc. 3

poco accel. *rit.* **66**

Vln. 1 *fz mp*

Vln. 2 *fz mp*

Vla. *fz mp*

Vcl. *fz mp*

Db. *fz mp*

112