UNIVERSITY OF OKLAHOMA

GRADUATE COLLEGE

SYMPHONY NO. 4

"IMMORTAL"

A THESIS

SUBMITTED TO THE GRADUATE FACULTY

in partial fulfillment of the requirements for the

Degree of

MASTER OF MUSIC

By

ZACHARY C. DANIELS
Norman, Oklahoma
2016

SYMPHONY NO. 4
"IMMORTAL"

A THESIS APPROVED FOR THE
SCHOOL OF MUSIC

BY

_____
Dr. Marvin Lamb, Chair

_____
Dr. Konstantinos Karathanasis

_____
Dr. Michael Lee

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This piece of music is dedicated to my first composition instructor, Dr. Carlyle Sharpe at Drury University. He went out of his way to talk with me about my music when others would not, and started giving me lessons when I was a high school student looking for help in my early compositions. Through his guidance, mentorship, and encouragement I was able to make progress towards my goal of becoming a composer and begin advanced studies in a graduate setting. This symphony, my fourth, would not be possible without the six years I spent as his student. Thank you, Dr. Sharpe, for all that you've given me.

Acknowledgements

I would like to thank, first and foremost, my primary composition instructor Dr. Marvin Lamb. I would also like to thank the other members of my committee, including Drs. Konstantinos Karathanasis and Michael Lee for guiding me through the writing of this document, and giving me the ability to look at my music from new and informed perspectives. Thank you, to my colleagues and mentors at the University of Oklahoma who have been instrumental in helping me reach this point in my degree. A special note of thanks to Dr. Kyle Vanderburg for listening to my ideas, as well as offering musical and editing suggestions. Next, I would like to thank two instructors from my past. First, Dr. Carlyle Sharpe, for guiding me through my first six years of composition studies and preparing me thoroughly for graduate studies. Second, Mr. Andy Johnston, my high school orchestra director for seeing my compositional abilities and helping me to develop them. I would also like to thank my family and friends for their support as I conceived, wrote, and edited this document. My parents and sister have supported me from afar throughout this entire process. I couldn't have completed this project without their encouragement and support. Finally, thank you to my fiancé, Ashlie. She has been instrumental to my success in writing this document, and continues to support my efforts as I edited and continued to refine the work. Thank you Ashlie, for being my greatest supporter. Thank you, to all the aforementioned parties, for aiding me in all my endeavors.

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Abstract

My fourth symphony, *Immortal*, was conceived as I viewed the busts of Roman Emperors on display at the University of Oklahoma's Fred Jones Museum of Art. All of the figures are representative of people who are remembered and looked upon as legendary figures from history. The name of this exhibit of Roman Emperor busts, "Immortales" translates to "Immortals." The idea of being an immortal hero or a legend is something that fascinates me, and led to the decision of writing a symphony based on the concept of forging an immortal legend.

This document is a symphony presented in the traditional four movement format. The first movement is written as a dual-binary form with an additional development section in the middle. The second movement is far slower, and focuses on the contour of the harp ostinato heard at the beginning of the movement. The third movement, written as a modern version of a classical scherzo, is fast-paced, playful, and serves as a break from the more serious nature of the rest of the work. The fourth and final movement begins with a brass fanfare derived from the fanfare in movement one, and is written as an amalgamation of the previous three movements, with some of the melodic content becoming more prominent than others as the movement progresses. The heart of the entire work is between rehearsals M1 and O1. In this section, there is an extended, slow-moving ostinato that slowly reveals the original source material from movement two, rehearsal Q. This brings the listener to a sense of closure. The brass fanfare is heard again, signaling the end of movement IV, as well as the entire work. Symphony 4 concludes with the sound of the anvil continuing to forge a vision of the future.

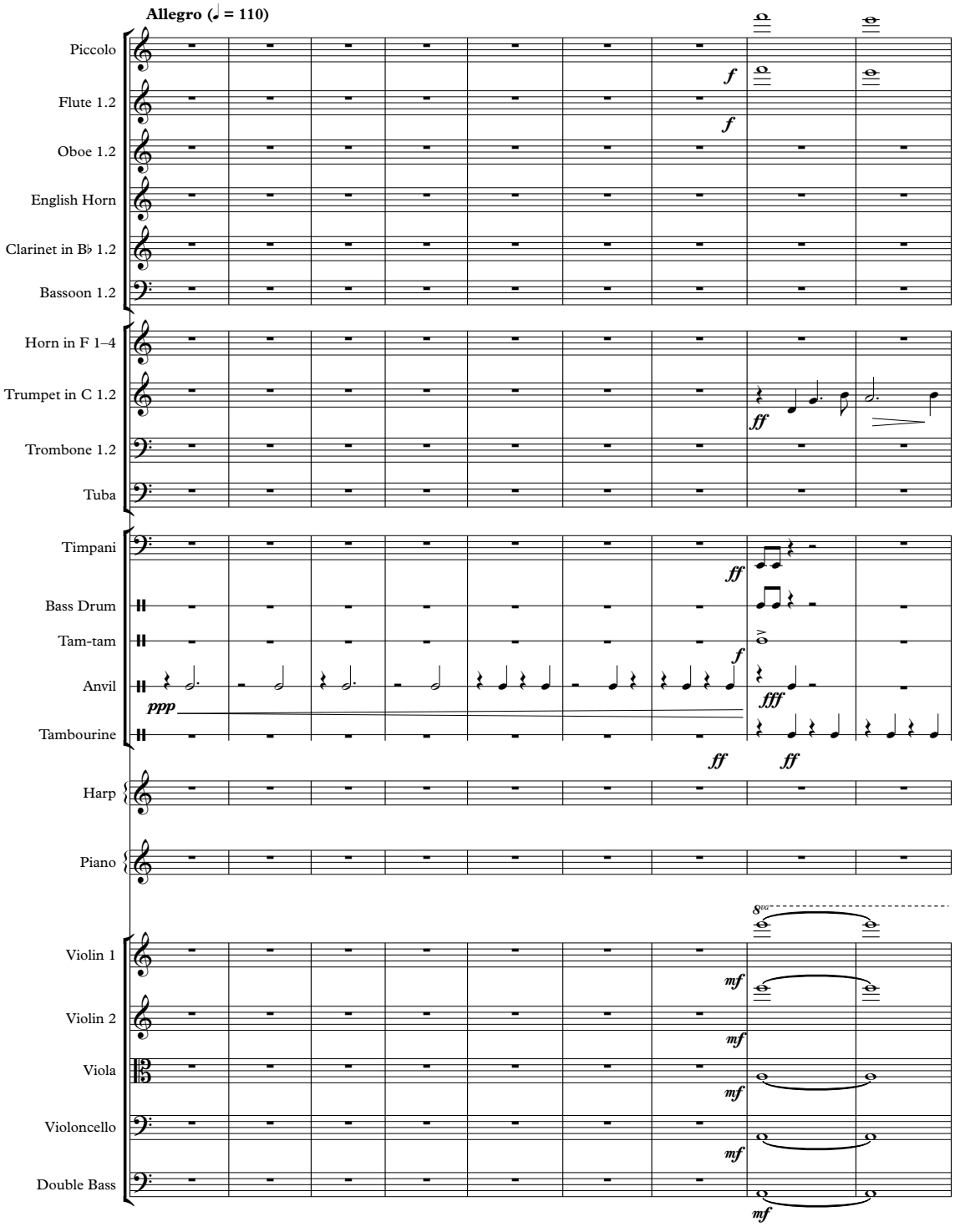
Symphony 4

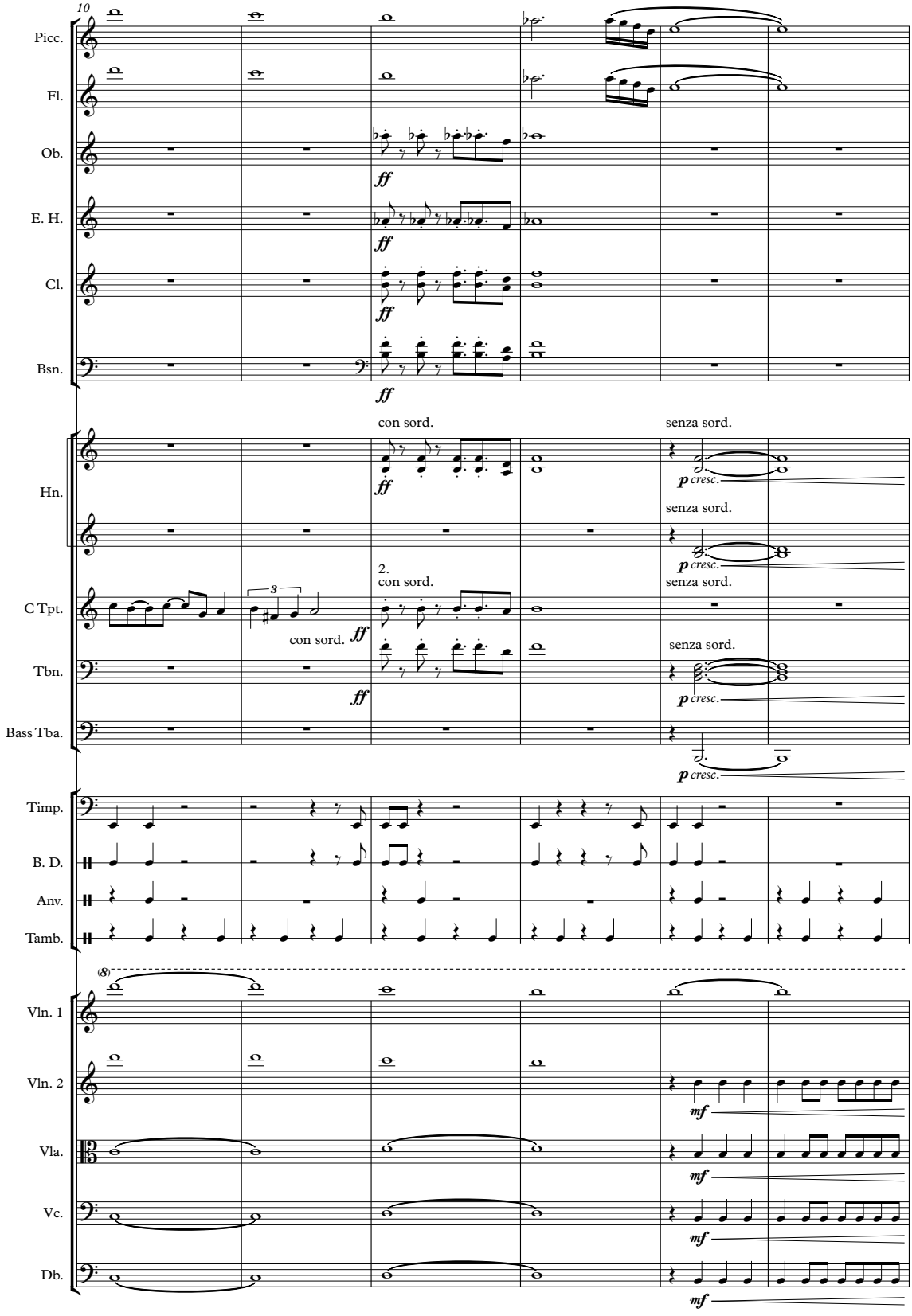
Immortal

I

Forge of the Gods

Zachary C. Daniels




10
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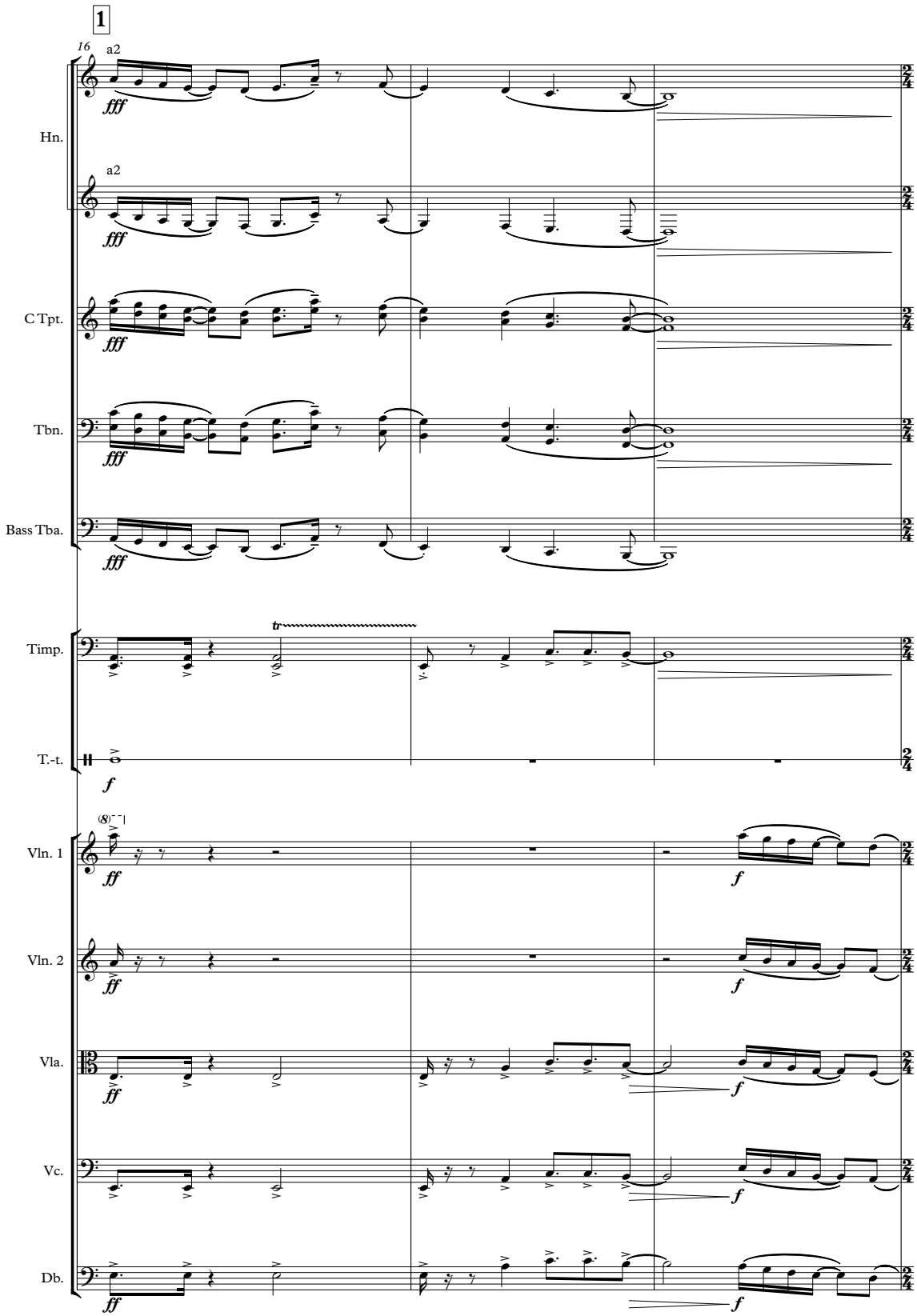
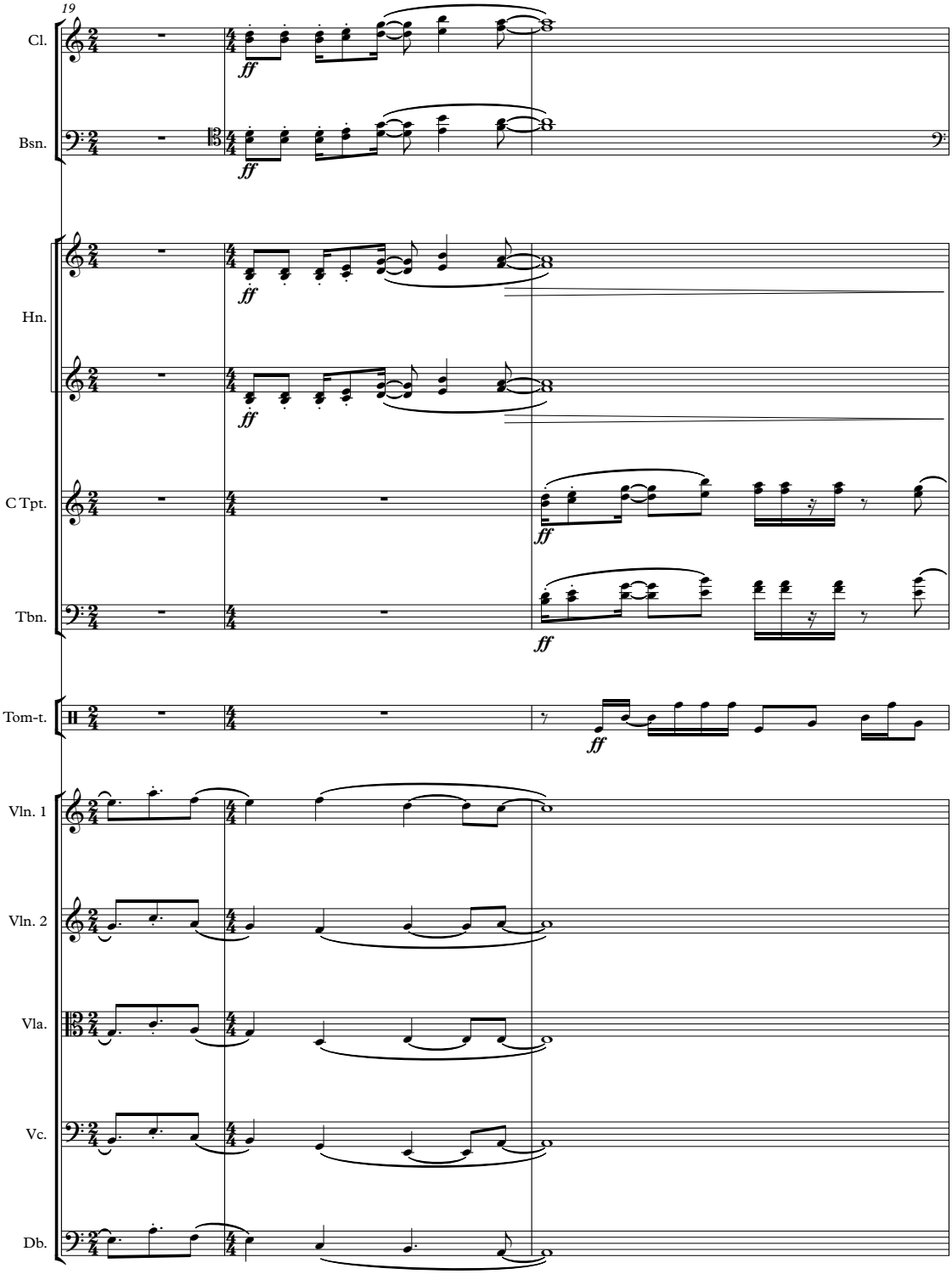
Fl.
Ob.
E. H.
Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Bass Tba.
Timp.
B. D.
Anv.
Tamb.
Vln. 1
Vln. 2
Vla.
Vc.
Db.
ff
con sord.
senza sord.
p cresc.
2.
3
mf
(8)


1
16
a2
fff
Hn.
a2
fff
C Tpt.
fff
Tbn.
fff
Bass Tba.
fff
Timp.
tr
T.-t.
f
Vln. 1
ff
f
Vln. 2
ff
f
Vla.
ff
f
Vc.
f
Db.
ff
f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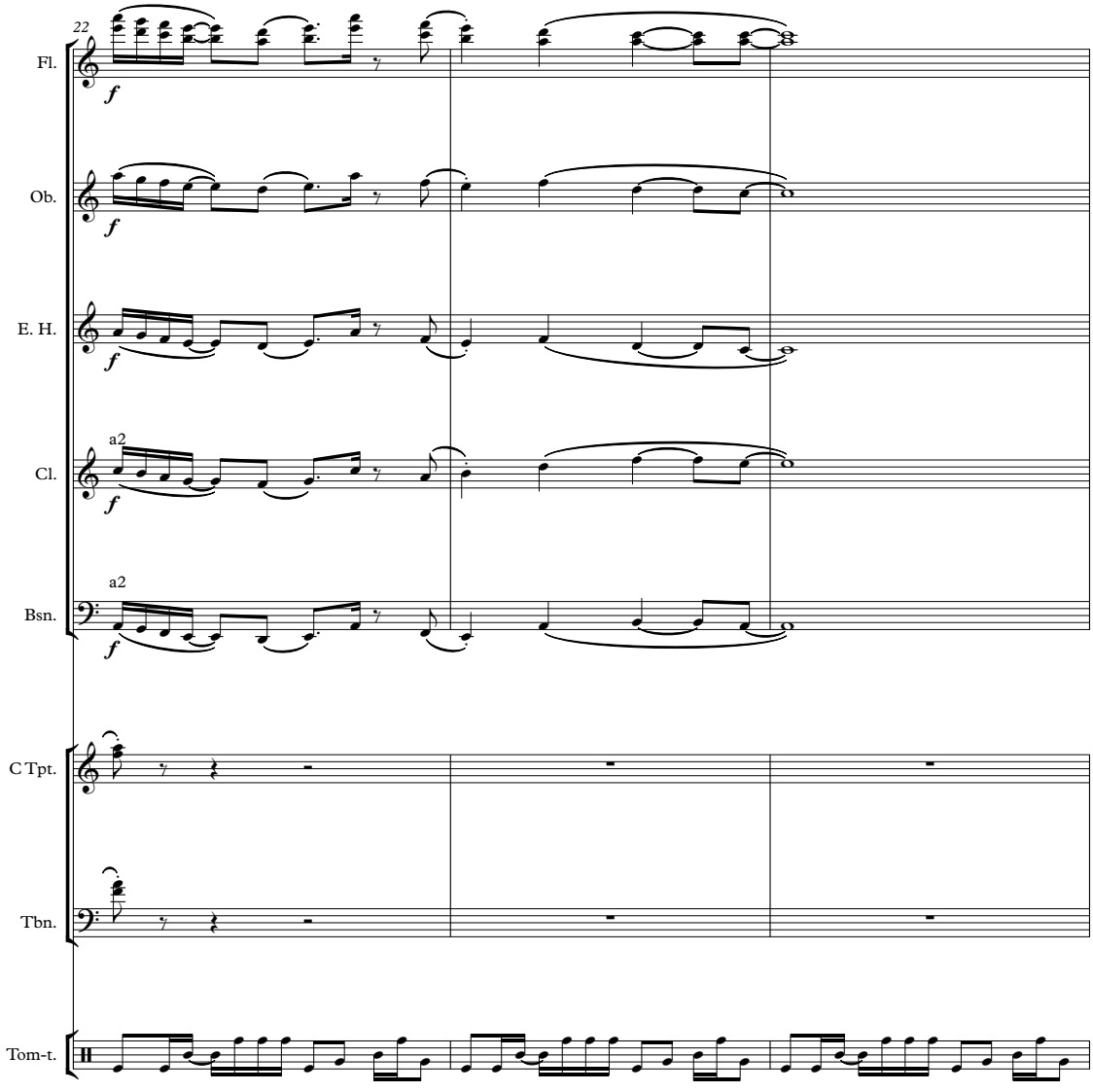
Tbn.
Tom-t.
Vln. 1
Vln. 2
Vla.
Vc.
Db.
ff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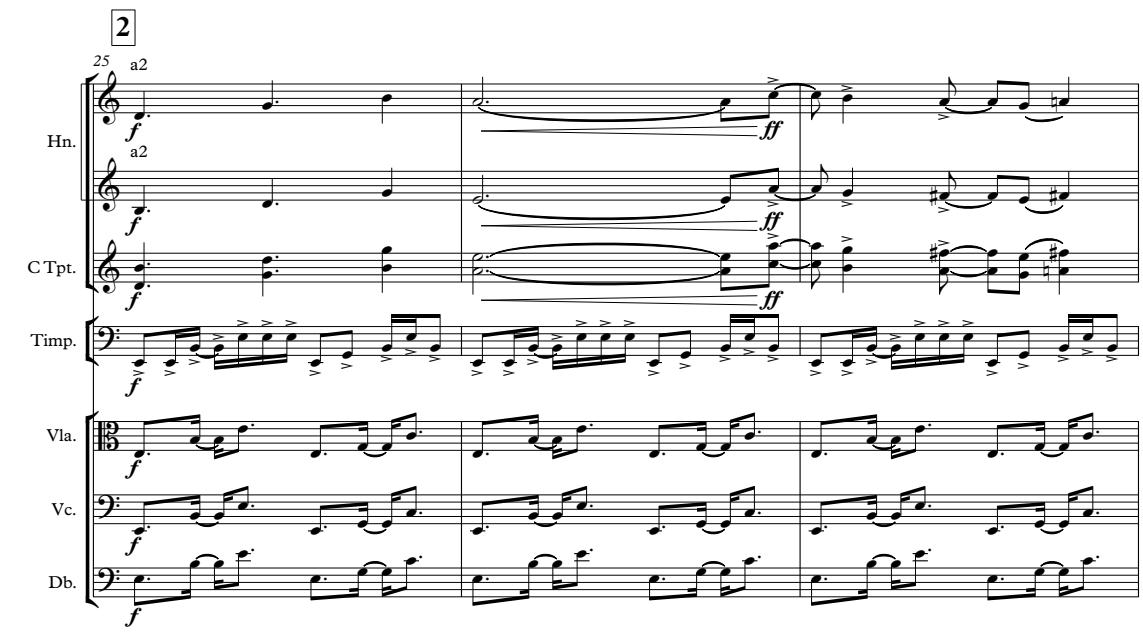
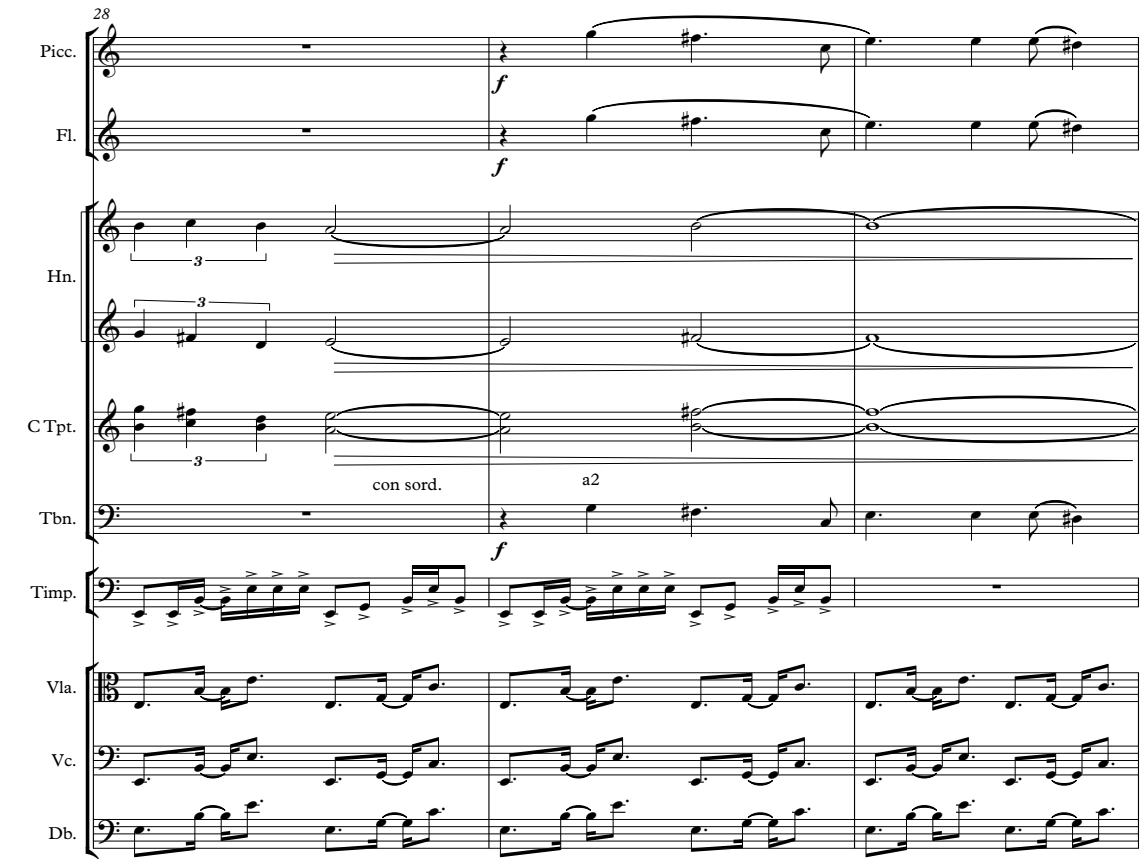
Fl.
Ob.
E. H.
Cl.
a2
Bsn.
a2
C Tpt.
Tbn.
Tom-t.


2
25
a2
Hn.
a2
C Tpt.
Timp.
Vla.
Vc.
Db.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Fl.
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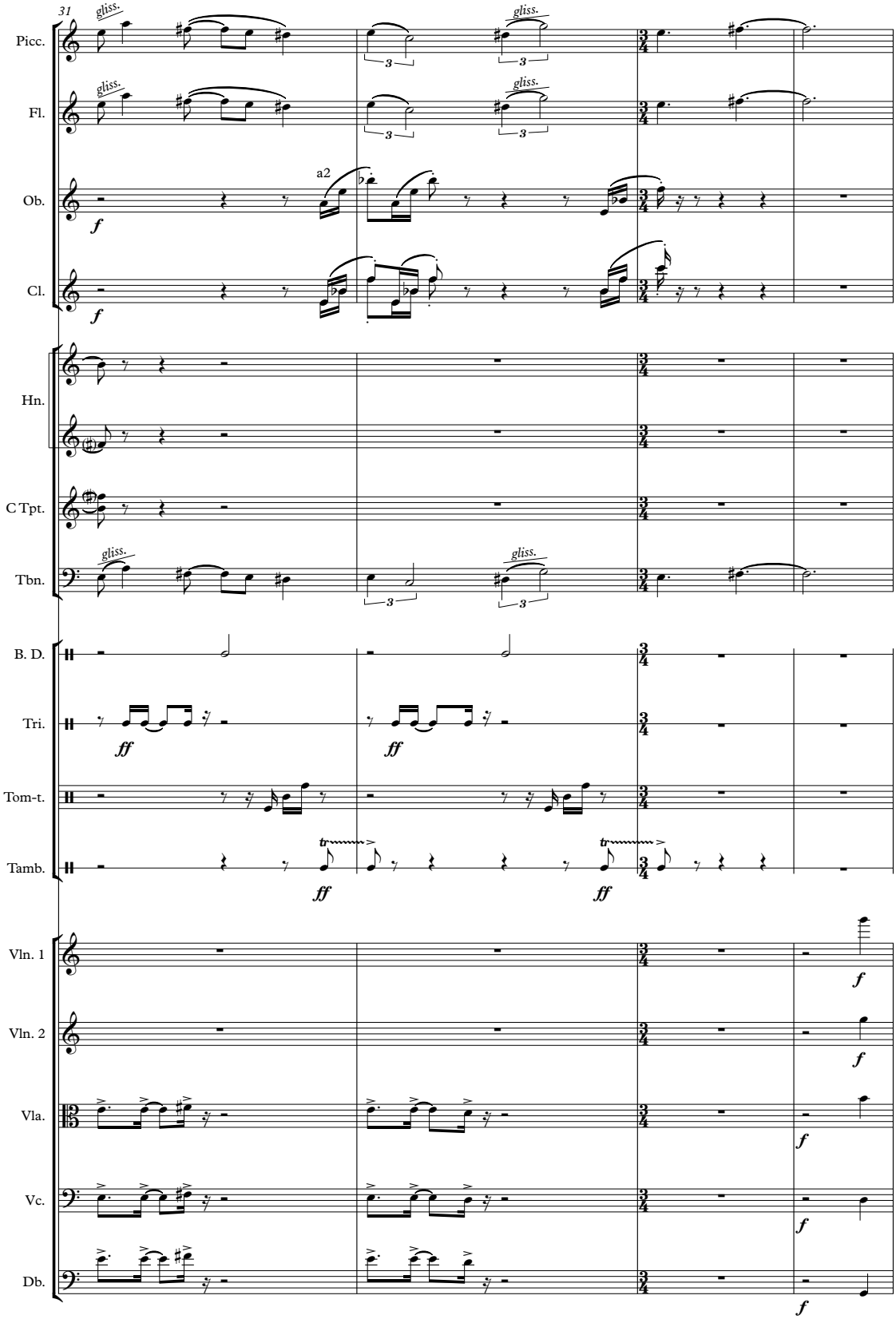
C Tpt.
con sord.
a2
Tbn.
Timp.
Vla.
Vc.
Db.


31
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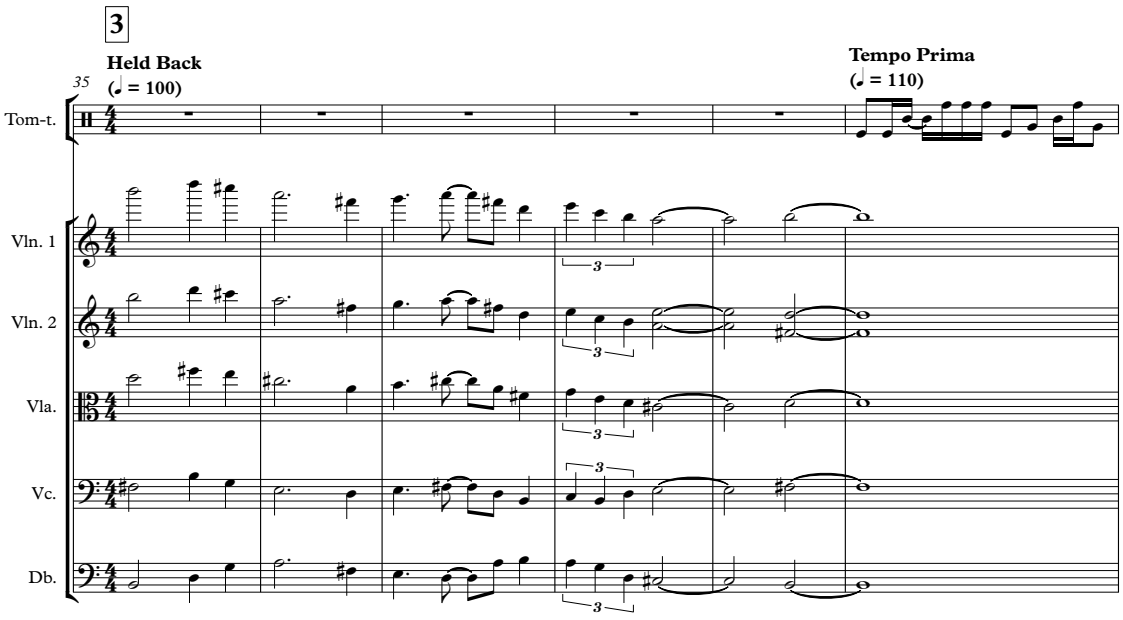
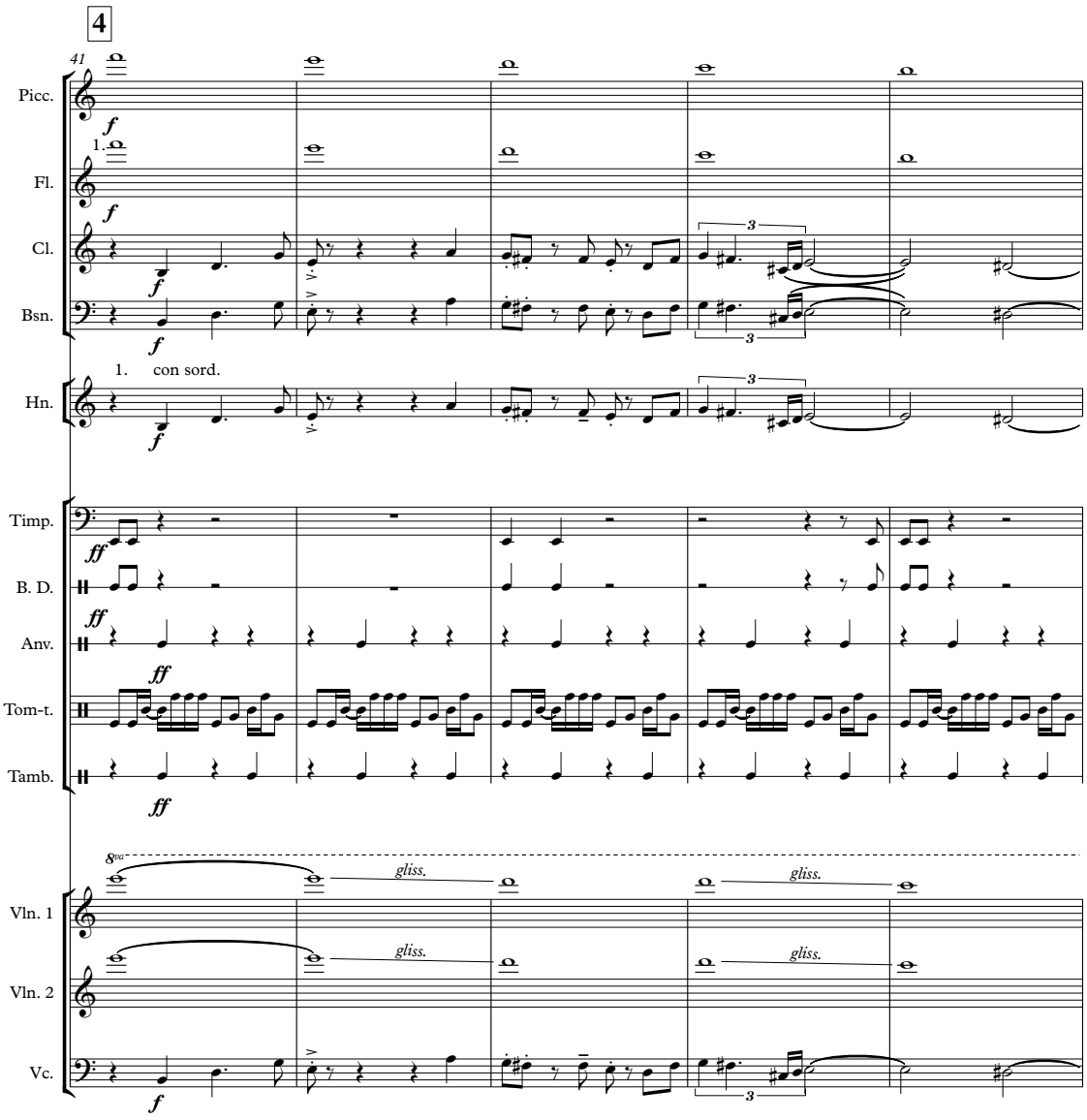
Fl.
Ob.
Cl.
Hn.
C Tpt.
Tbn.
B. D.
Tri.
Tom-t.
Tamb.
Vln. 1
Vln. 2
Vla.
Vc.
Db.
gliss.
a2
f
ff


3
Held Back
(♩ = 100)
35
Tempo Prima
(♩ = 110)
Tom-t.
Vln. 1
Vln. 2
Vla.
Vc.
Db.


4
41
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Fl.
Cl.
Bsn.
Hn.
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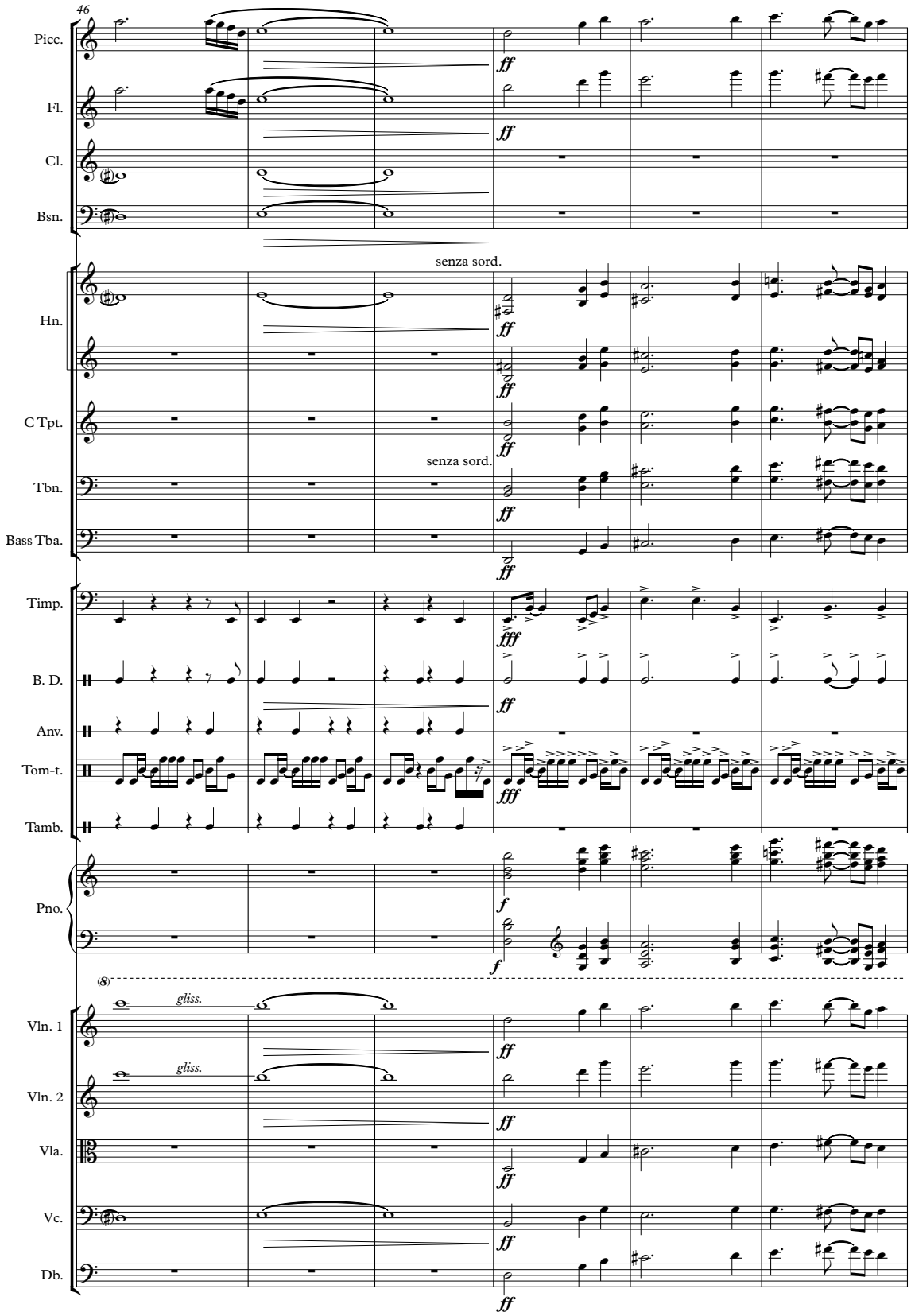
Timp.
B. D.
Anv.
Tom-t.
Tamb.
Vln. 1
Vln. 2
Vc.
gliss.


46
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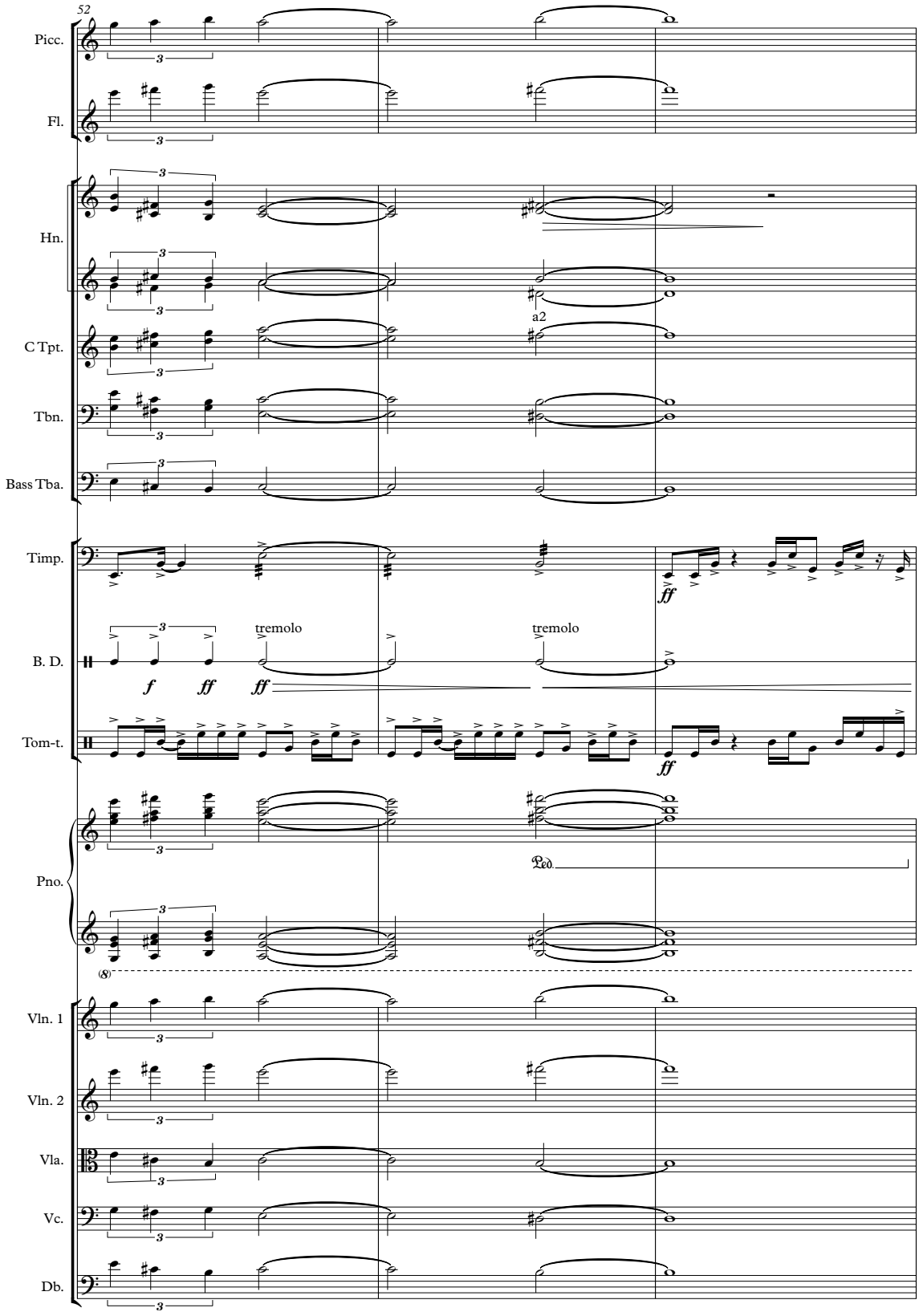
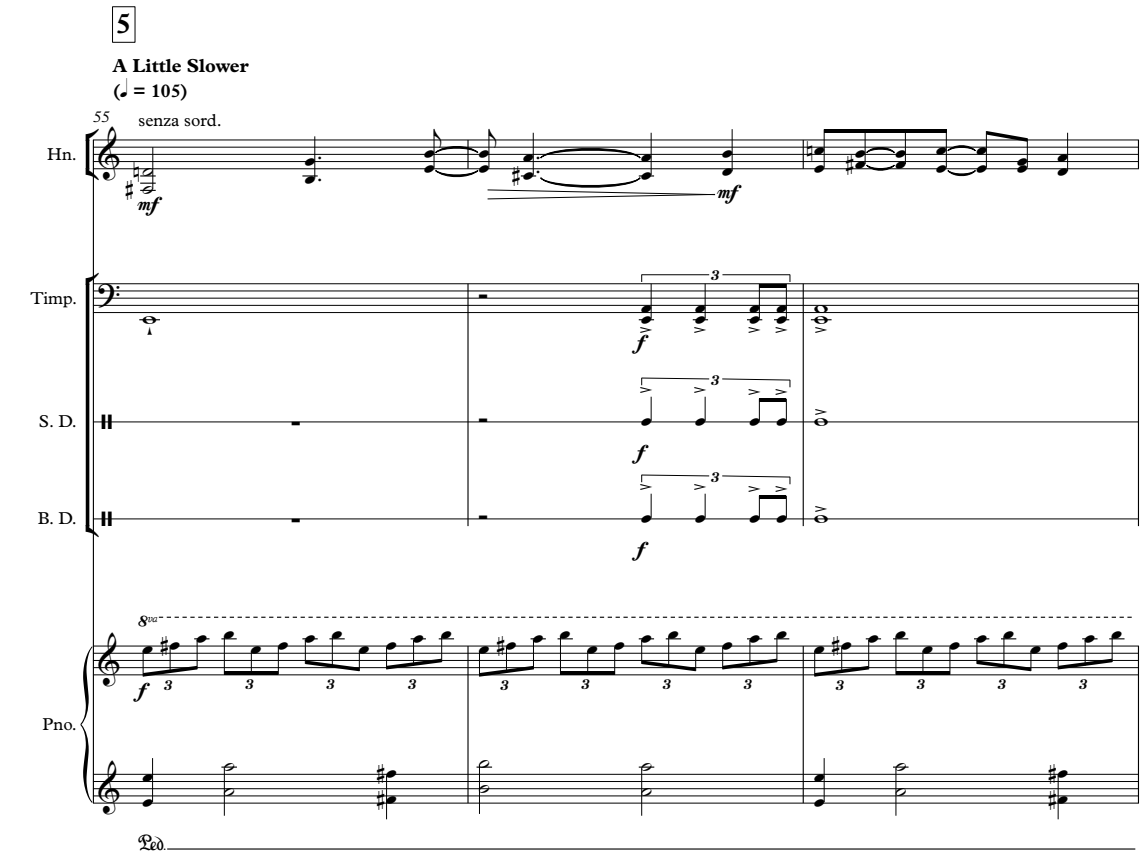
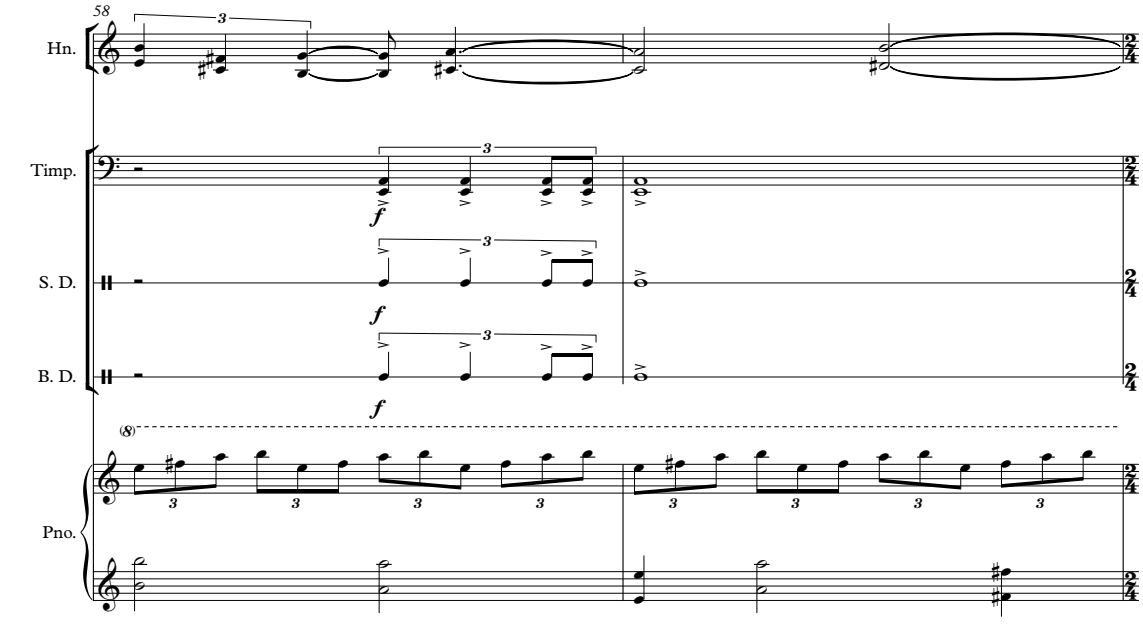
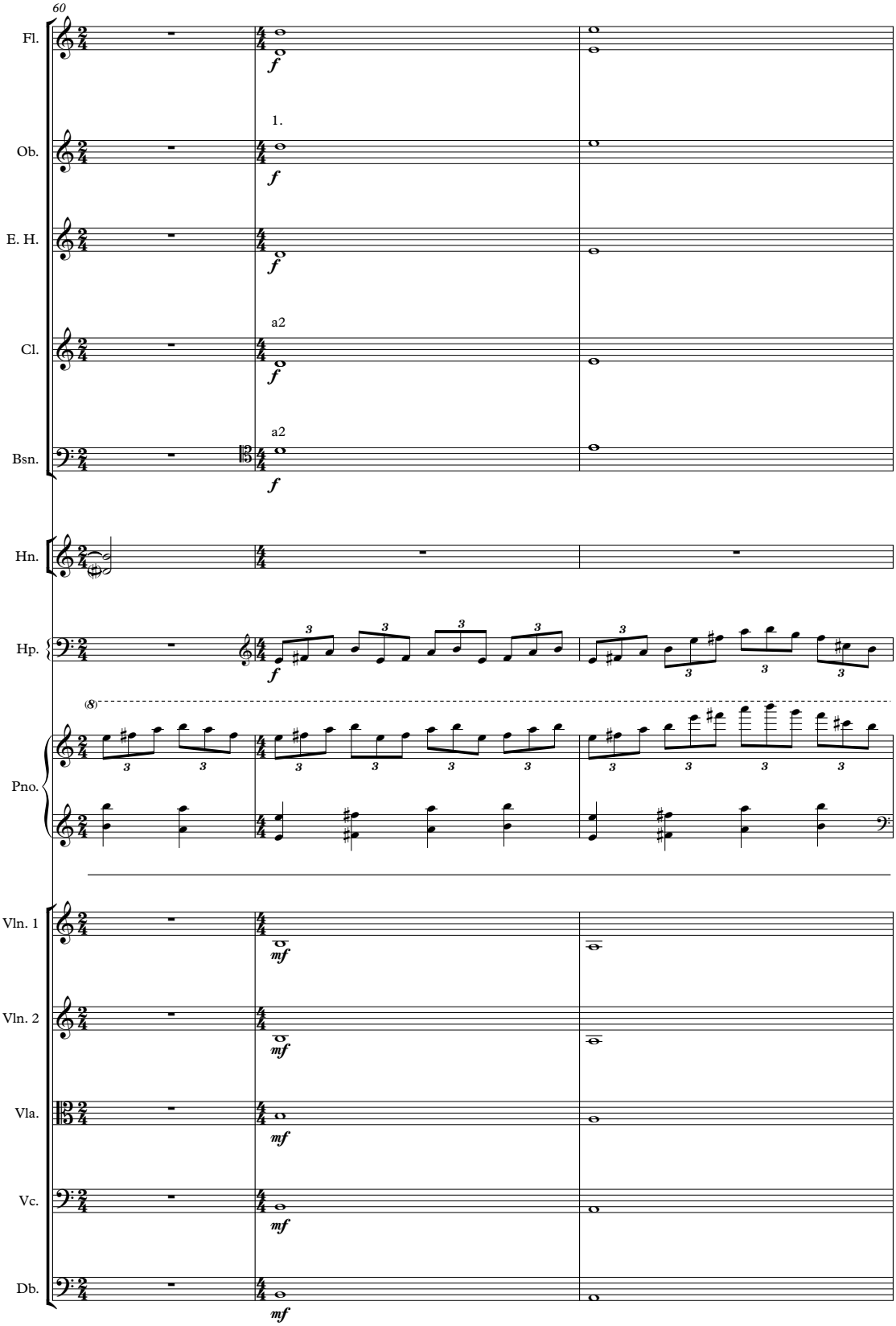
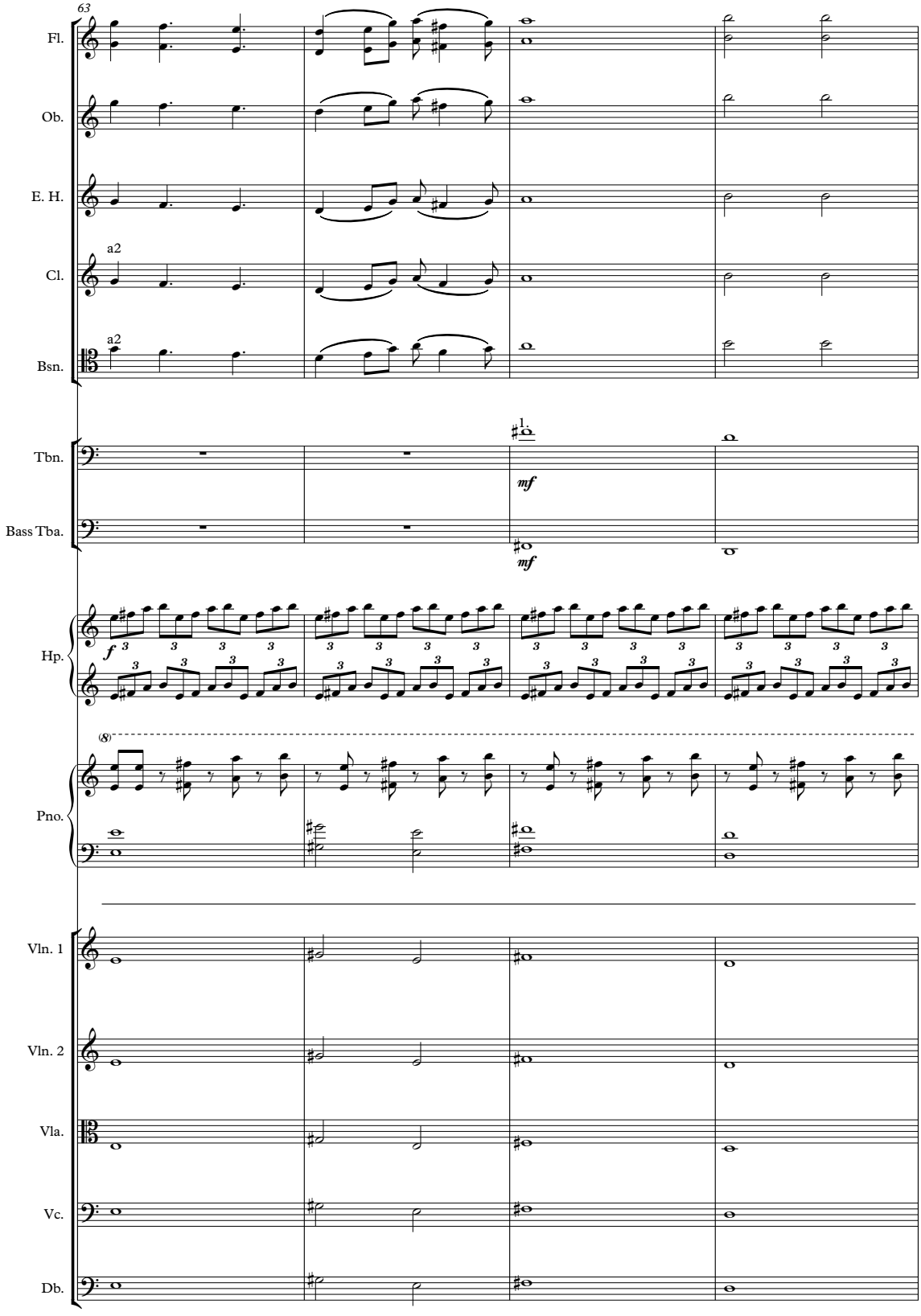
Hn.
C Tpt.
Tbn.
Bass Tba.
Timp.
B. D.
Anv.
Tom-t.
Tamb.
Pno.
Vln. 1
Vln. 2
Vla.
Vc.
Db.
ff
fff
f
senza sord.
gliss.
(8)

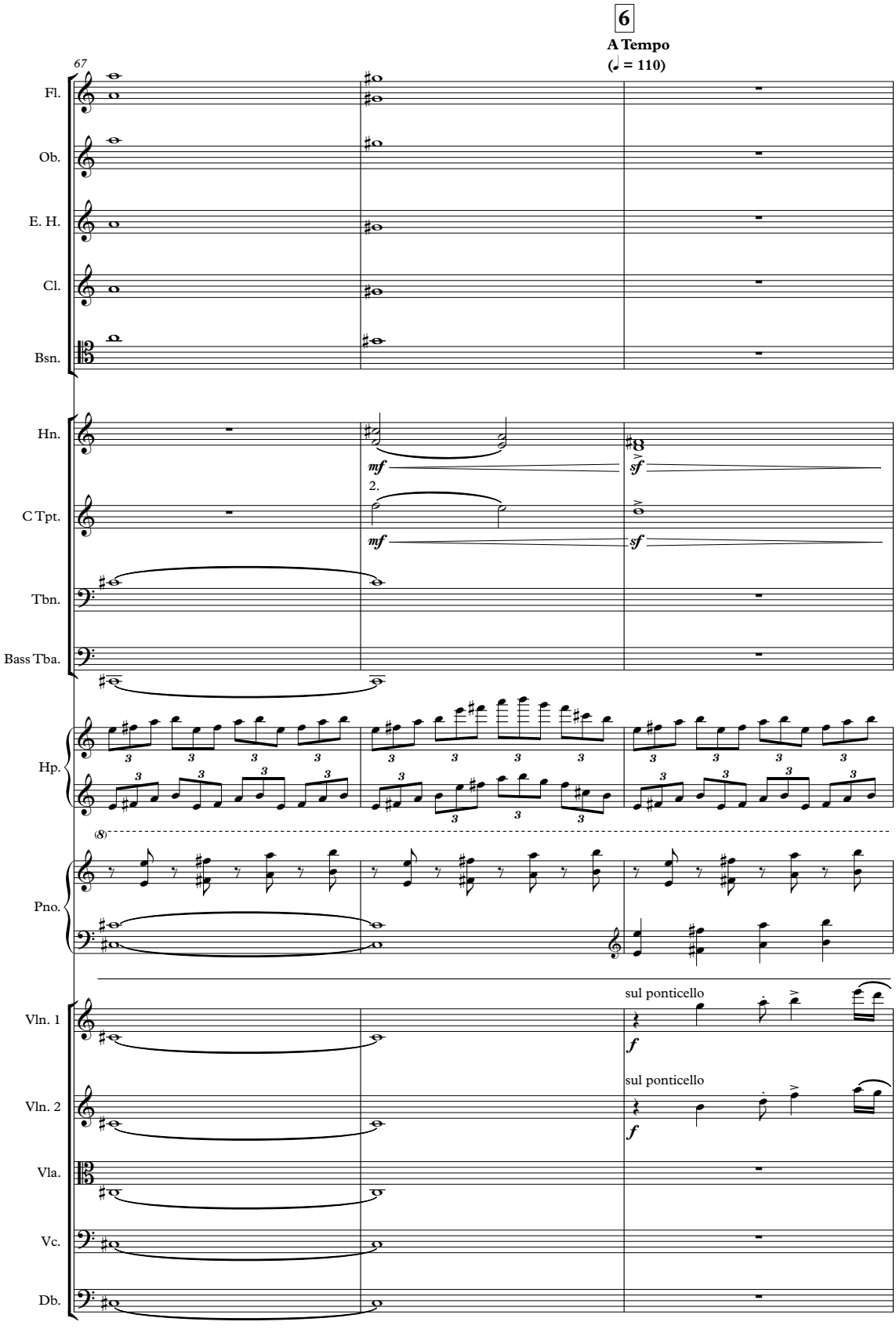

52
Picc.
Fl.
Hn.
C Tpt.
a2
Tbn.
Bass Tba.
Timp.
ff
B. D.
tremolo
tremolo
f
ff
ff
Tom-t.
ff
Pno.
Ped.
Vln. 1
Vln. 2
Vla.
Vc.
Db.

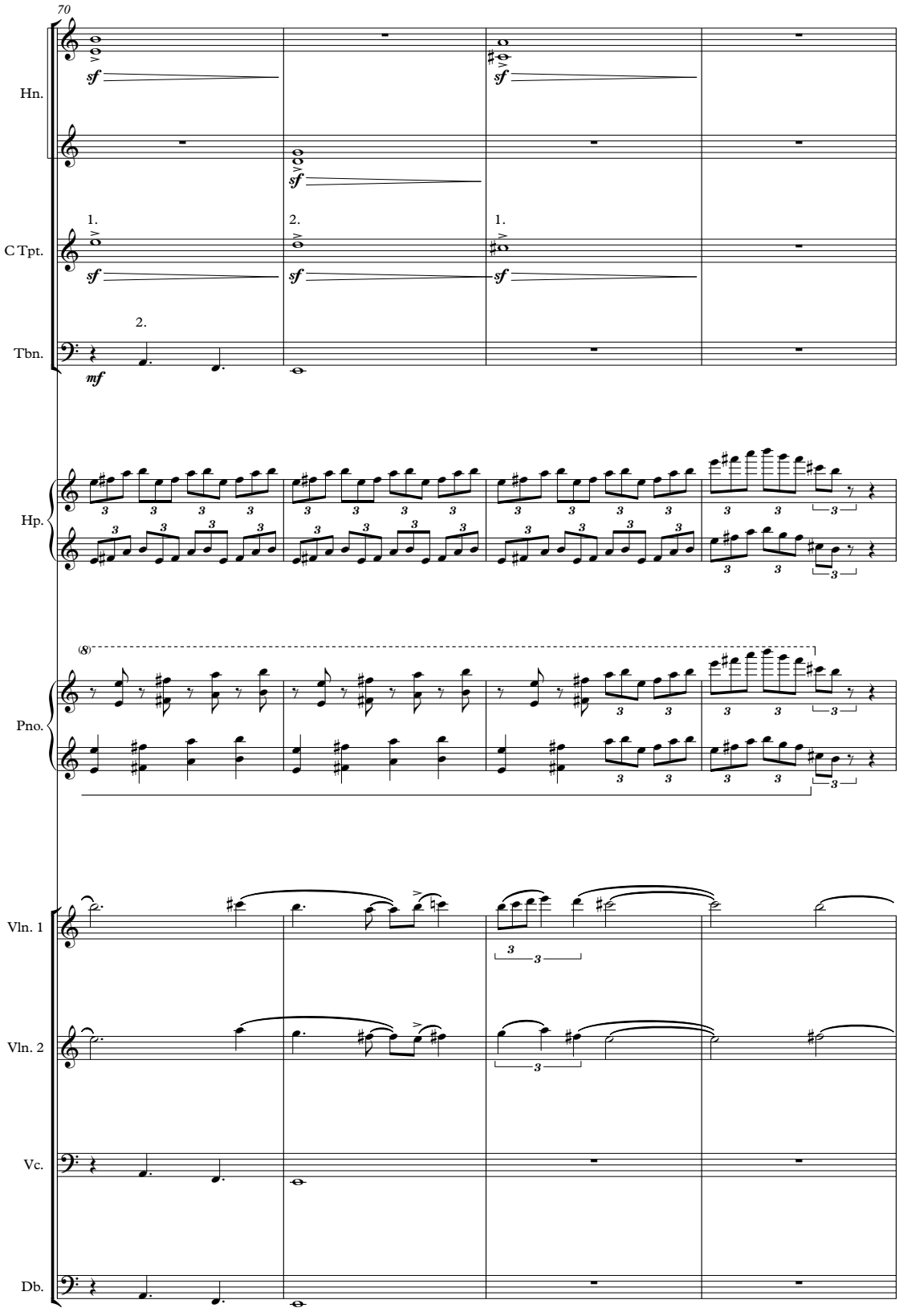

5
A Little Slower
(♩ = 105)
55
senza sord.
Hn.
Timp.
S. D.
B. D.
Pno.
Ped.

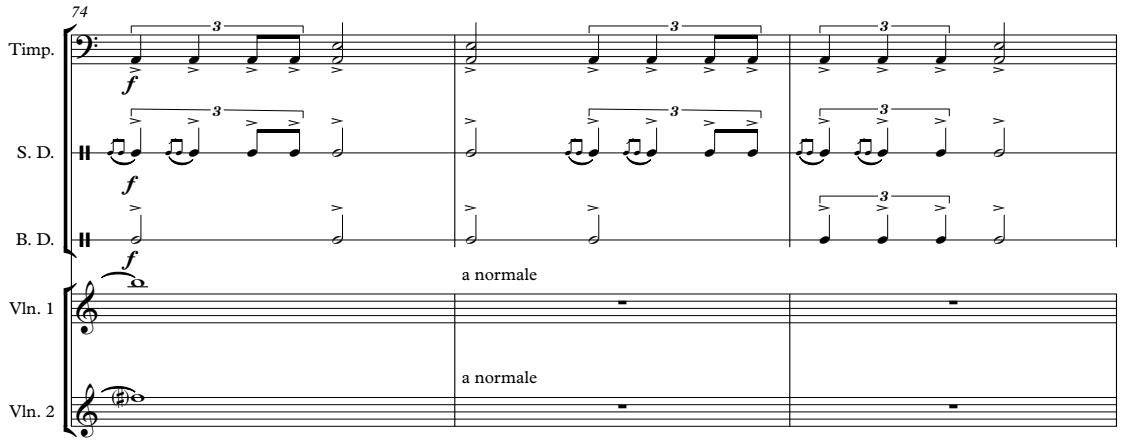

58
Hn.
Timp.
S. D.
B. D.
Pno.

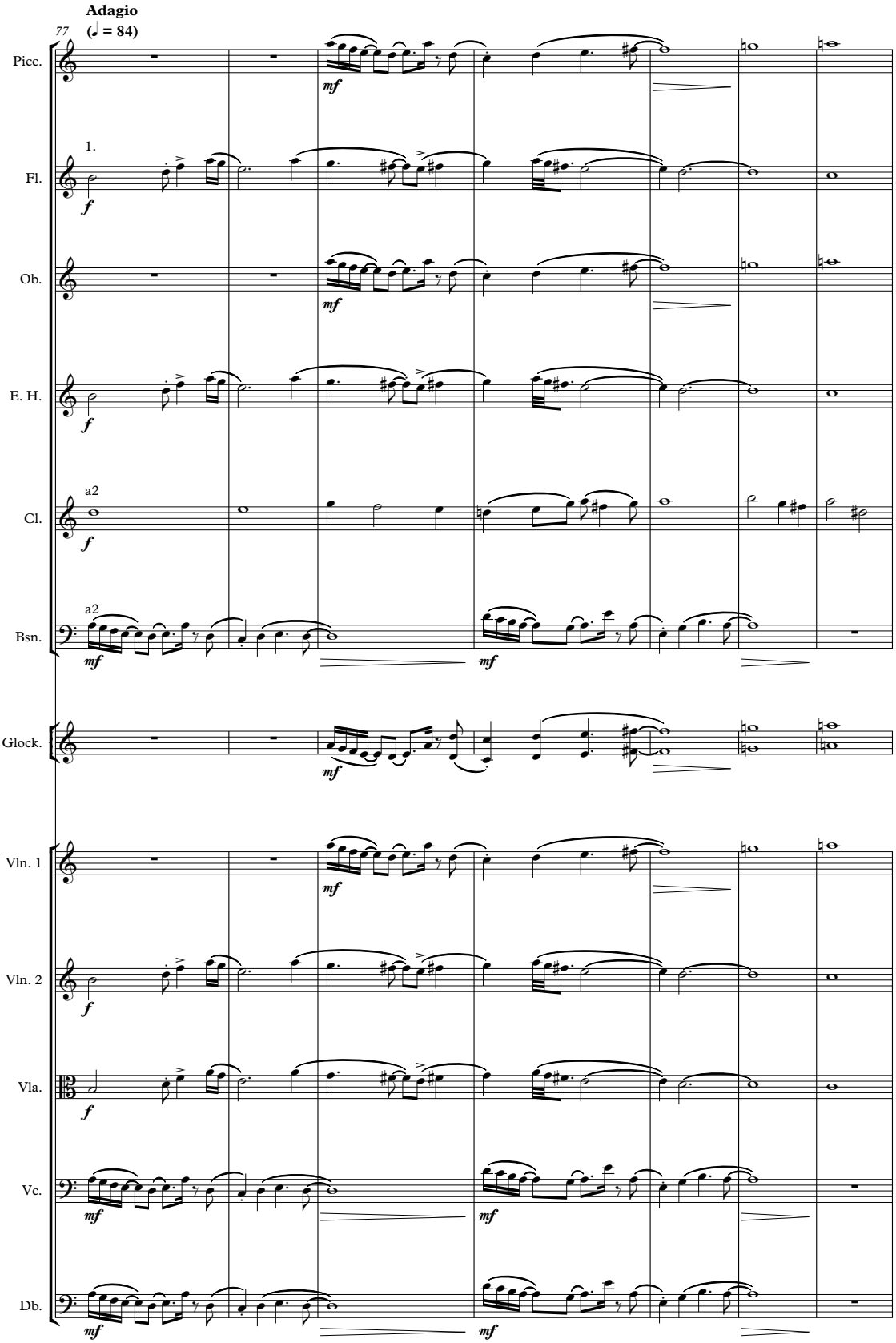

60
Fl.
Ob.
1.
E. H.
Cl.
a2
Bsn.
a2
Hn.
Hp.
(8)
Pno.
Vln. 1
Vln. 2
Vla.
Vc.
Db.

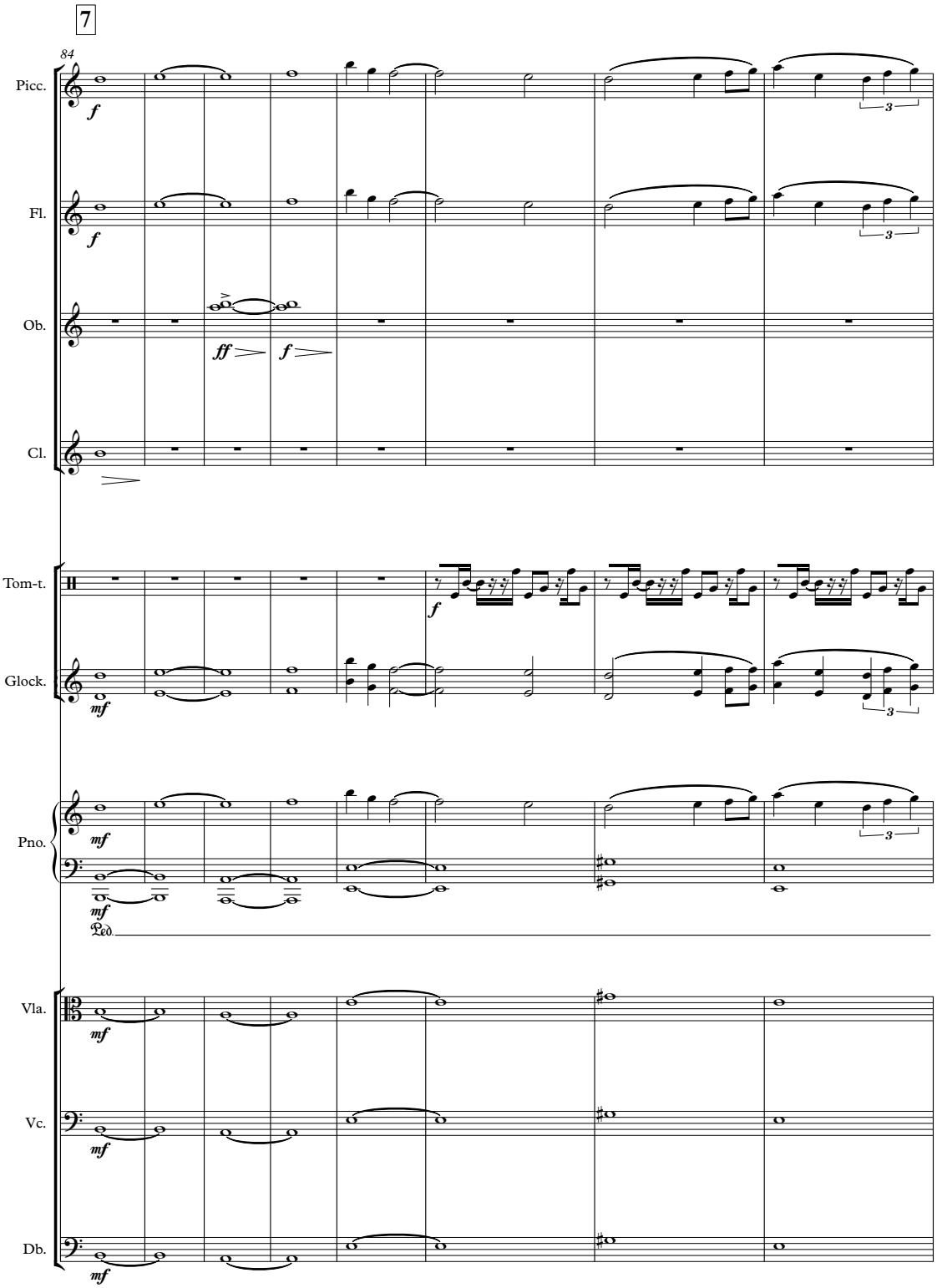

63
Fl.
Ob.
E. H.
Cl.
a2
Bsn.
a2
Tbn.
Bass Tba.
1.
mf
mf
Hp.
f
(8)
Pno.
Vln. 1
Vln. 2
Vla.
Vc.
Db.


6
A Tempo
(♩ = 110)
67
Fl.
Ob.
E. H.
Cl.
Bsn.
Hn.
mf
sf
2.
C Tpt.
mf
sf
Tbn.
Bass Tba.
Hp.
(8)
Pno.
Vln. 1
sul ponticello
f
Vln. 2
sul ponticello
f
Vla.
Vc.
Db.


70
Hn.
C Tpt.
Tbn.
Hp.
Pno.
Vln. 1
Vln. 2
Vc.
Db.
sf
mf
1.
2.


74
Timp.
S. D.
B. D.
Vln. 1
Vln. 2
f
a normale
a normale


Adagio
(♩. = 84)
77
Picc.
1.
Fl.
Ob.
E. H.
a2
Cl.
a2
Bsn.
Glock.
Vln. 1
Vln. 2
Vla.
Vc.
Db.
mf
f


7
84
Picc.
Fl.
Ob.
Cl.
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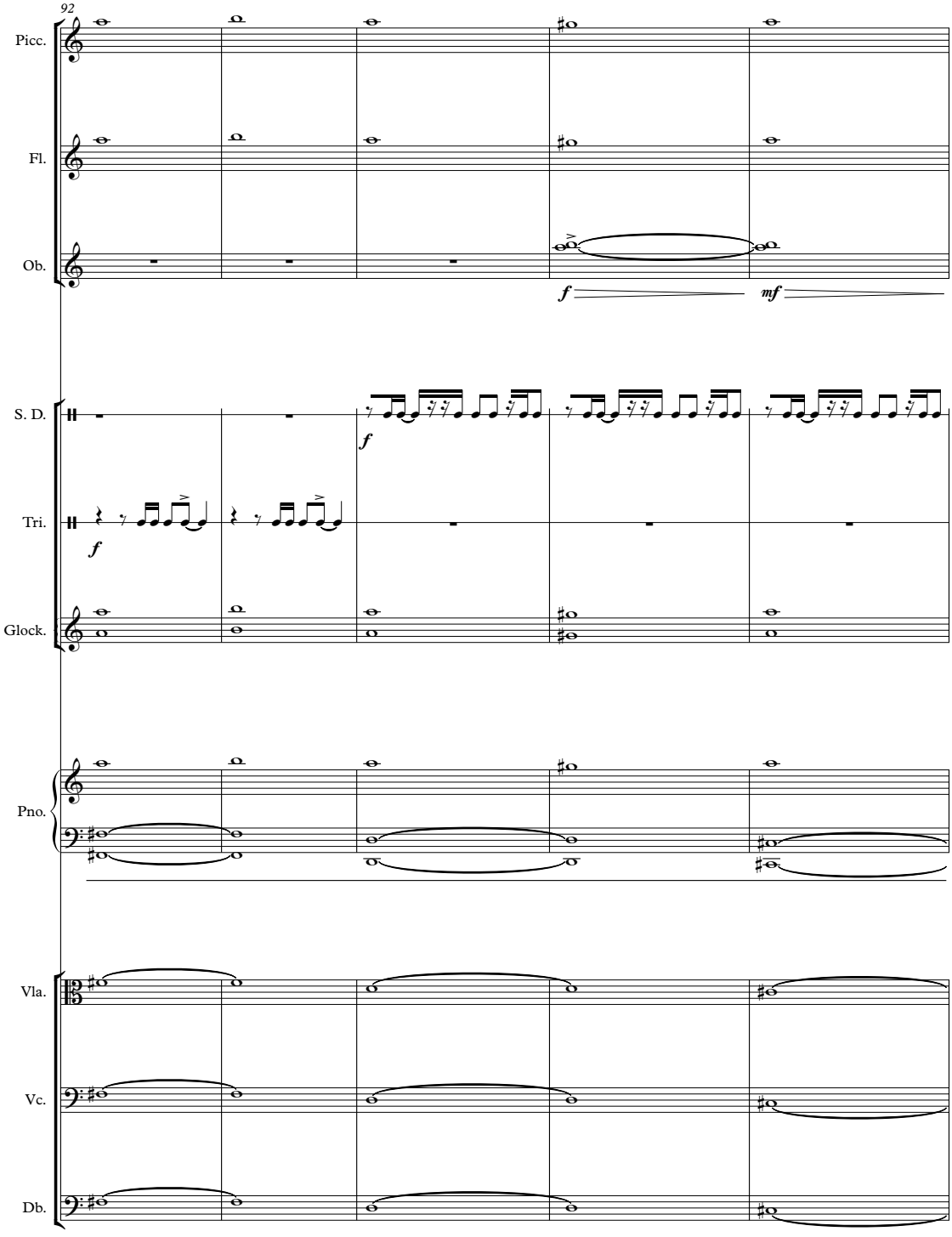
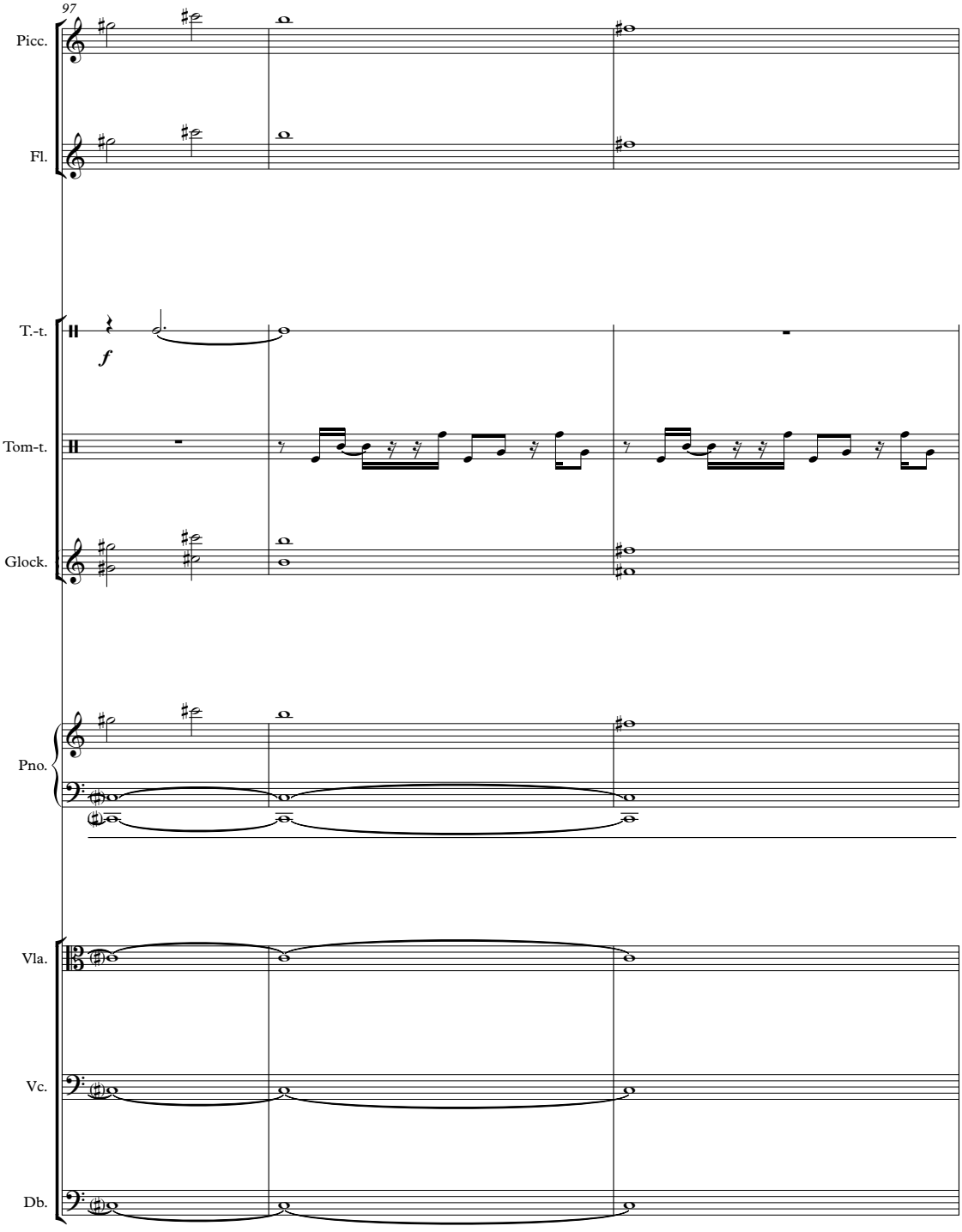
Glock.
Pno.
Vla.
Vc.
Db.
f
ff
mf
3


92
Picc.
Fl.
Ob.
f
mf
S. D.
f
Tri.
f
Glock.
Pno.
Vla.
Vc.
Db.


97
Picc.
Fl.
T.-t.
f
Tom-t.
Glock.
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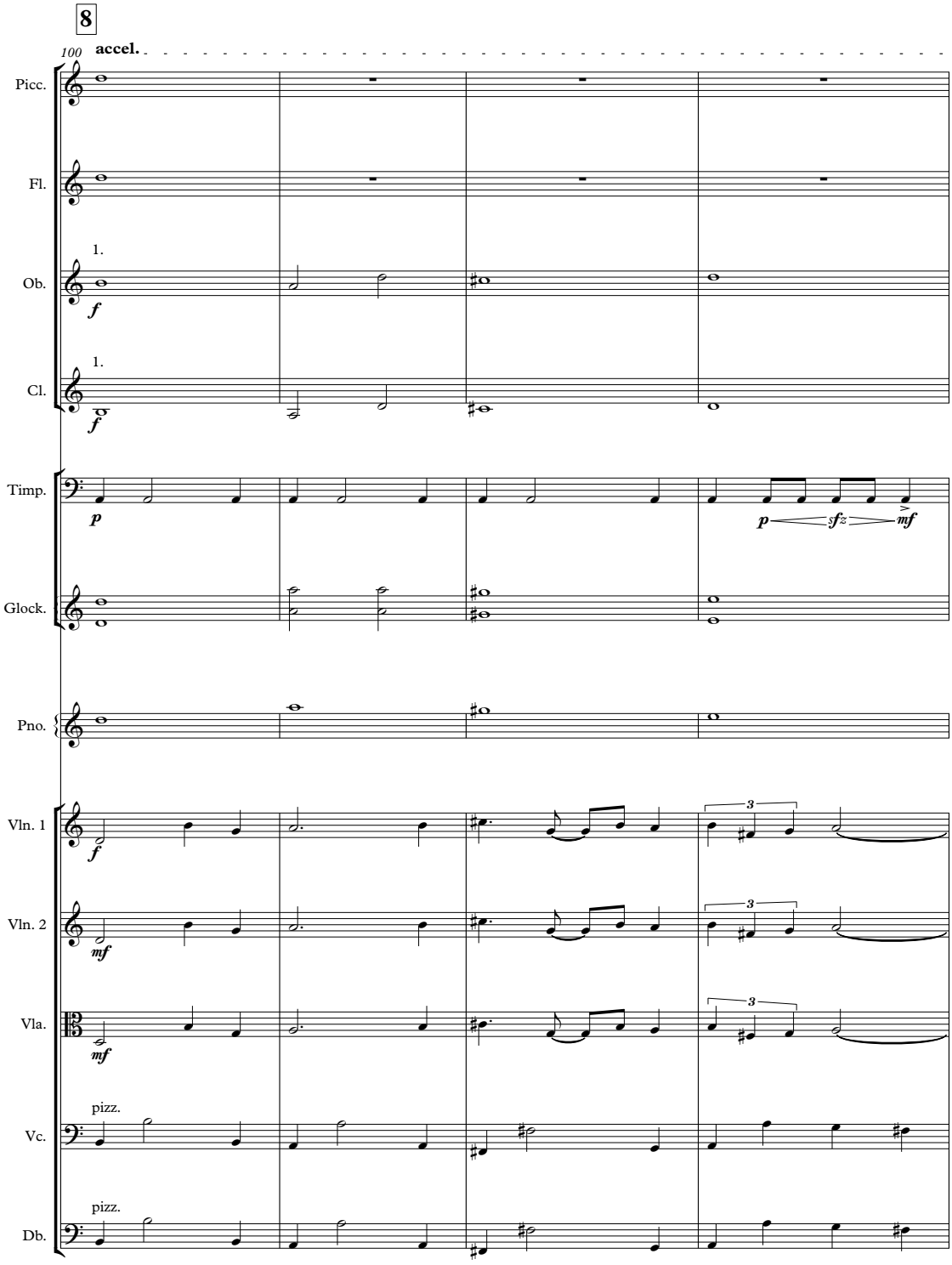
Vc.
Db.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100
accel.
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Ob.
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f
Cl.
1.
f
Timp.
p
p
sfz
mf
Glock.
Pno.
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mf
3
Vla.
mf
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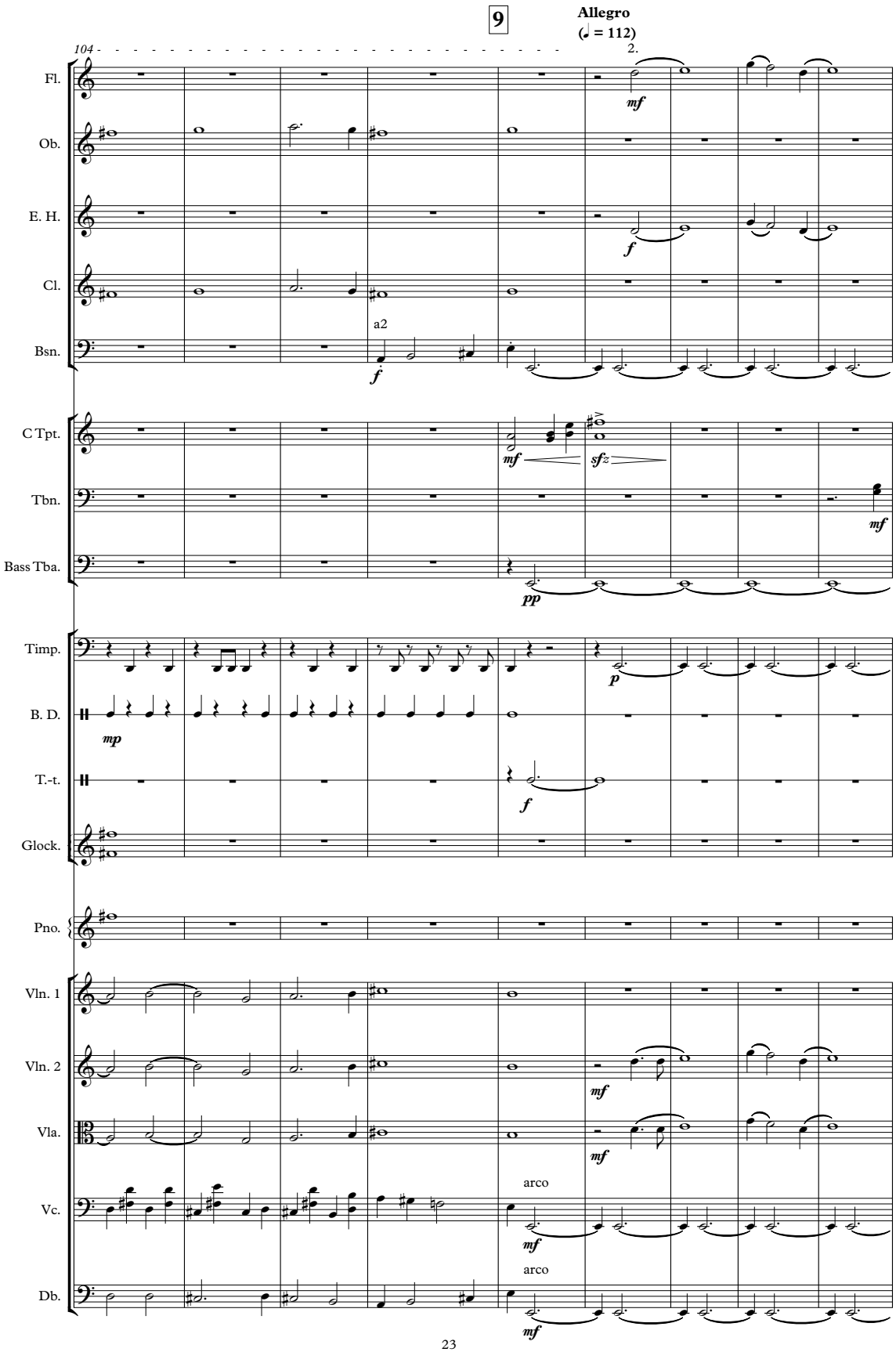
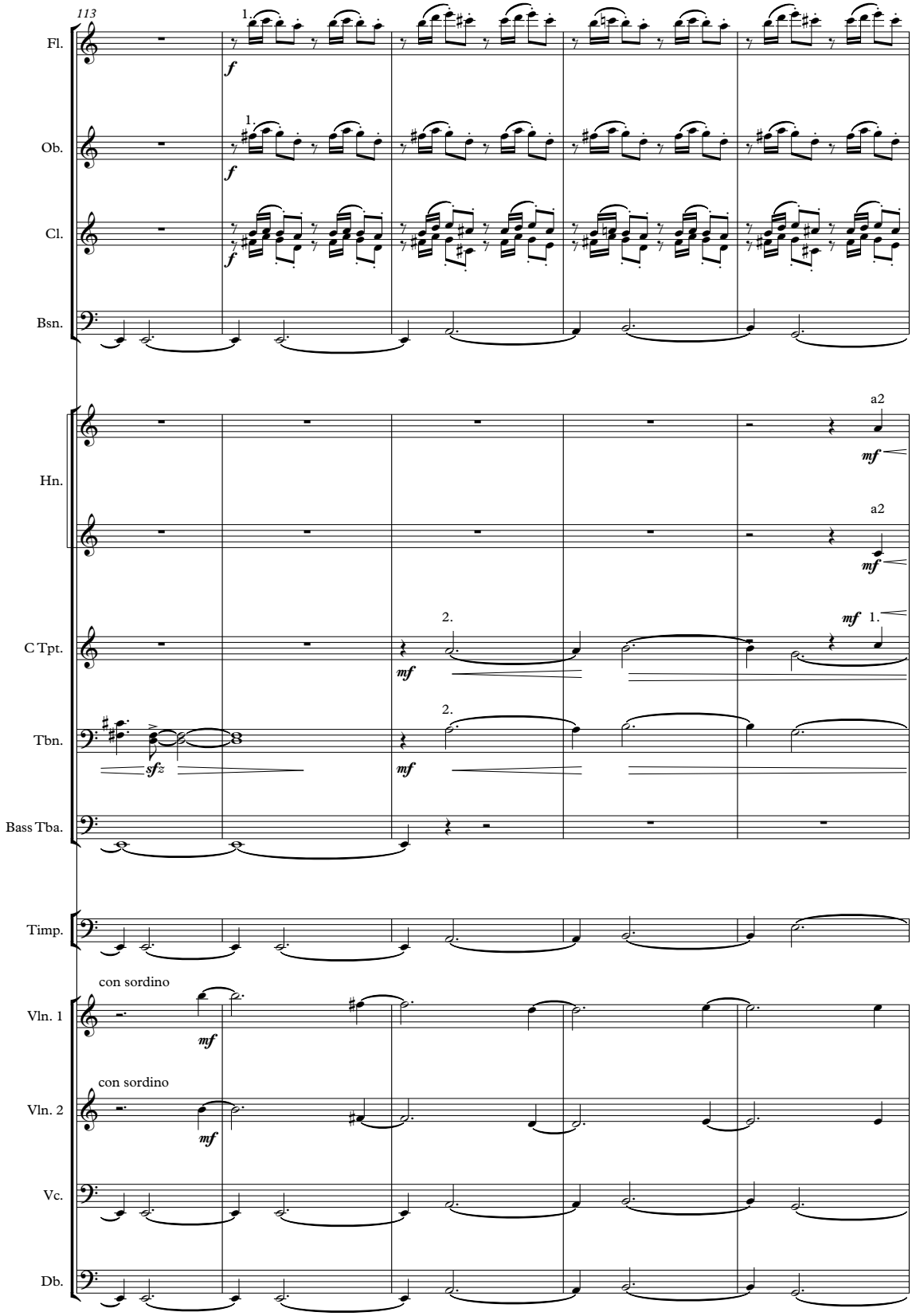
Vc.
pizz.
Db.
pizz.


9
Allegro
(♩ = 112)
104
2.
Fl.
Ob.
E. H.
Cl.
Bsn.
a2
C Tpt.
Tbn.
Bass Tba.
Timp.
B. D.
T.-t.
Glock.
Pno.
Vln. 1
Vln. 2
Vla.
Vc.
Db.
arco
arco


113
Fl.
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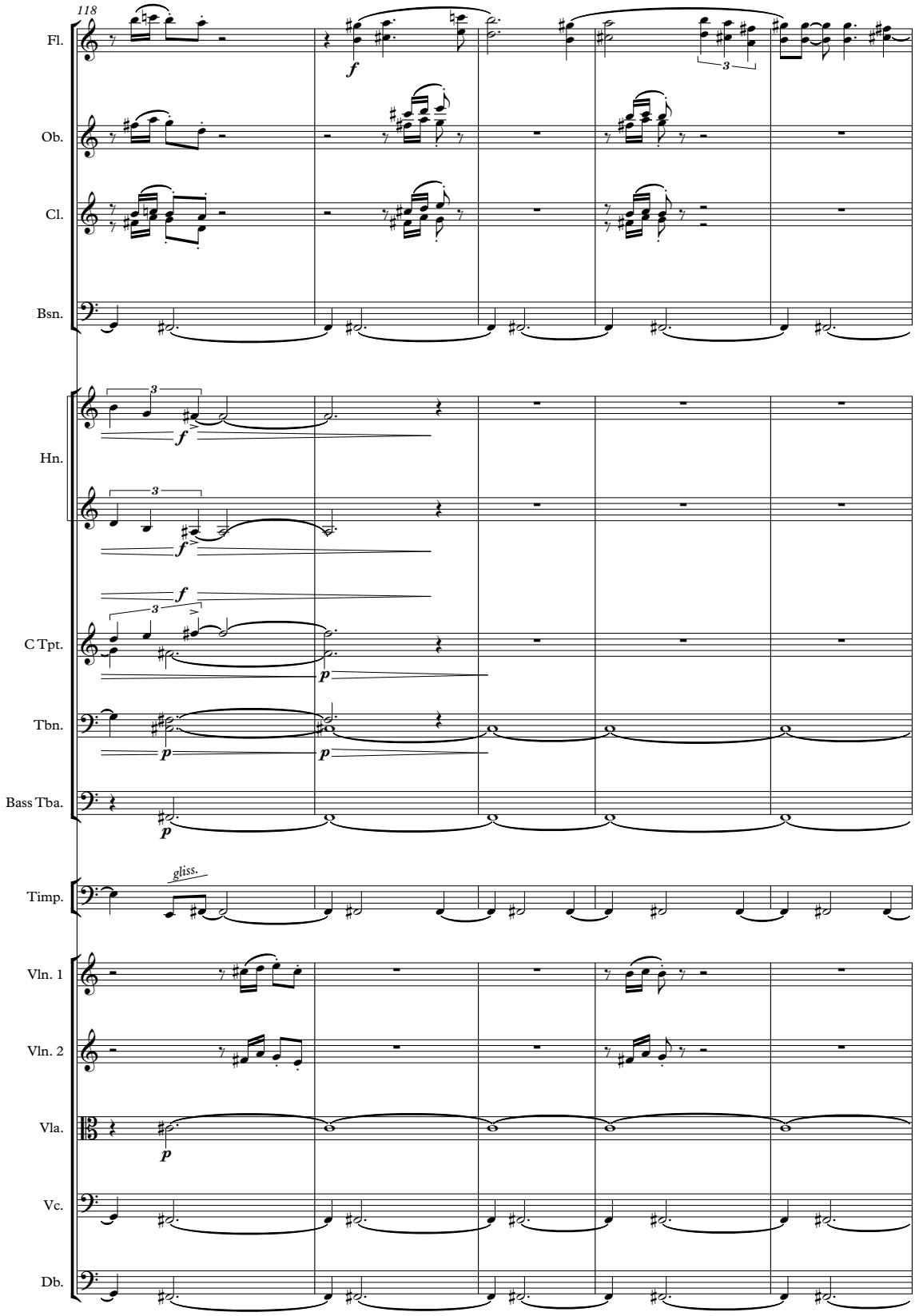
C Tpt.
Tbn.
Bass Tba.
Timp.
Vln. 1
Vln. 2
Vc.
Db.
con sordino
con sordino
a2
a2
1.
2.
f
mf
sfz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Fl.
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Vln. 1
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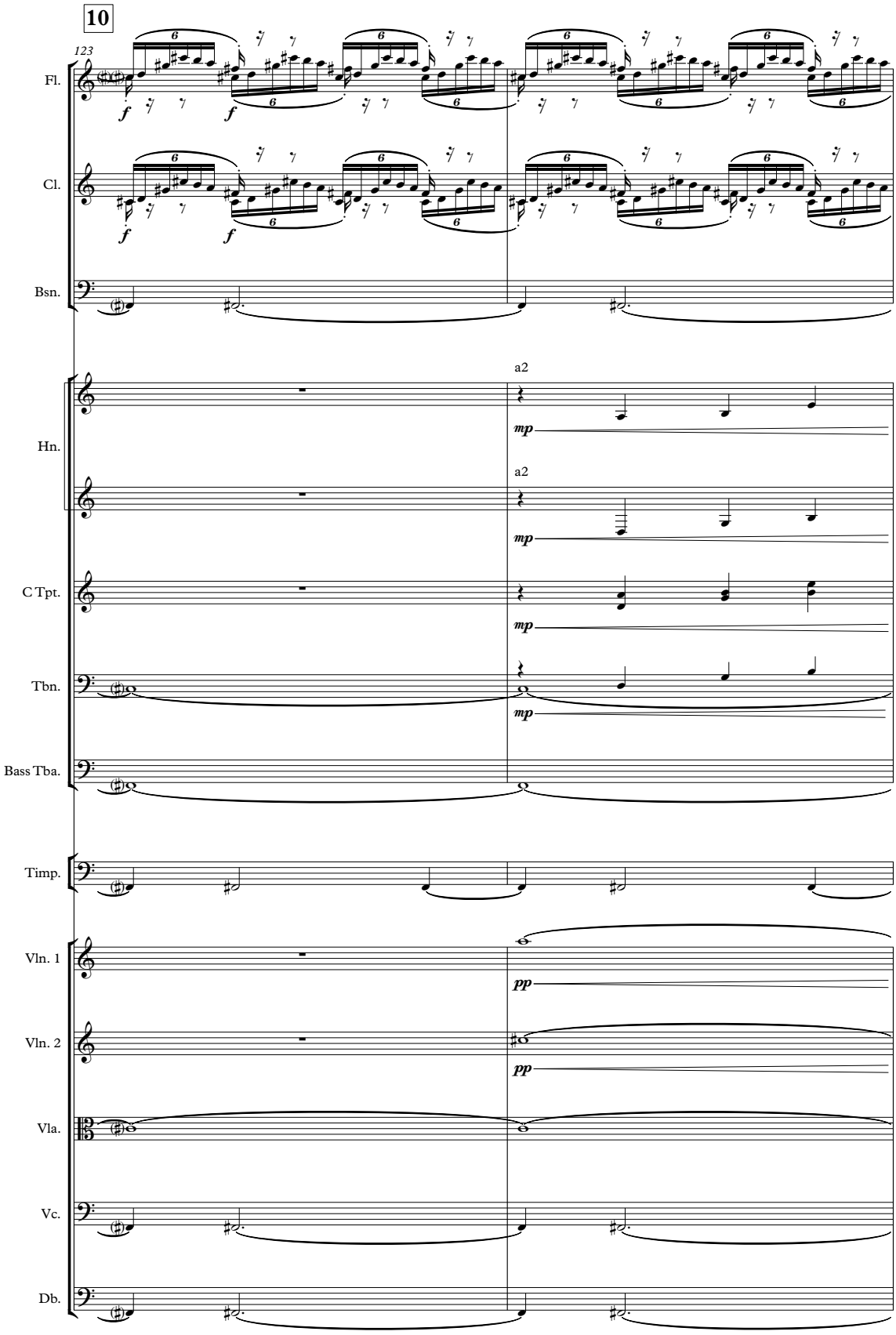
Vc.
Db.


10
123
Fl.
Cl.
Bsn.
Hn.
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a2
C Tpt.
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Vln. 2
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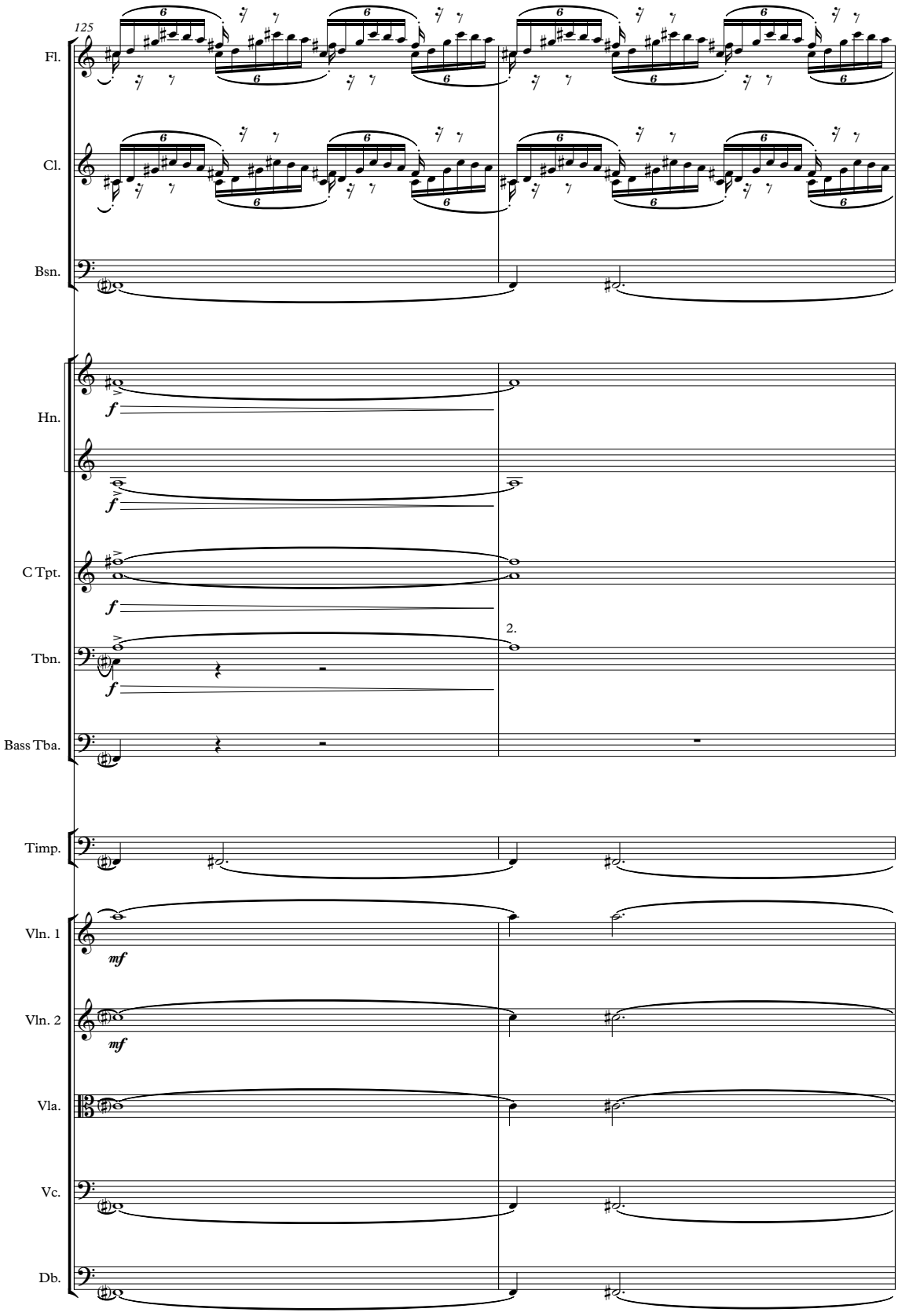
Db.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Cl.
Bsn.
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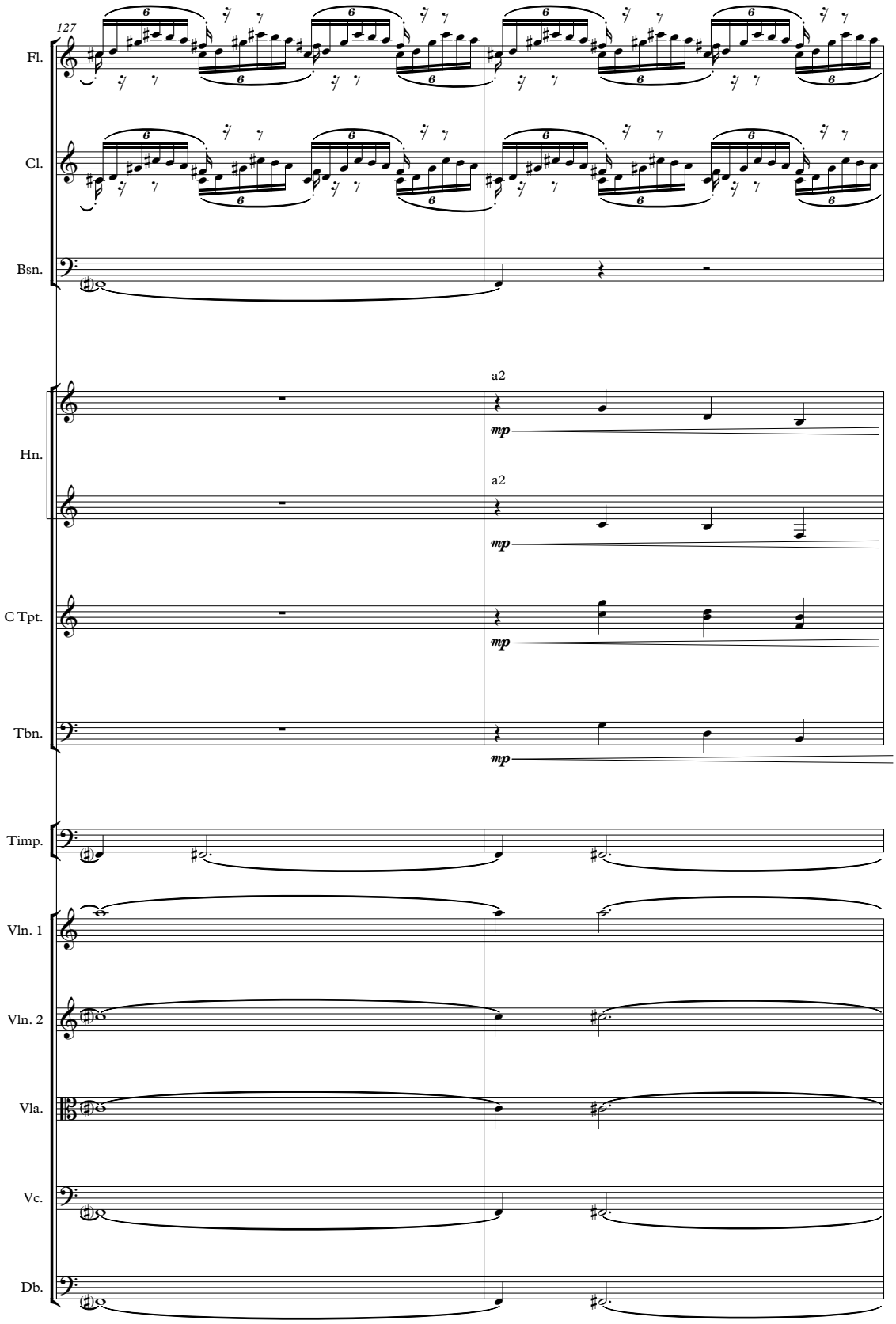
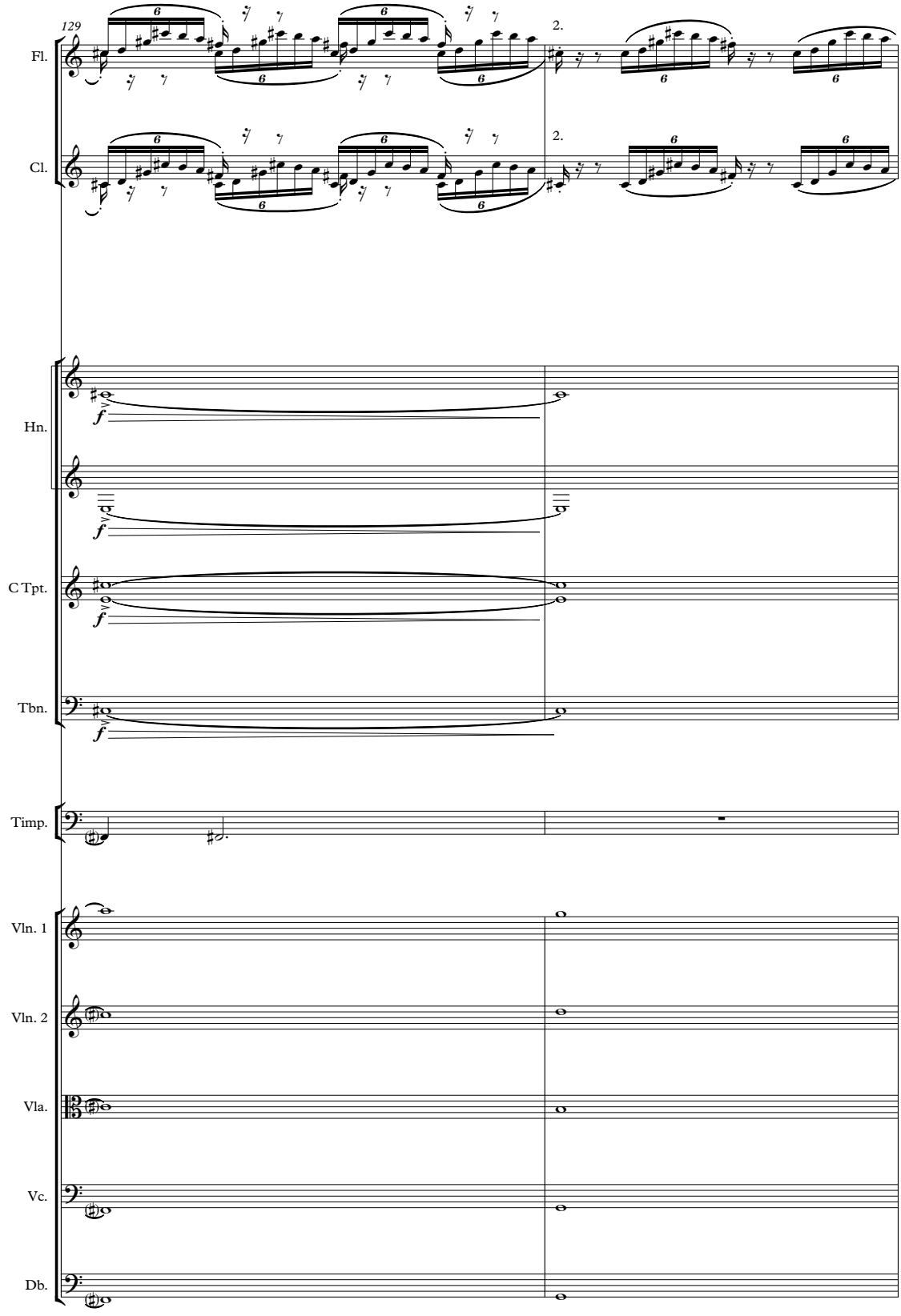
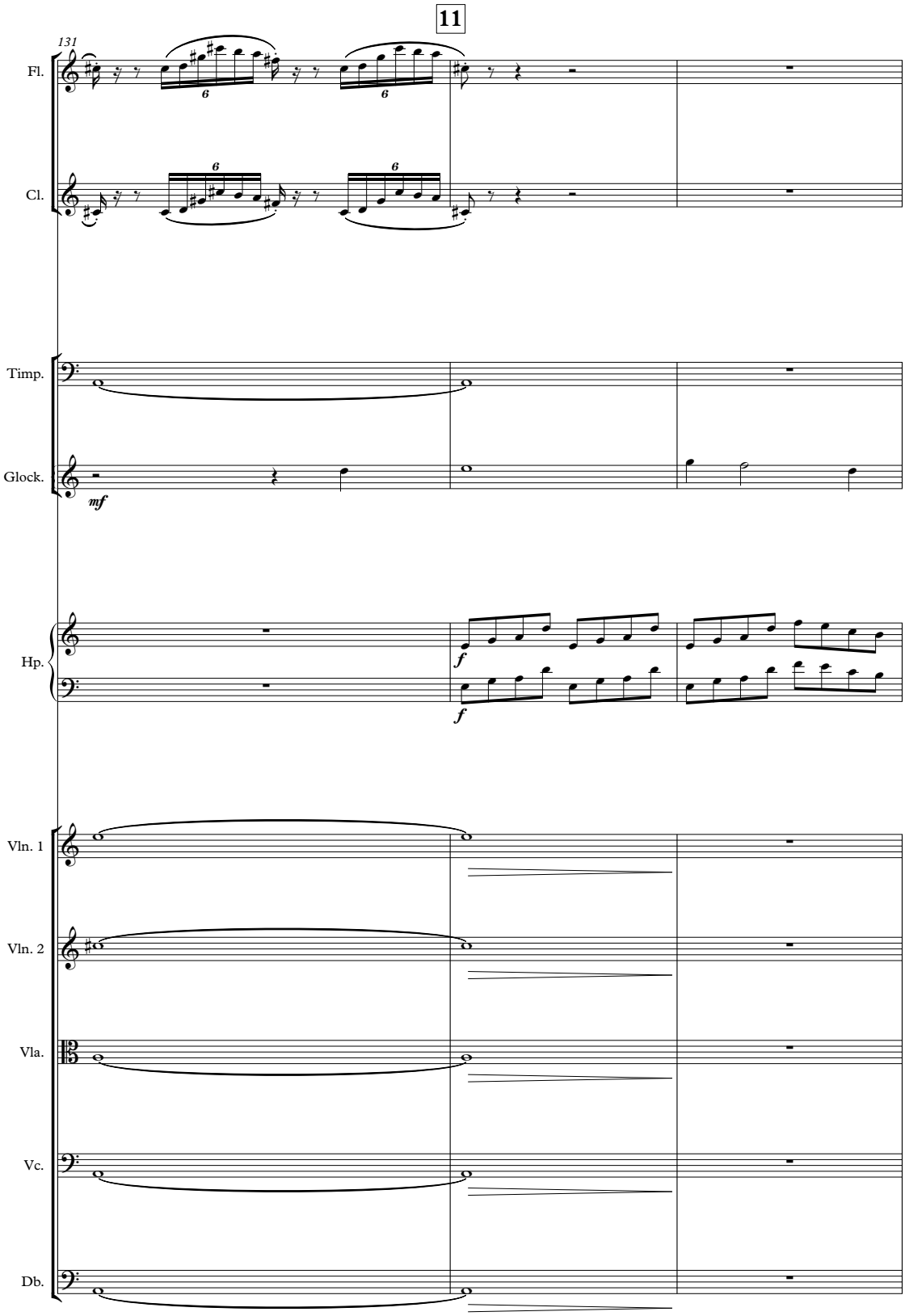
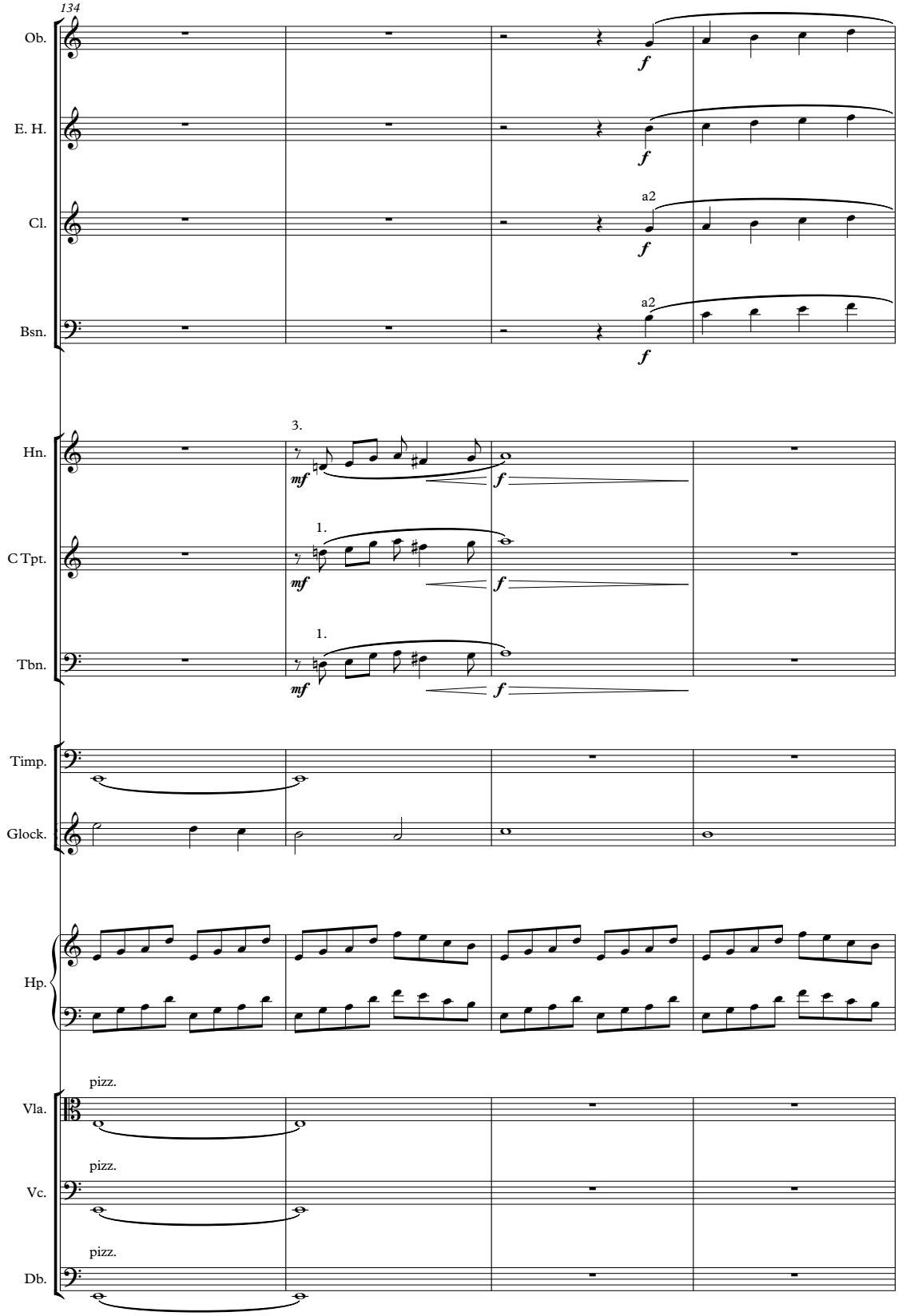
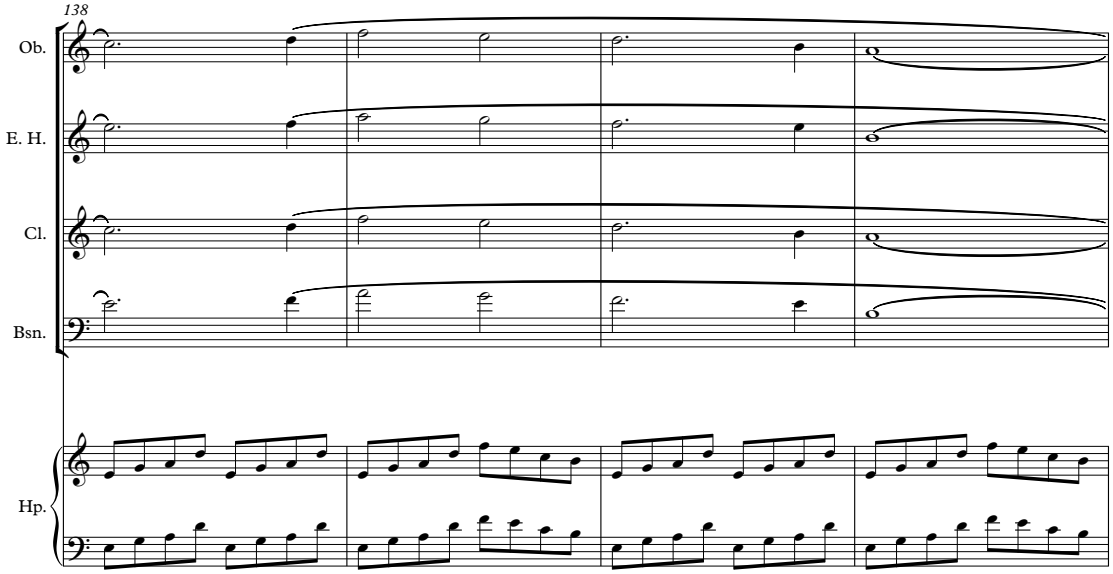
Tbn.
Bass Tba.
Timp.
Vln. 1
Vln. 2
Vla.
Vc.
Db.
2.

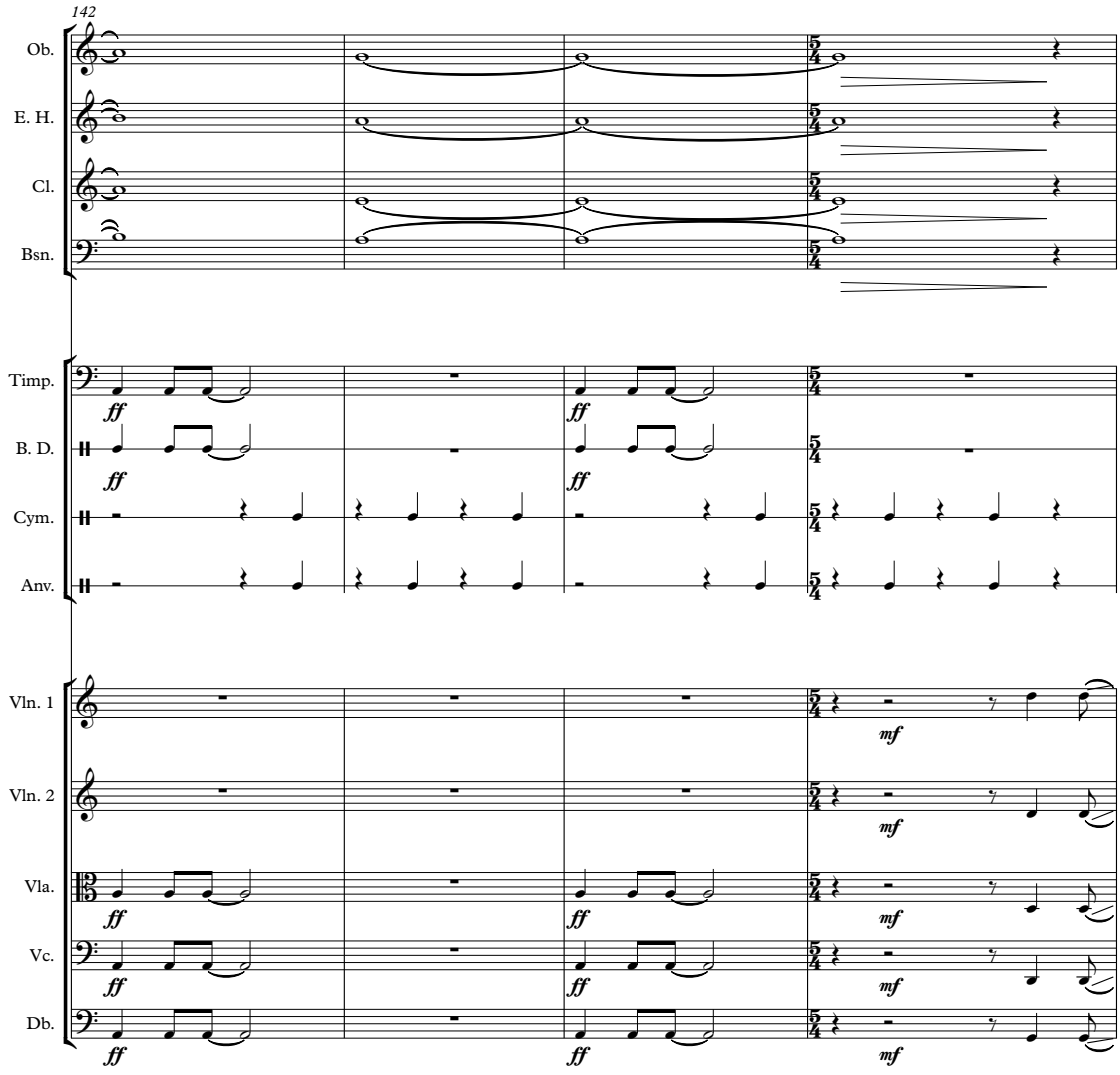

127
Fl.
Cl.
Bsn.
a2
mp
Hn.
a2
mp
C Tpt.
mp
Tbn.
mp
Timp.
Vln. 1
Vln. 2
Vla.
Vc.
Db.

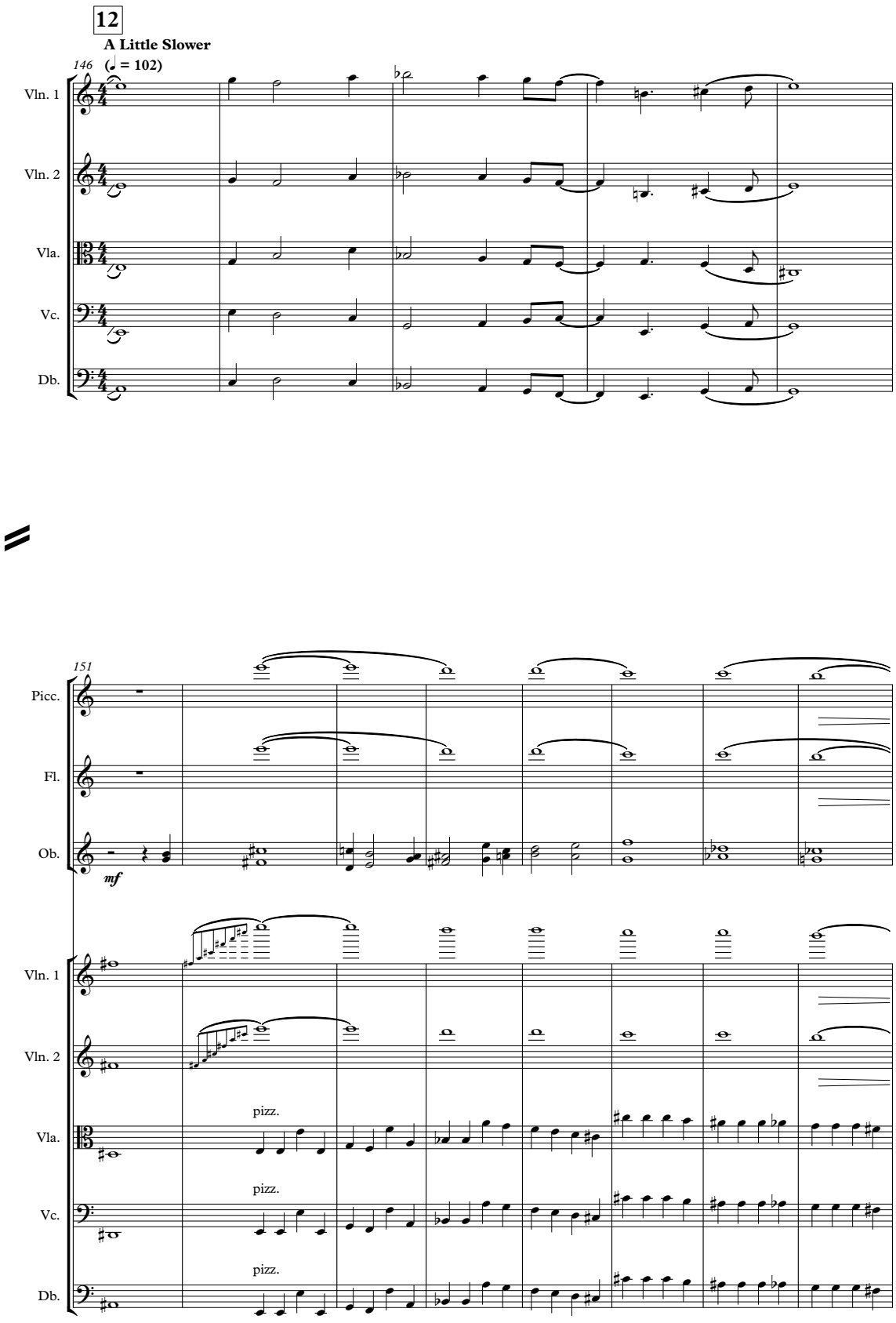

129
Fl.
Cl.
2.
2.
Hn.
C Tpt.
Tbn.
Timp.
Vln. 1
Vln. 2
Vla.
Vc.
Db.

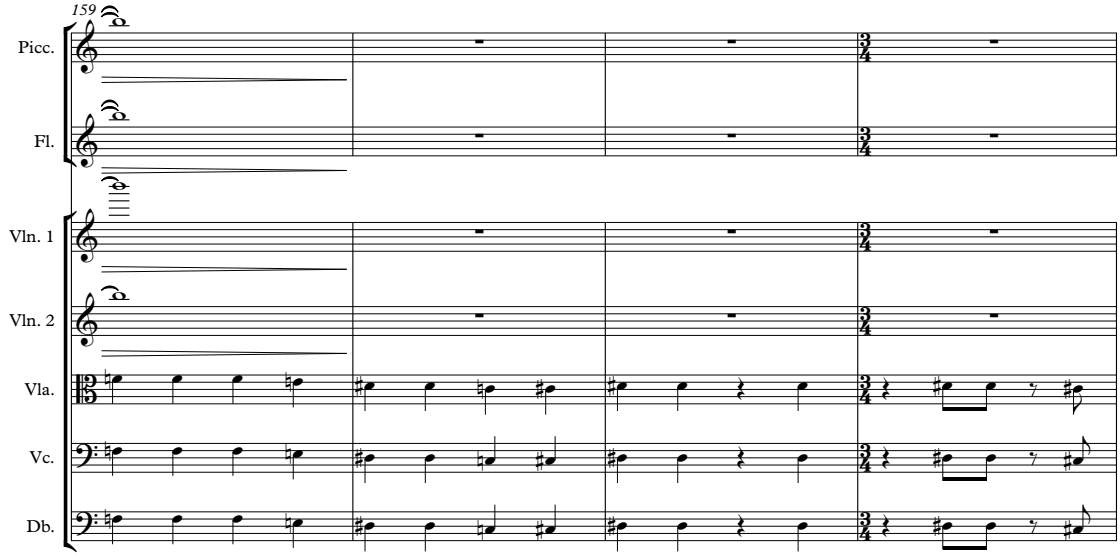

11
131
Fl.
Cl.
Timp.
Glock.
mf
Hp.
f
f
Vln. 1
Vln. 2
Vla.
Vc.
Db.

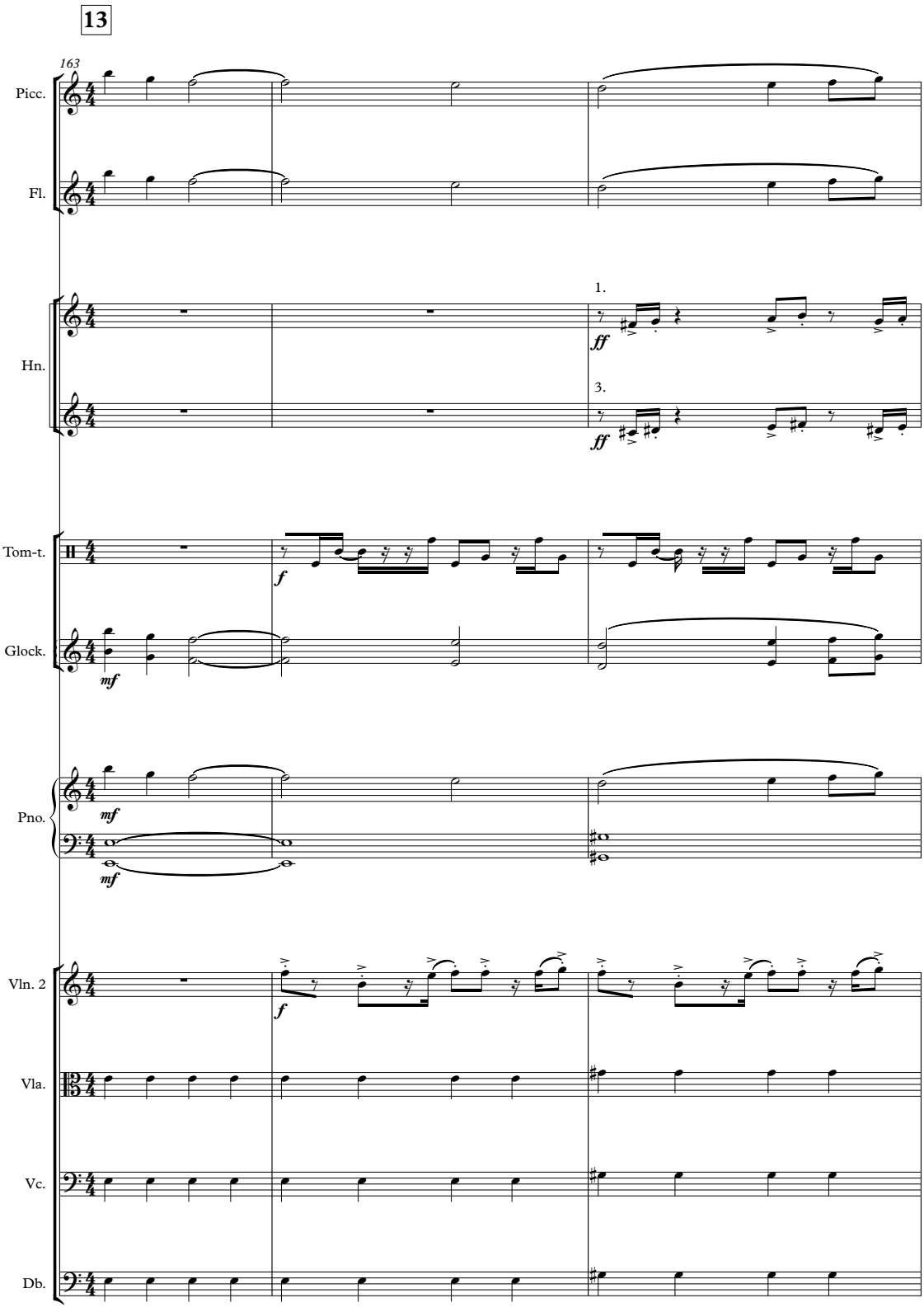

134
Ob.
E. H.
Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Timp.
Glock.
Hp.
Vla.
Vc.
Db.
a2
a2
3.
1.
1.
pizz.
pizz.
pizz.
f
mf

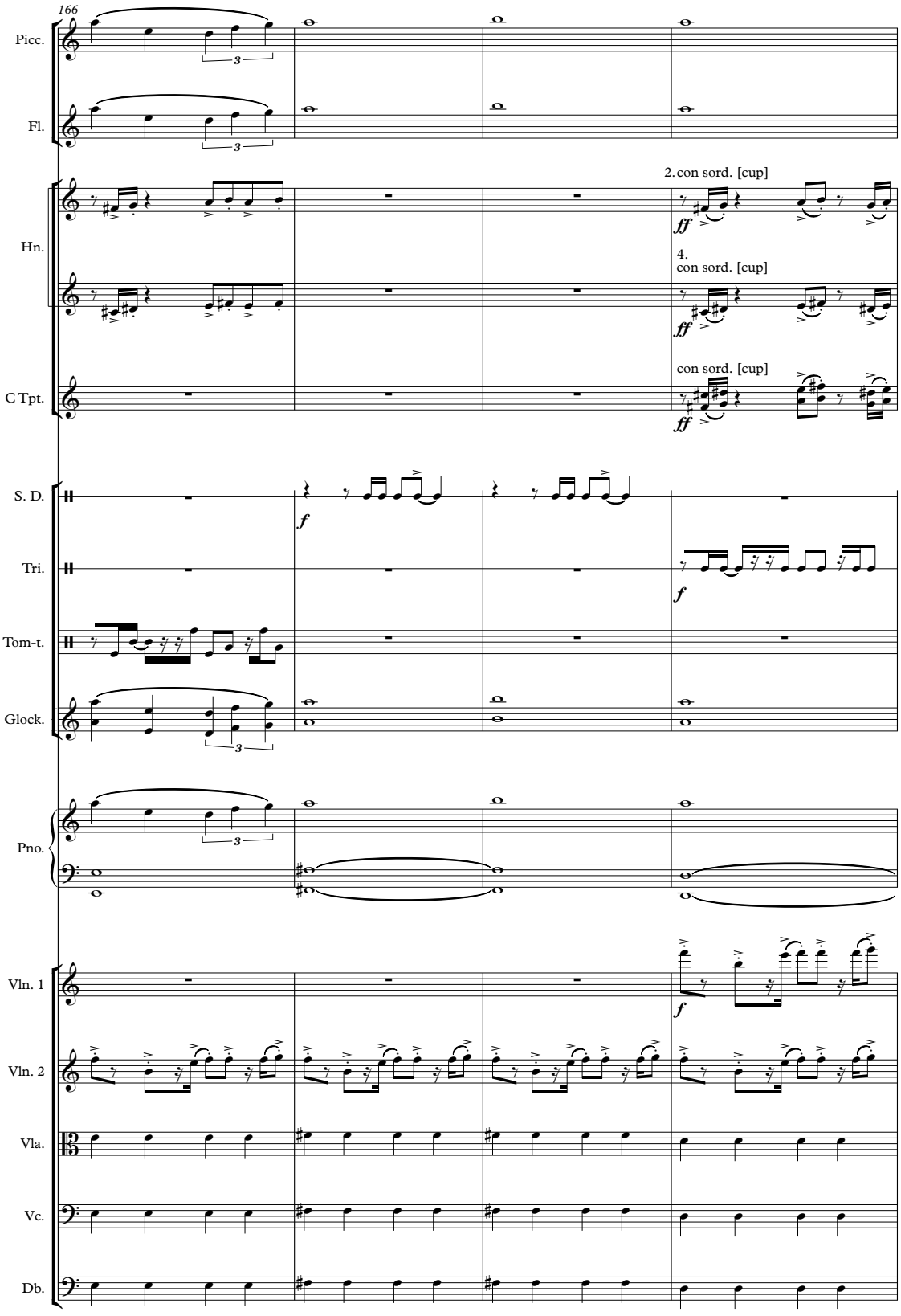

138
Ob.
E. H.
Cl.
Bsn.
Hp.

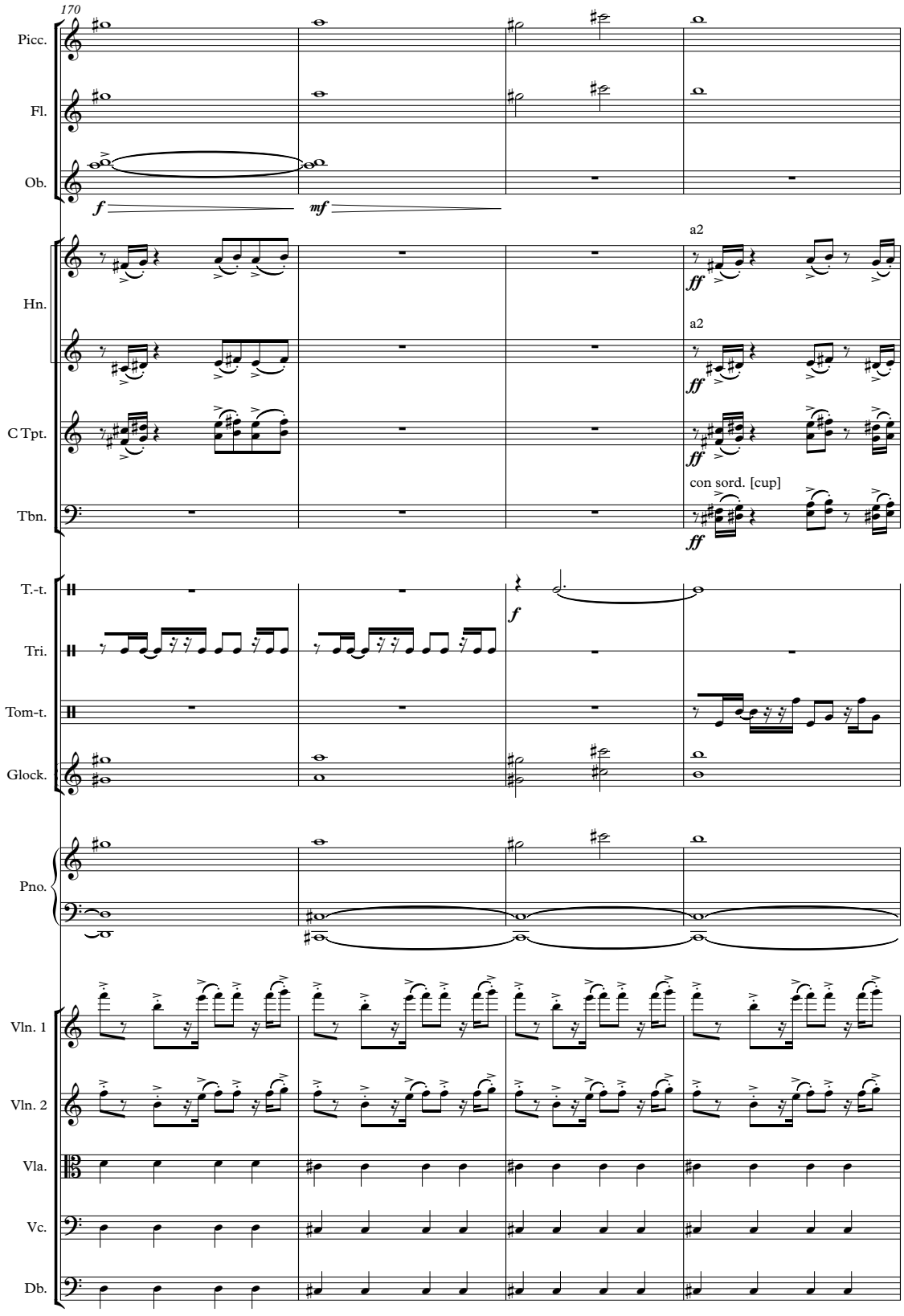

142
Ob.
E. H.
Cl.
Bsn.
Timp.
B. D.
Cym.
Anv.
Vln. 1
Vln. 2
Vla.
Vc.
Db.
ff
mf

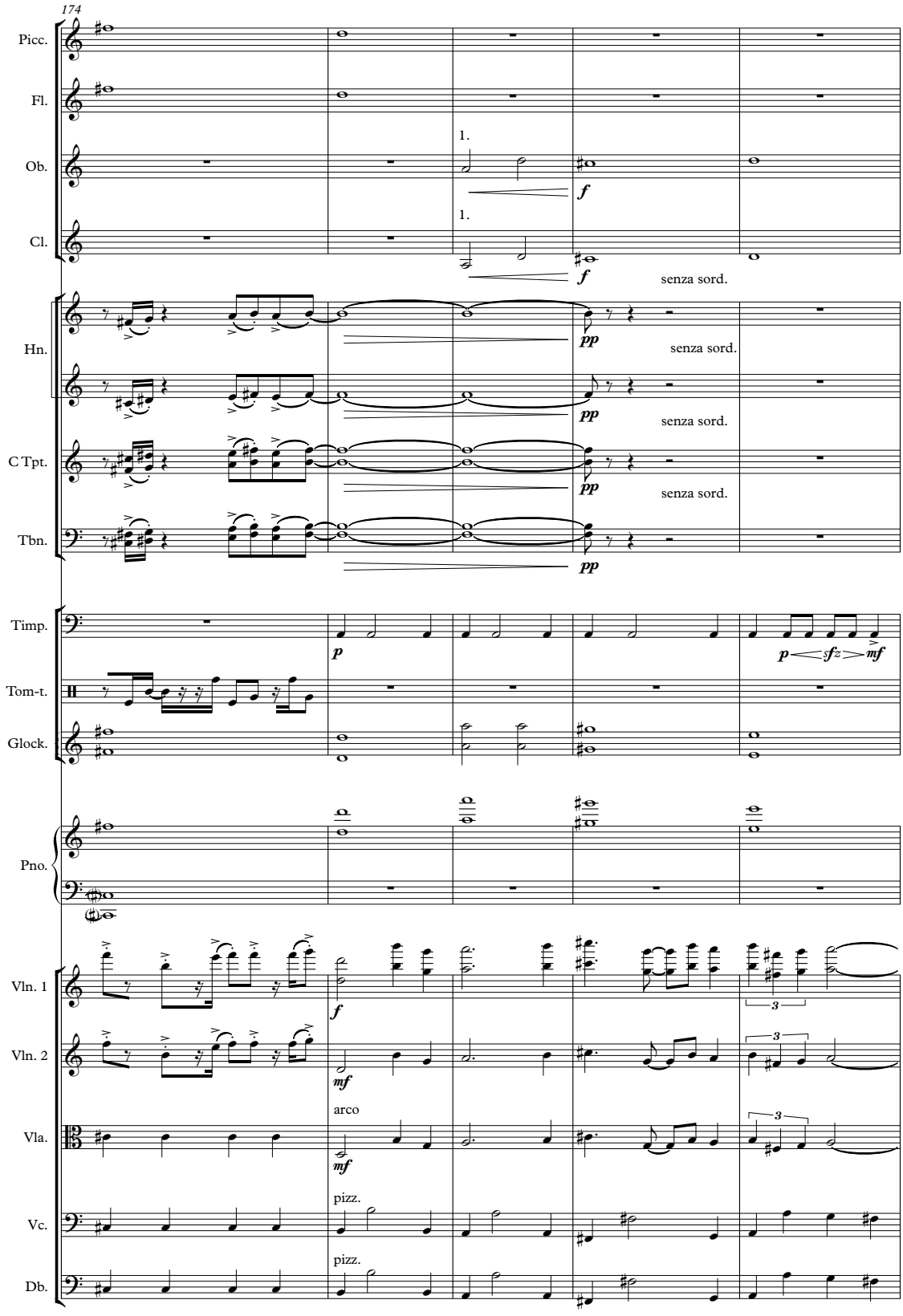

12
A Little Slower
146
(♩. = 102)
Vln. 1
Vln. 2
Vla.
Vc.
Db.
151
Picc.
Fl.
Ob.
mf
Vln. 1
Vln. 2
pizz.
Vla.
pizz.
Vc.
pizz.
Db.

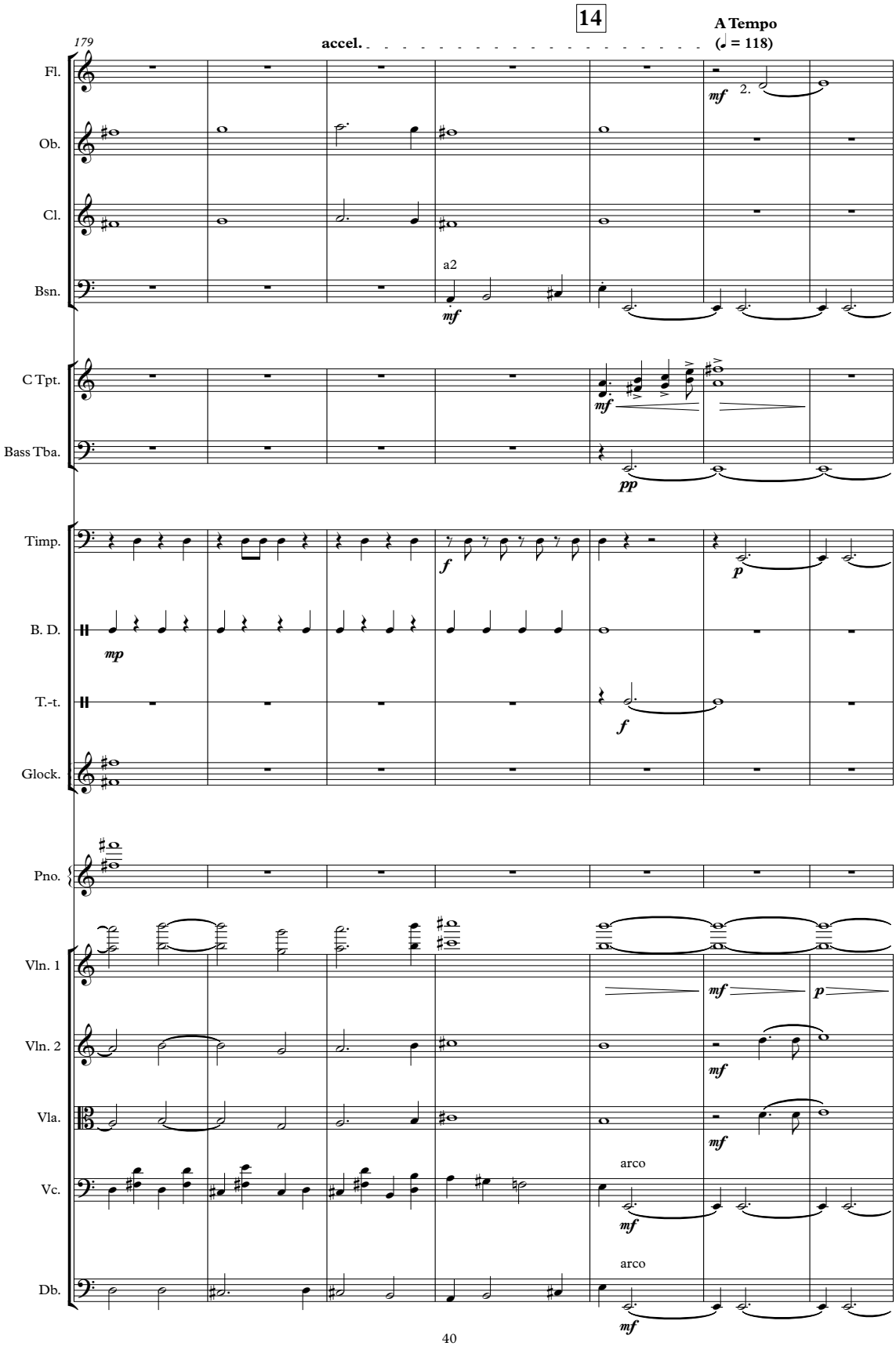

159
Picc.
Fl.
Vln. 1
Vln. 2
Vla.
Vc.
Db.

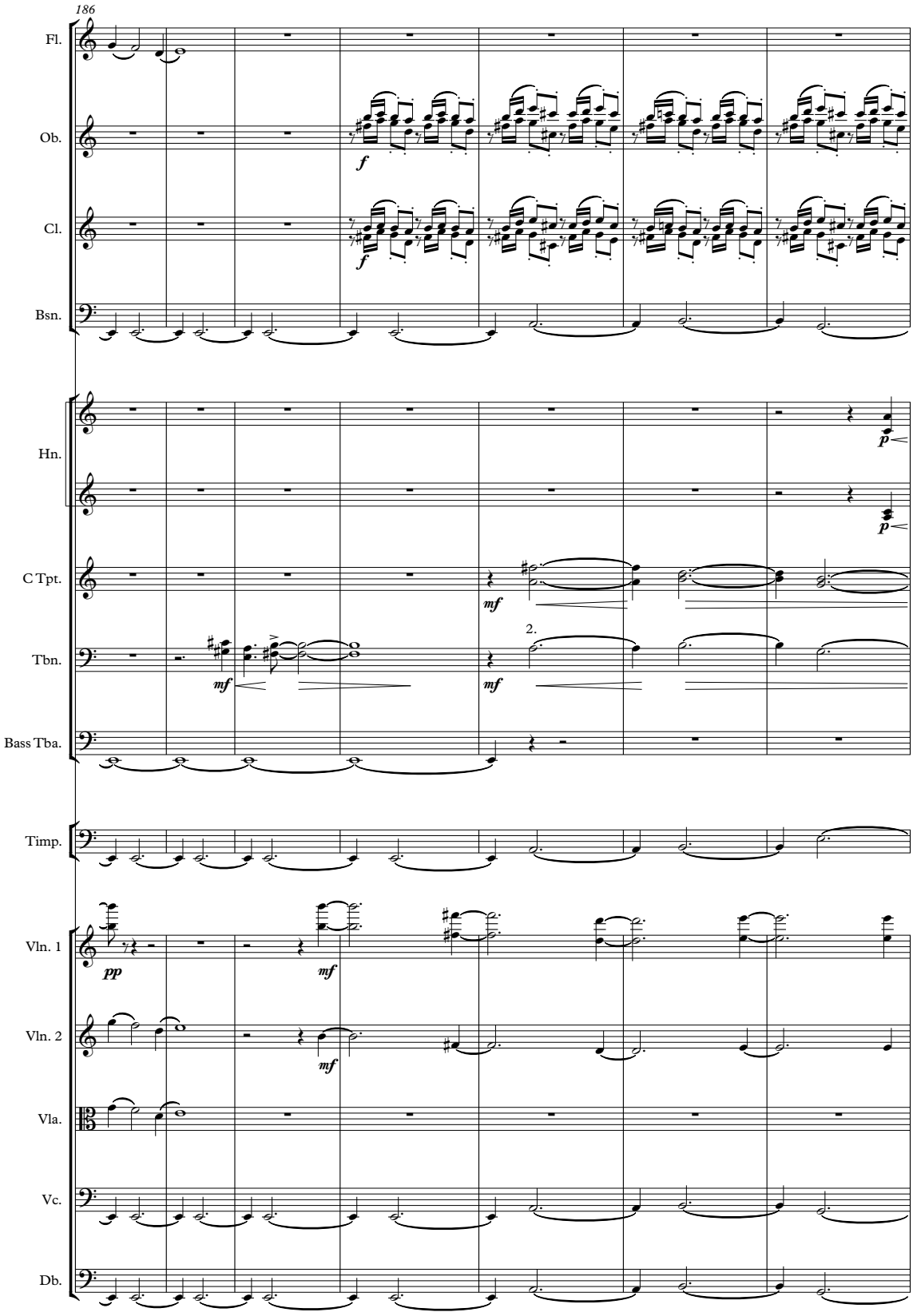

13
163
Picc.
Fl.
Hn.
1.
ff
3.
ff
Tom-t.
f
Glock.
mf
Pno.
mf
mf
Vln. 2
f
Vla.
Vc.
Db.

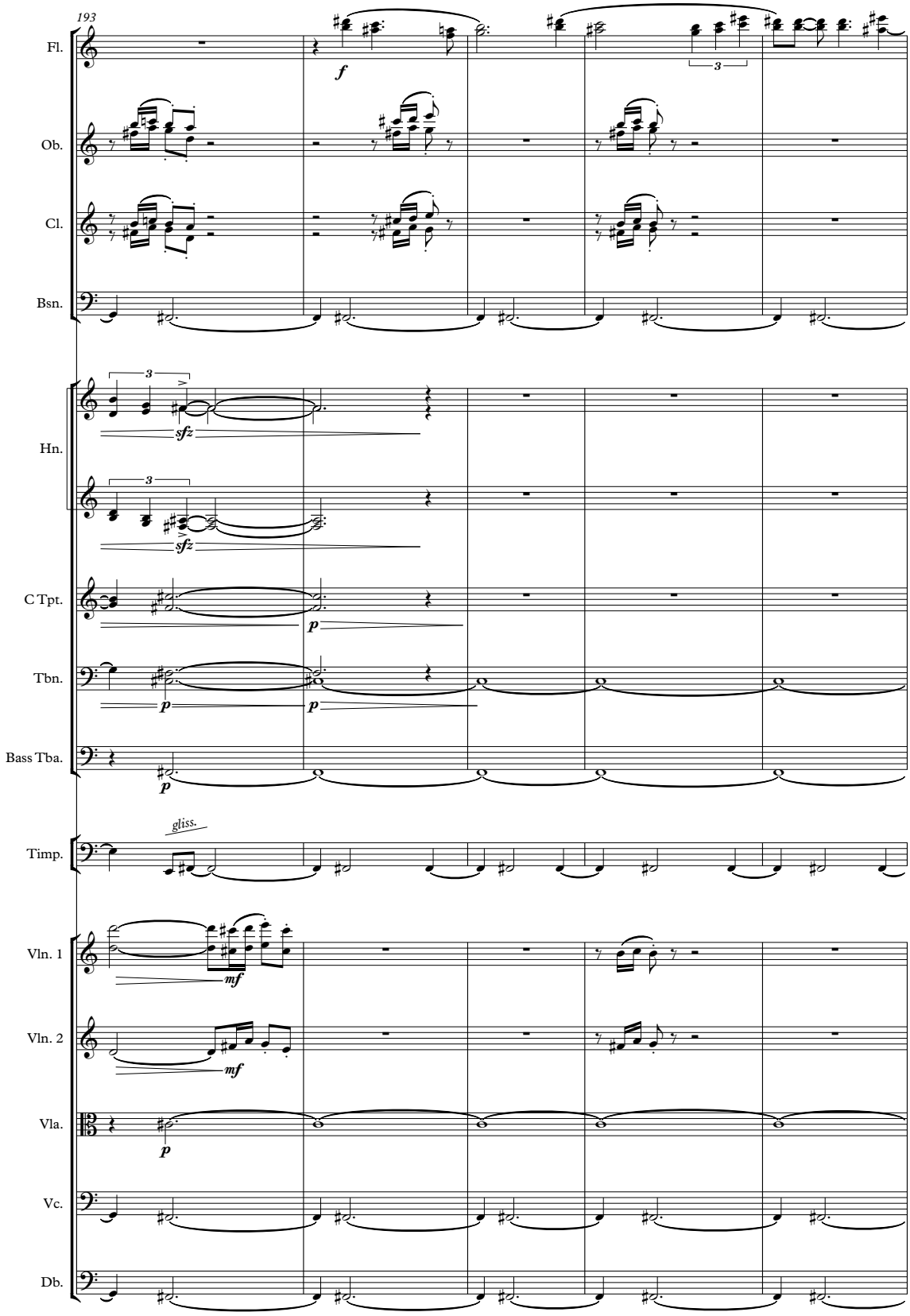

166
Picc.
Fl.
Hn.
2. con sord. [cup]
4.
con sord. [cup]
C Tpt.
con sord. [cup]
S. D.
Tri.
Tom-t.
Glock.
Pno.
Vln. 1
Vln. 2
Vla.
Vc.
Db.

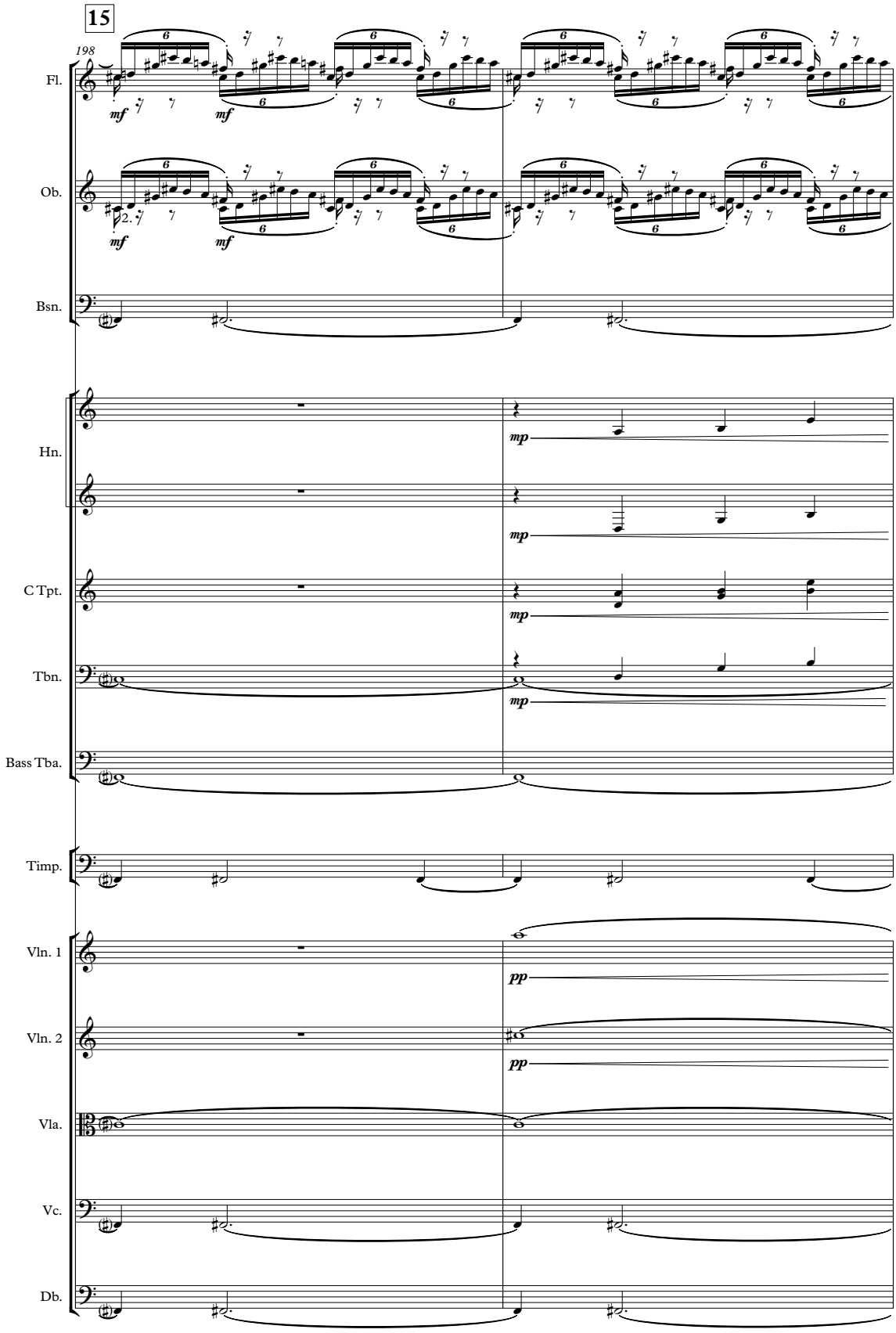

170
Picc.
Fl.
Ob.
f
mf
Hn.
a2
ff
C Tpt.
Tbn.
con sord. [cup]
T.-t.
Tri.
Tom-t.
Glock.
Pno.
Vln. 1
Vln. 2
Vla.
Vc.
Db.

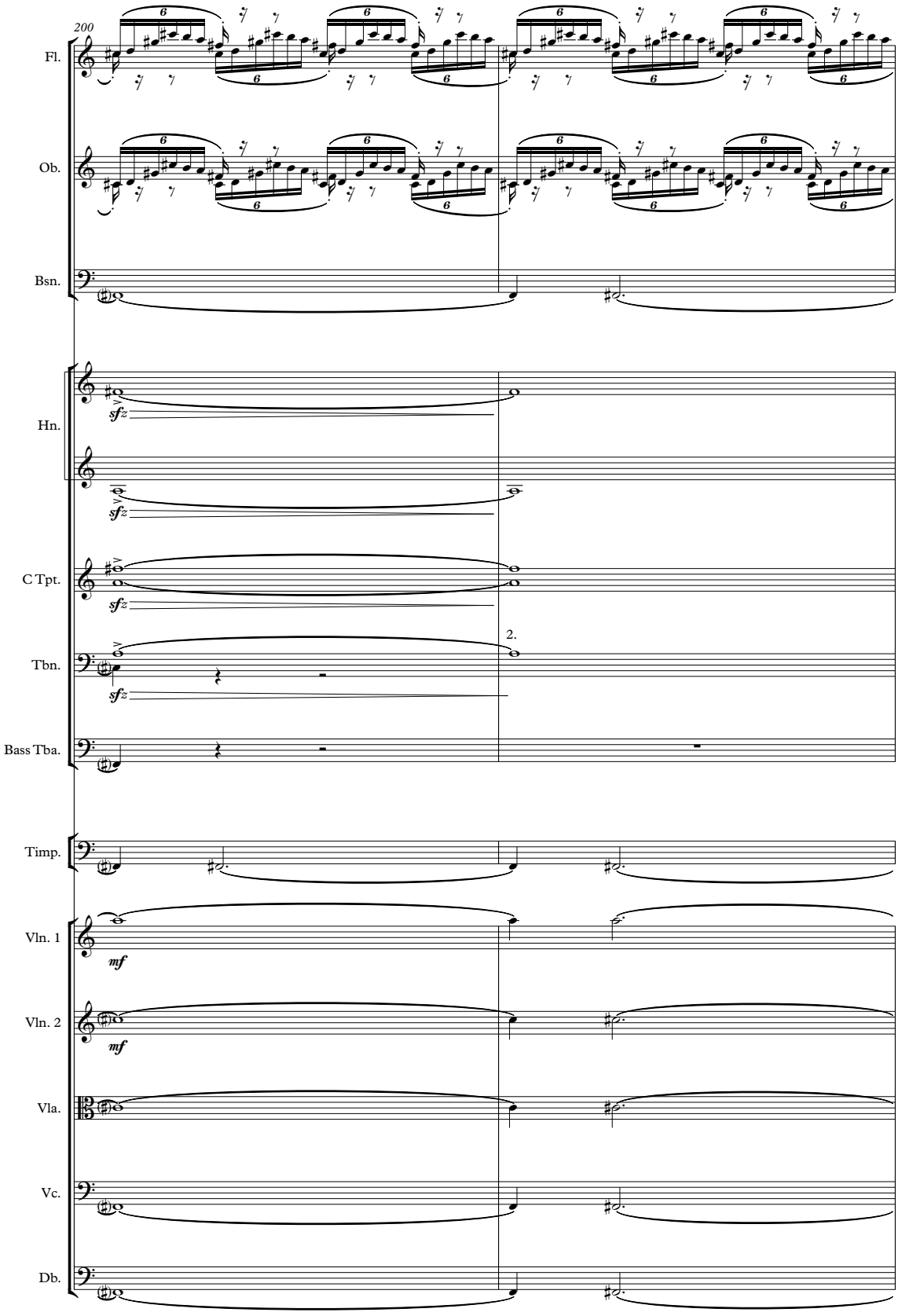

174
Picc.
Fl.
Ob.
Cl.
Hn.
C Tpt.
Tbn.
Timp.
Tom-t.
Glock.
Pno.
Vln. 1
Vln. 2
Vla.
Vc.
Db.
1.
1.
f
f
senza sord.
pp
senza sord.
pp
senza sord.
pp
pp
p
p
sfz
mf
f
mf
arco
mf
pizz.
pizz.
3
3
3

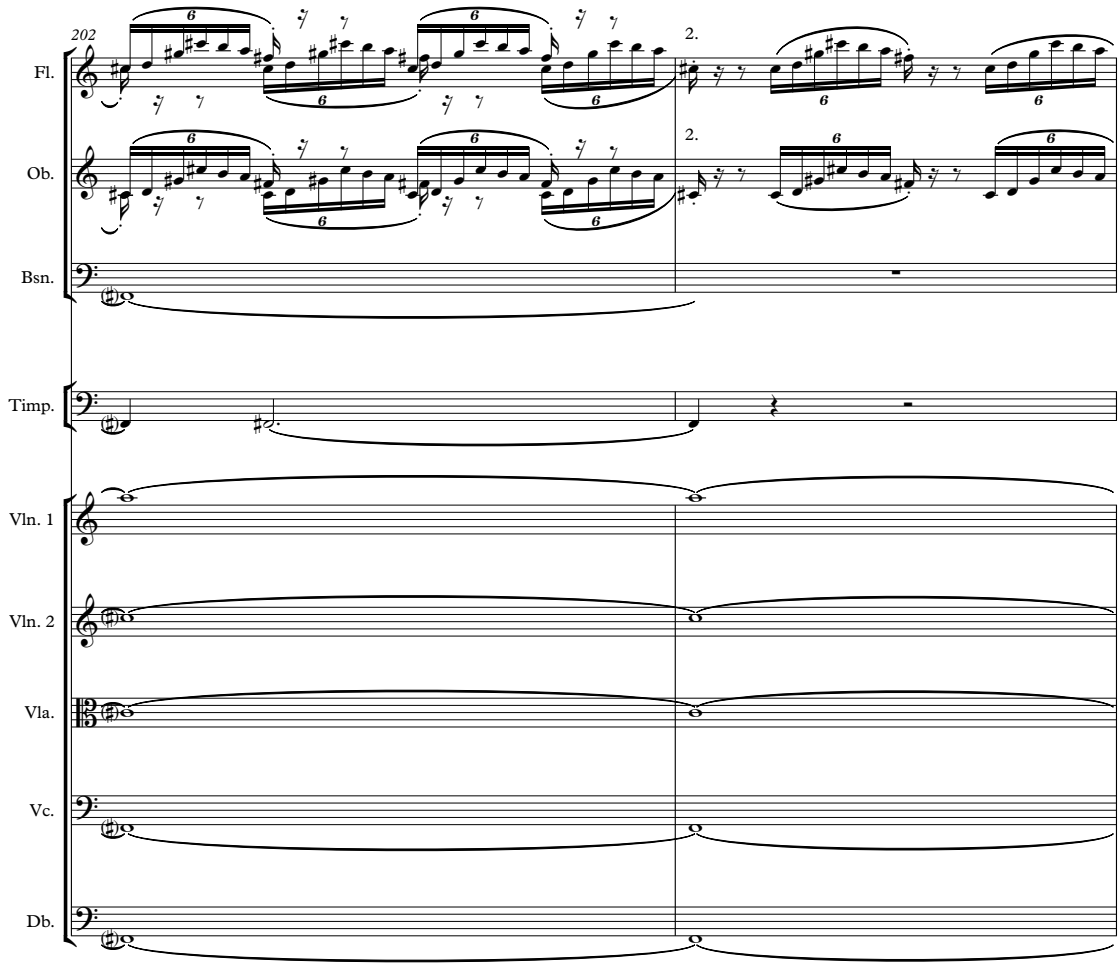

14
A Tempo
(♩ = 118)
accel.
179
Fl.
Ob.
Cl.
Bsn.
C Tpt.
Bass Tba.
Timp.
B. D.
T.-t.
Glock.
Pno.
Vln. 1
Vln. 2
Vla.
Vc.
Db.
a2
arco
arco

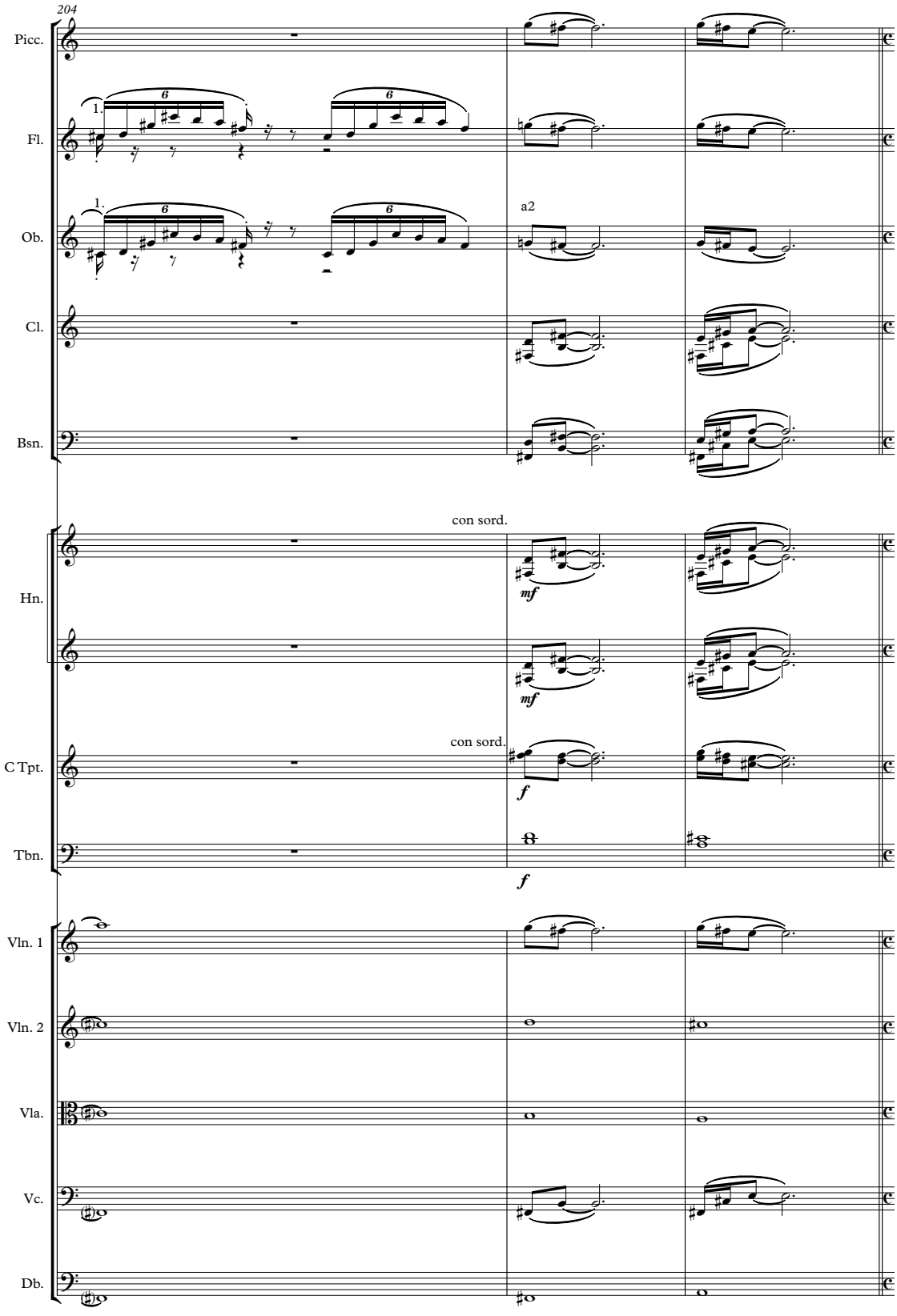

186
Fl.
Ob.
Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Bass Tba.
Timp.
Vln. 1
Vln. 2
Vla.
Vc.
Db.
f
f
p
p
mf
mf
2.
mf
pp
mf
mf


193
Fl.
Ob.
Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Bass Tba.
Timp.
Vln. 1
Vln. 2
Vla.
Vc.
Db.
f
3
sfz
p
gliss.
mf


15
198
Fl.
Ob.
Bsn.
Hn.
C Tpt.
Tbn.
Bass Tba.
Timp.
Vln. 1
Vln. 2
Vla.
Vc.
Db.
mf
mp
pp


200
Fl.
Ob.
Bsn.
Hn.
C Tpt.
Tbn.
Bass Tba.
Timp.
Vln. 1
Vln. 2
Vla.
Vc.
Db.
2.

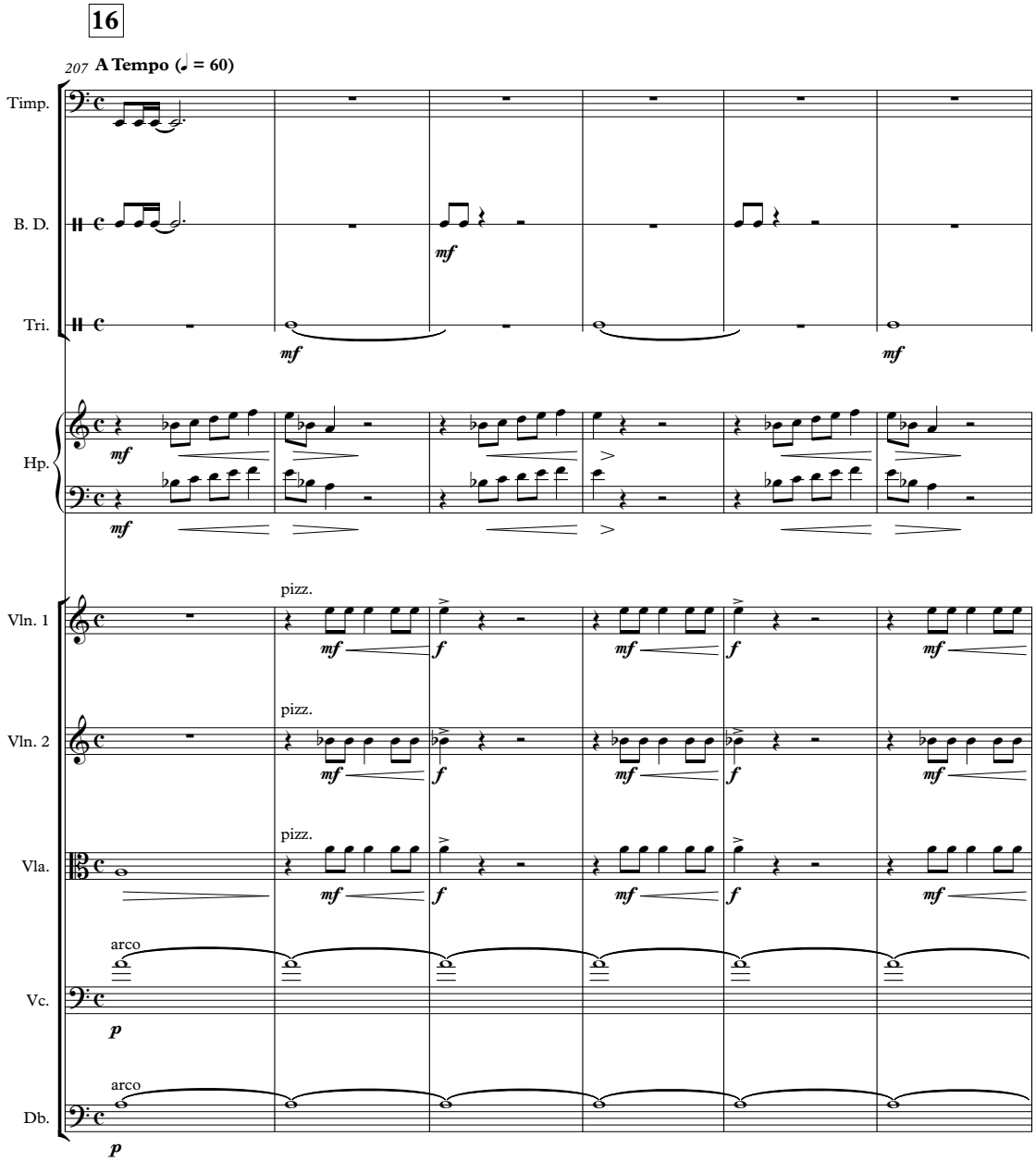

202
Fl.
Ob.
Bsn.
Timp.
Vln. 1
Vln. 2
Vla.
Vc.
Db.
2.
2.

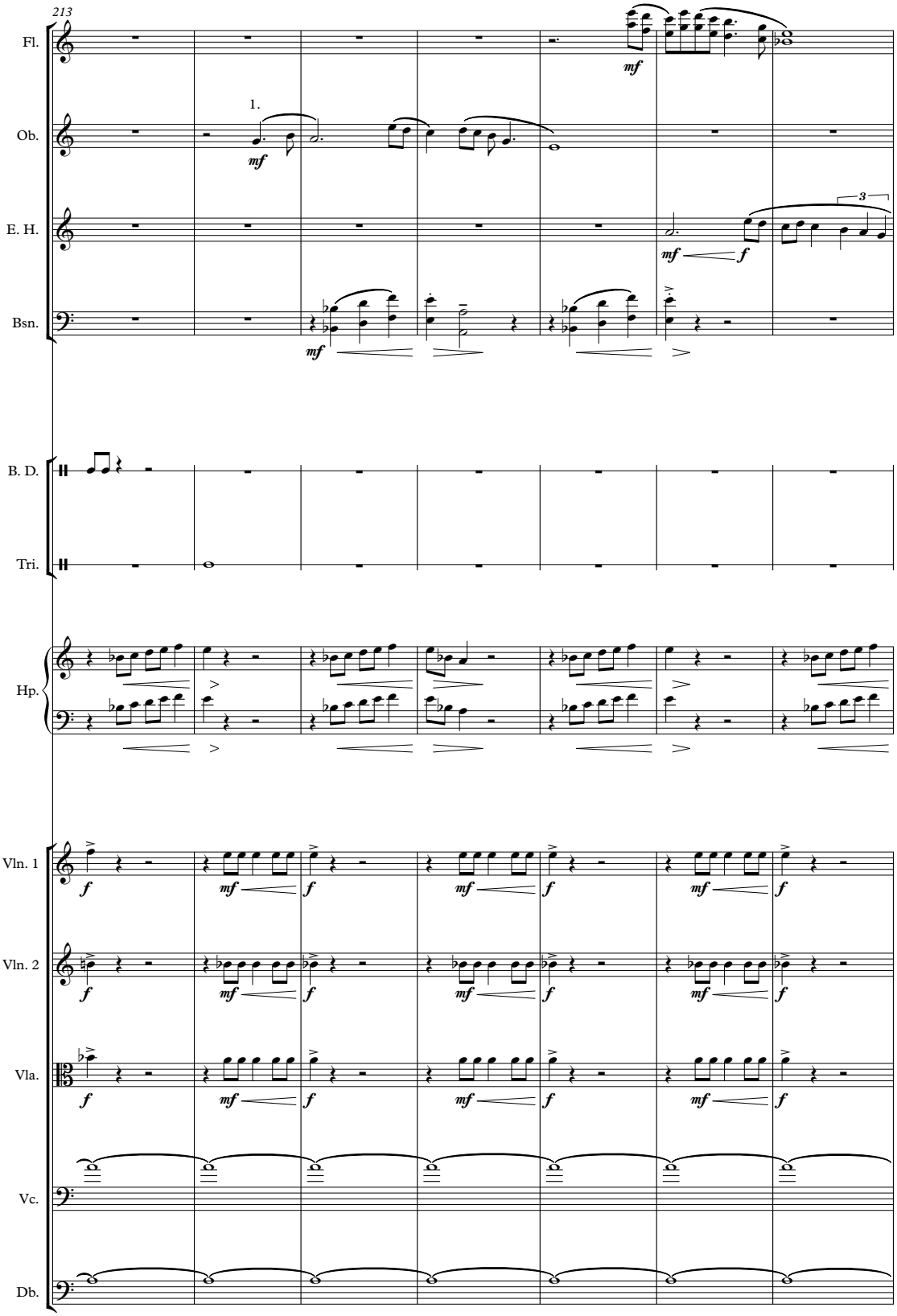

204
Picc.
Fl.
Ob.
Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Vln. 1
Vln. 2
Vla.
Vc.
Db.
1.
a2
con sord.
mf
f

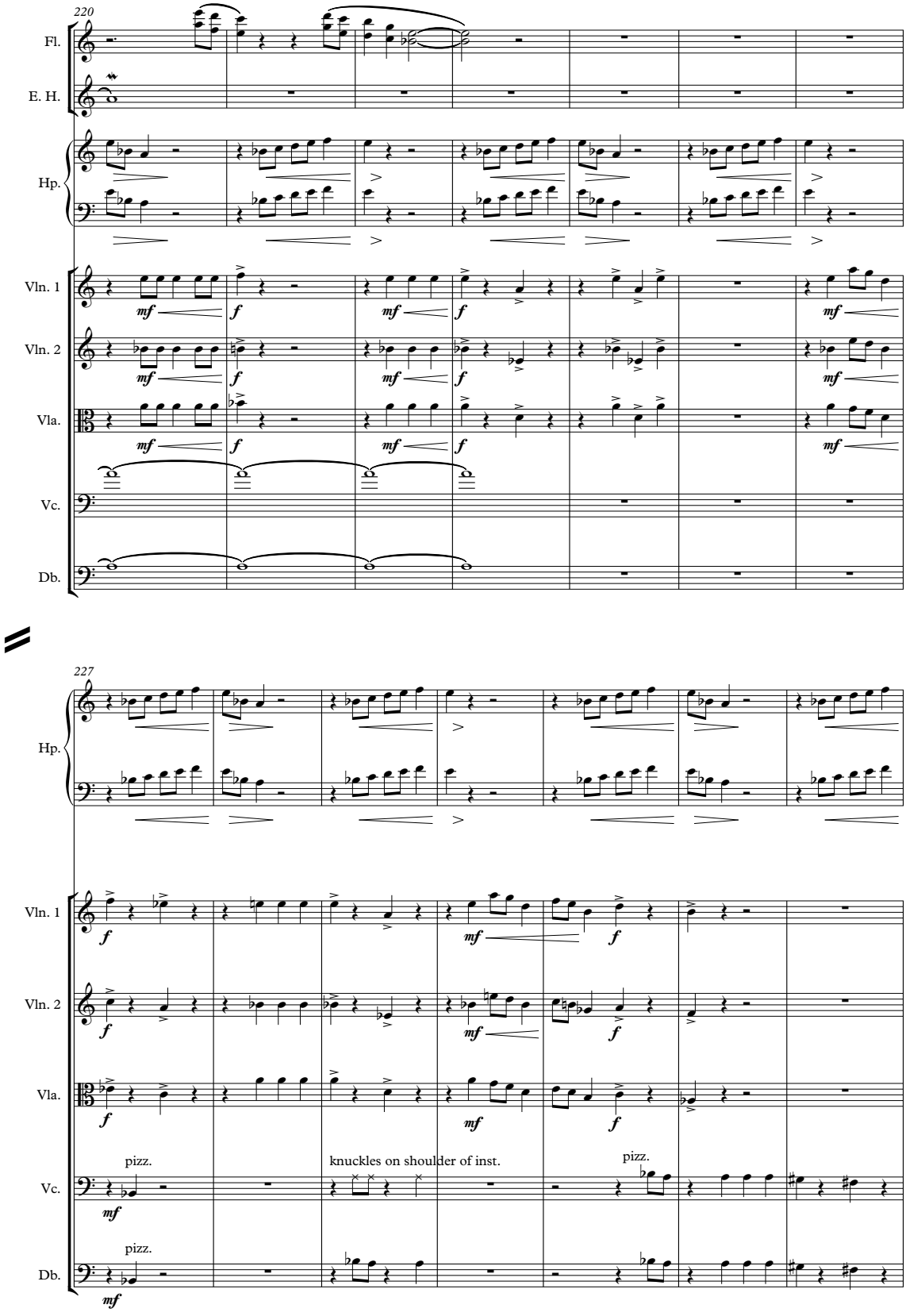
Attacca

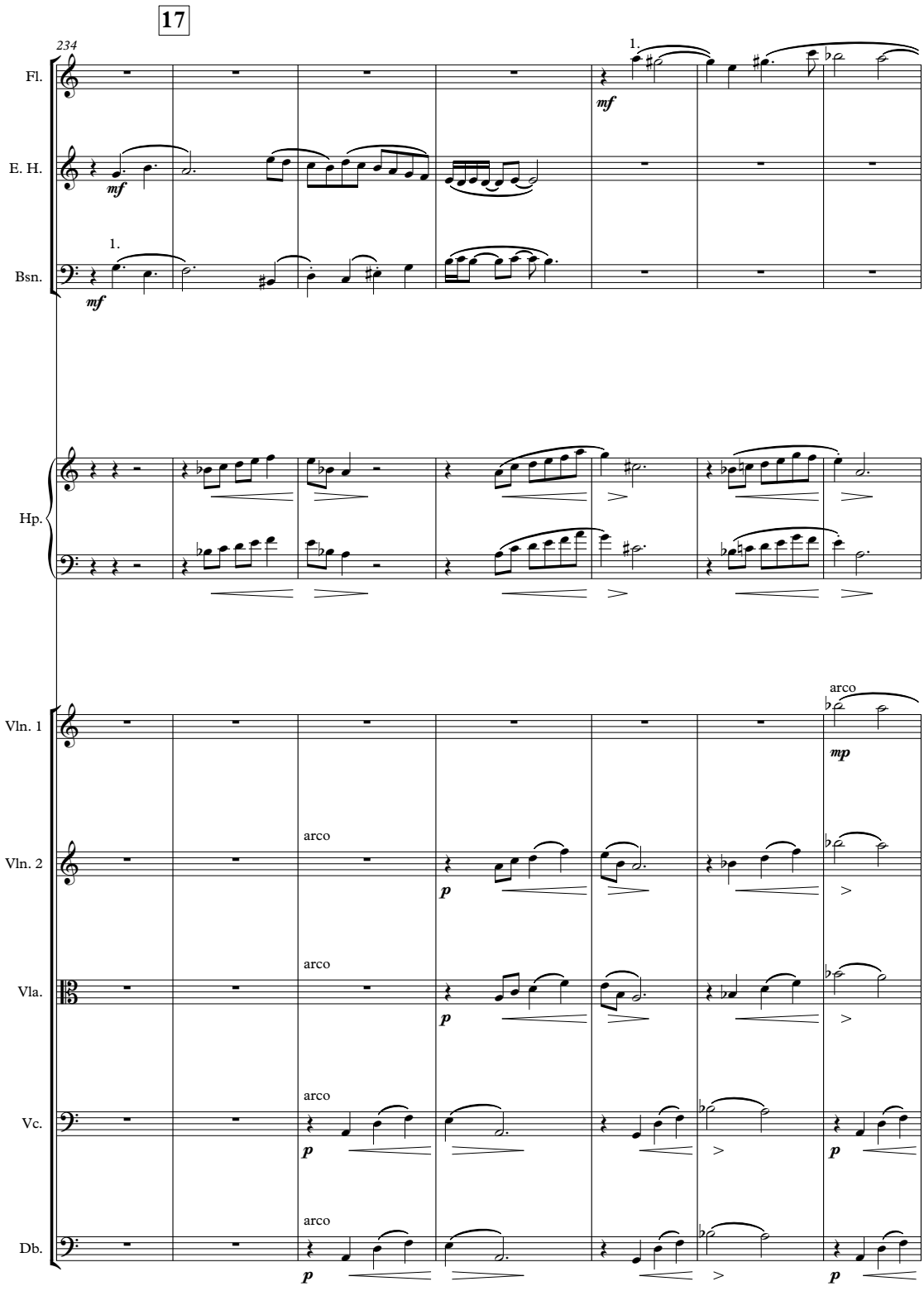
II

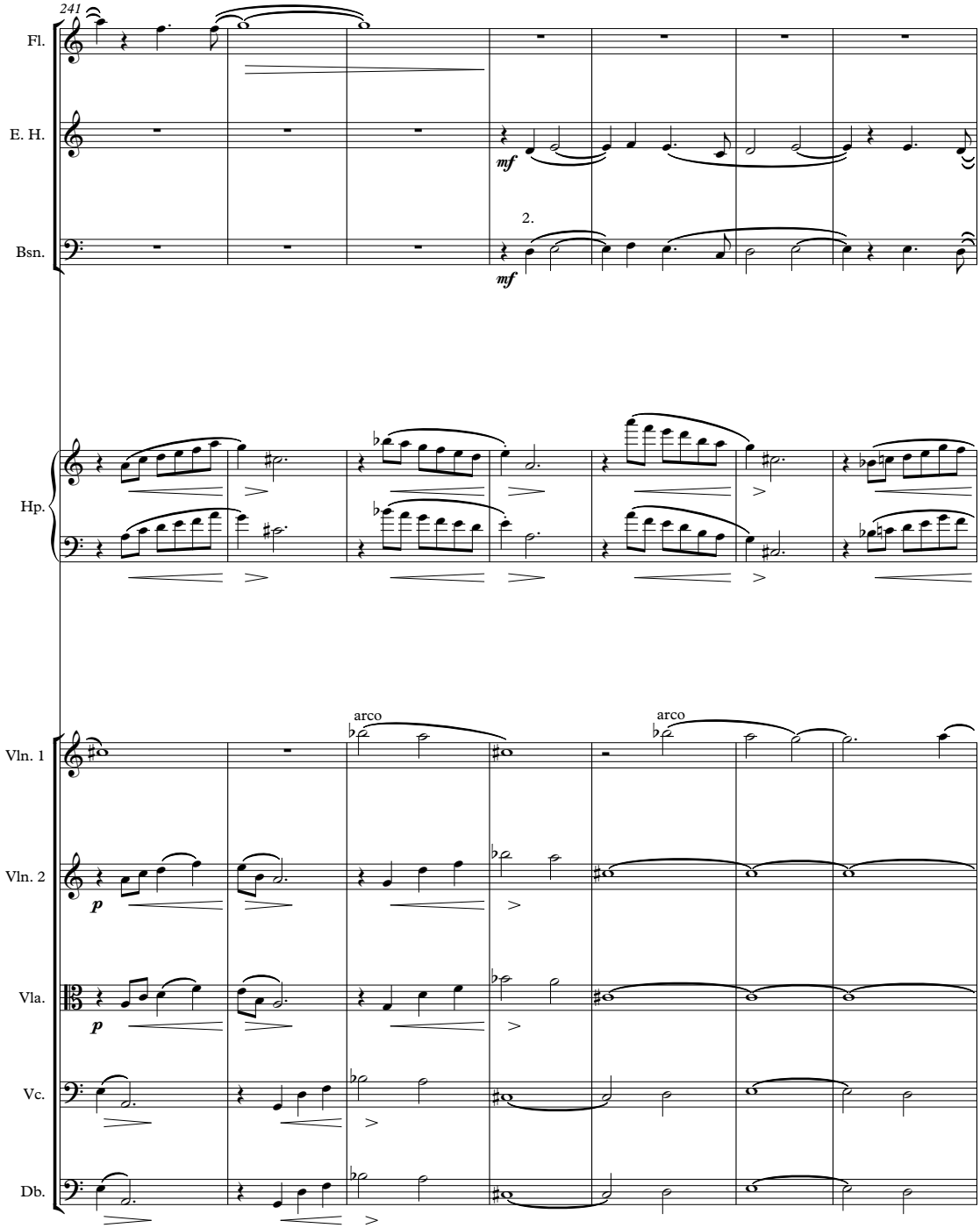
Revering Creation

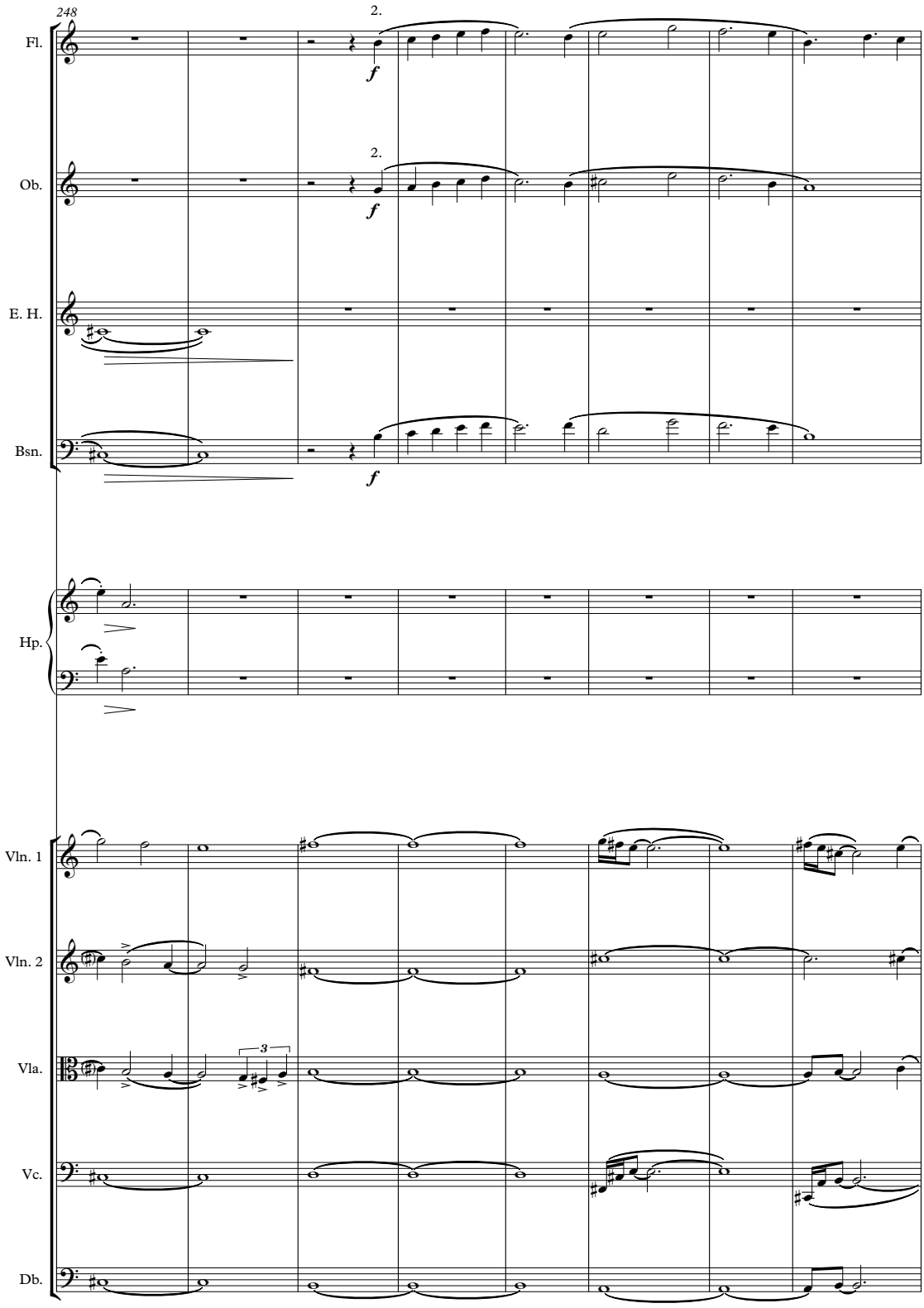


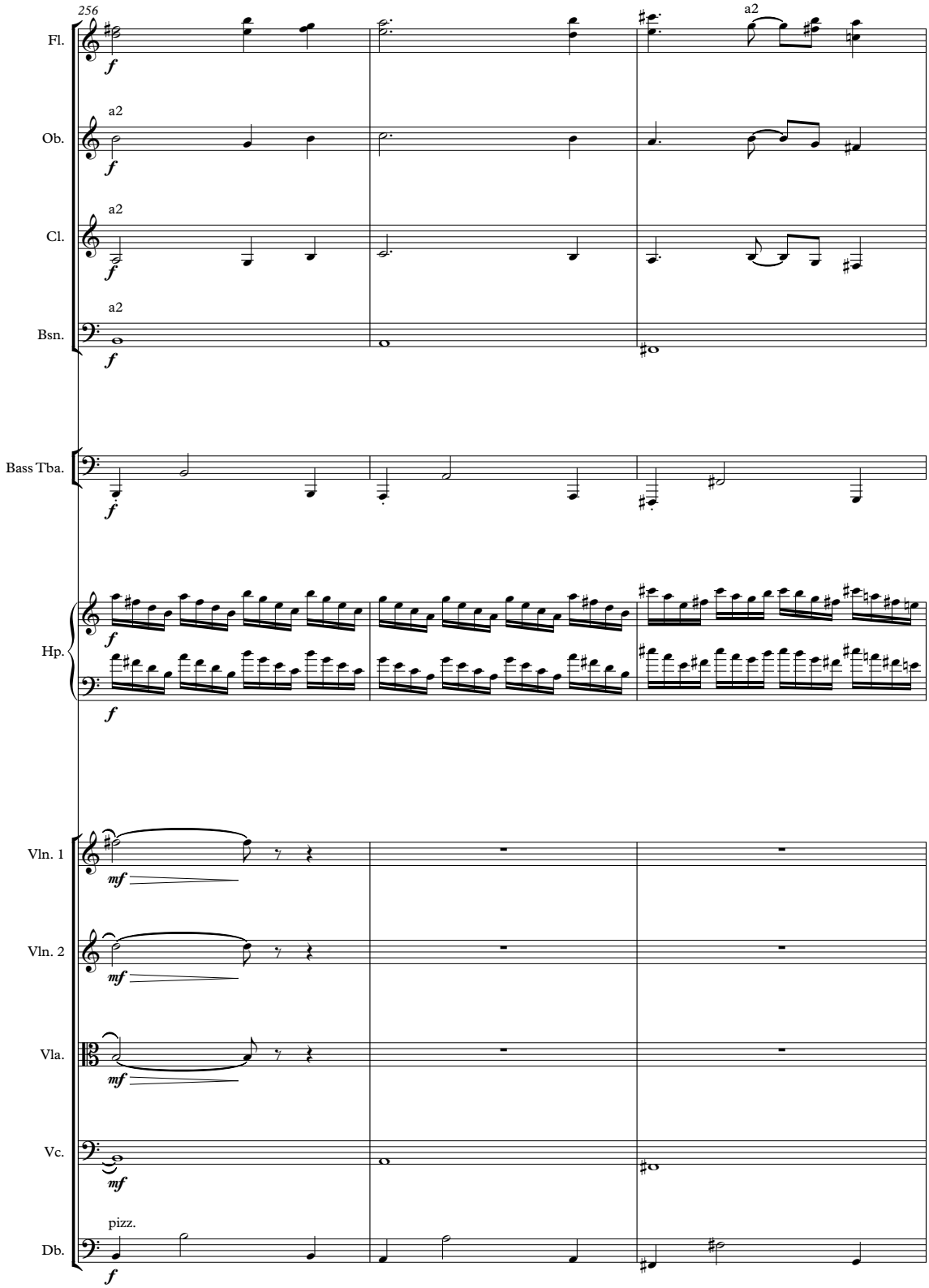

213
Fl.
Ob.
E. H.
Bsn.
B. D.
Tri.
Hp.
Vln. 1
Vln. 2
Vla.
Vc.
Db.
1.
mf
f
3

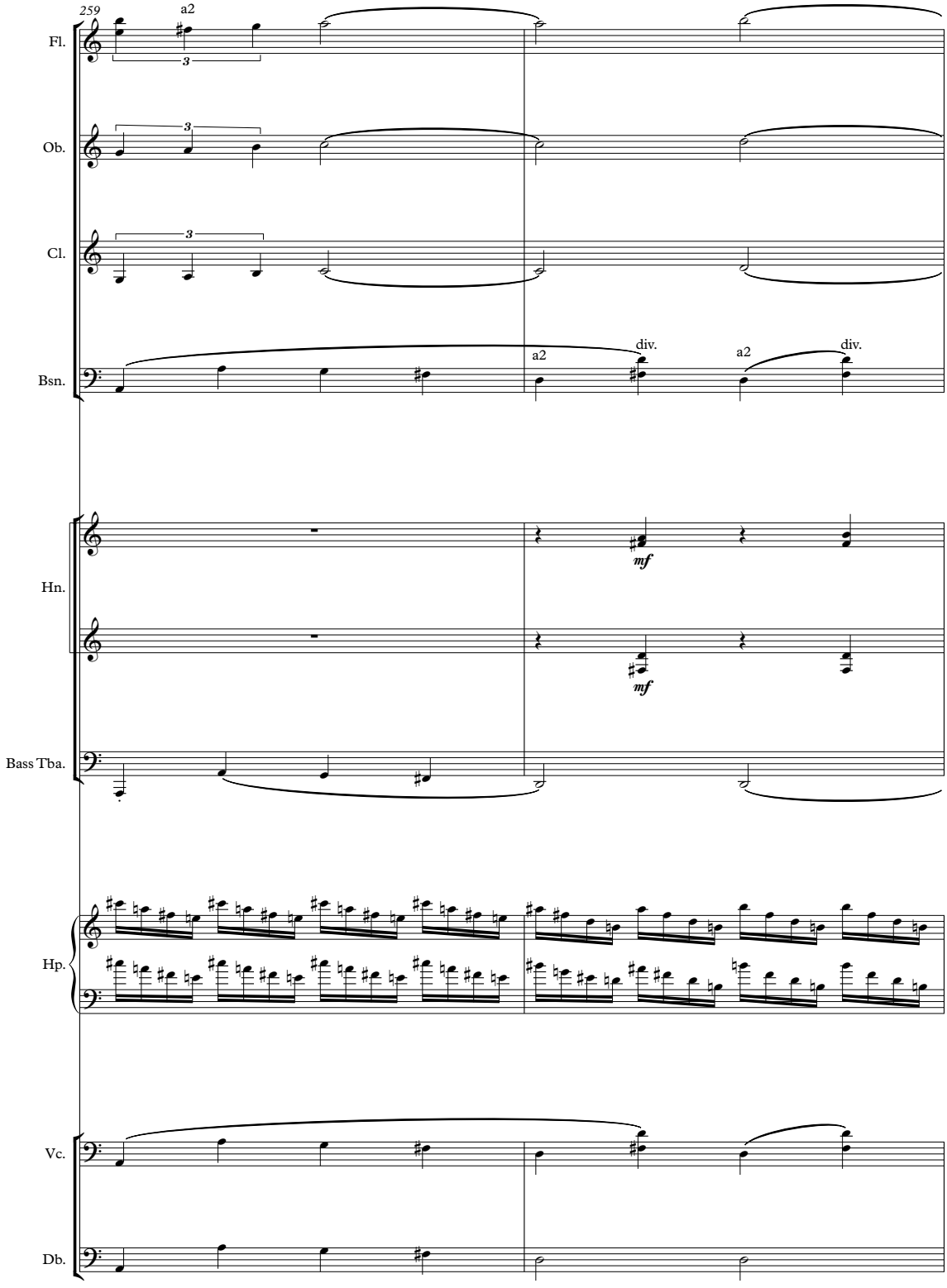

220
Fl.
E. H.
Hp.
Vln. 1
Vln. 2
Vla.
Vc.
Db.
227
Hp.
Vln. 1
Vln. 2
Vla.
pizz.
knuckles on shoulder of inst.
pizz.
Vc.
pizz.
Db.

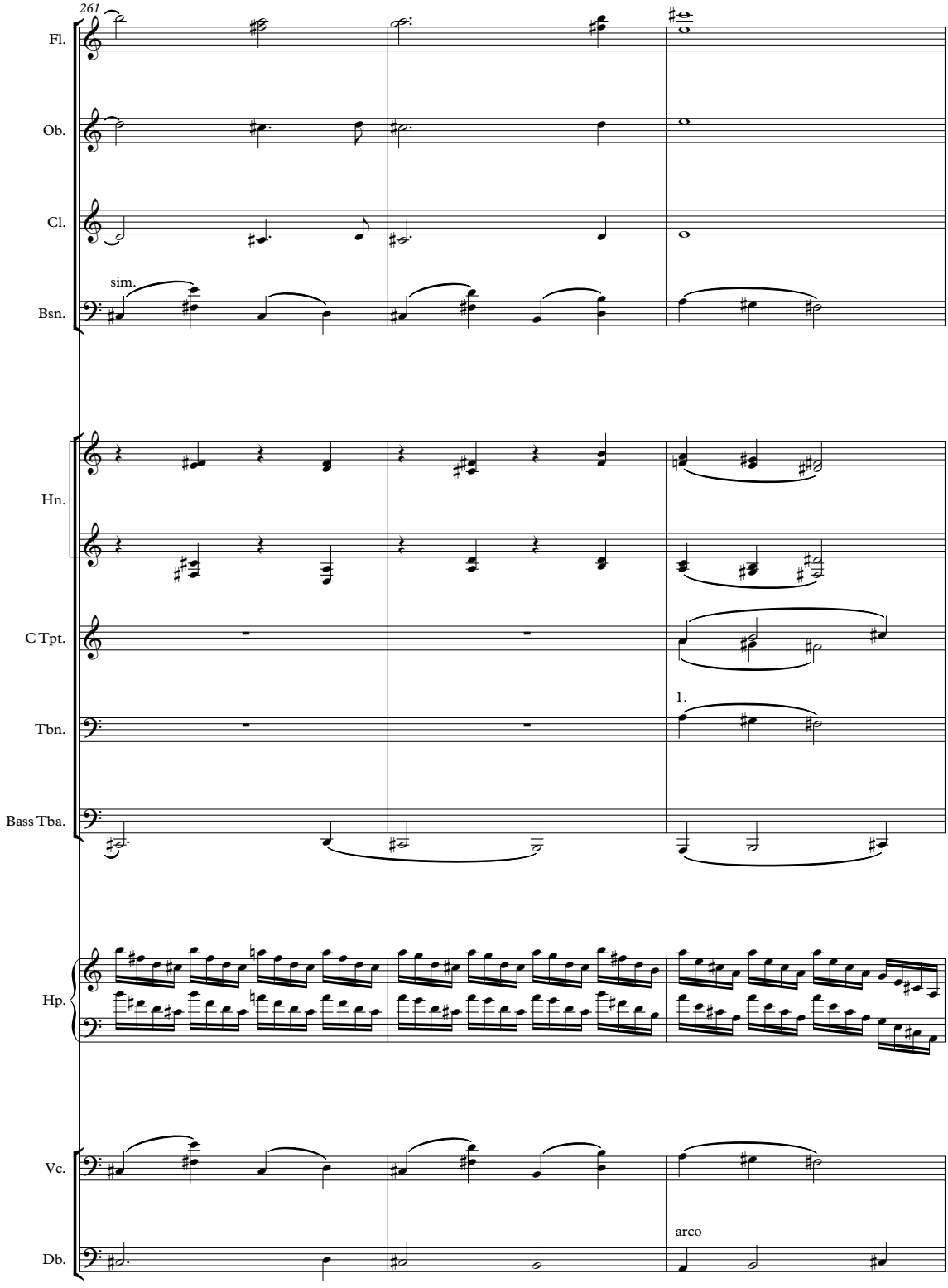

17
234
Fl.
E. H.
Bsn.
Hp.
Vln. 1
Vln. 2
Vla.
Vc.
Db.
1.
mf
mp
p
arco

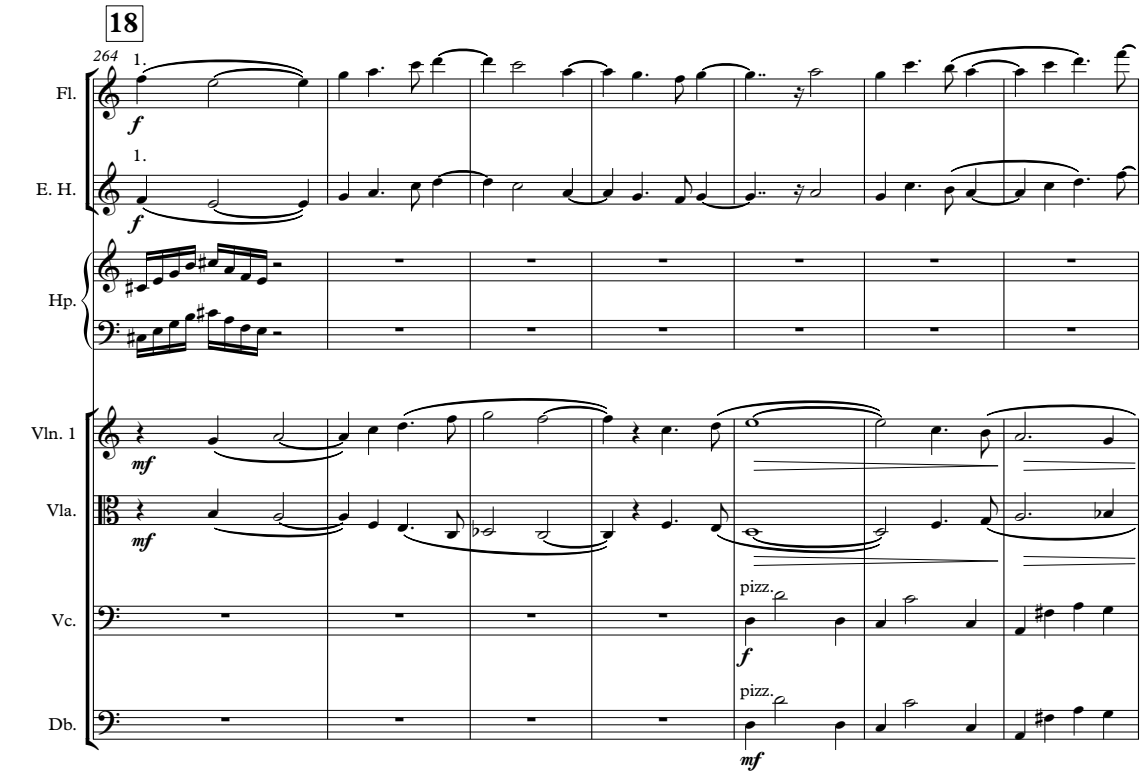

241
Fl.
E. H.
Bsn.
mf
2.
mf
Hp.
arco
arco
Vln. 1
Vln. 2
Vla.
Vc.
Db.
p
p

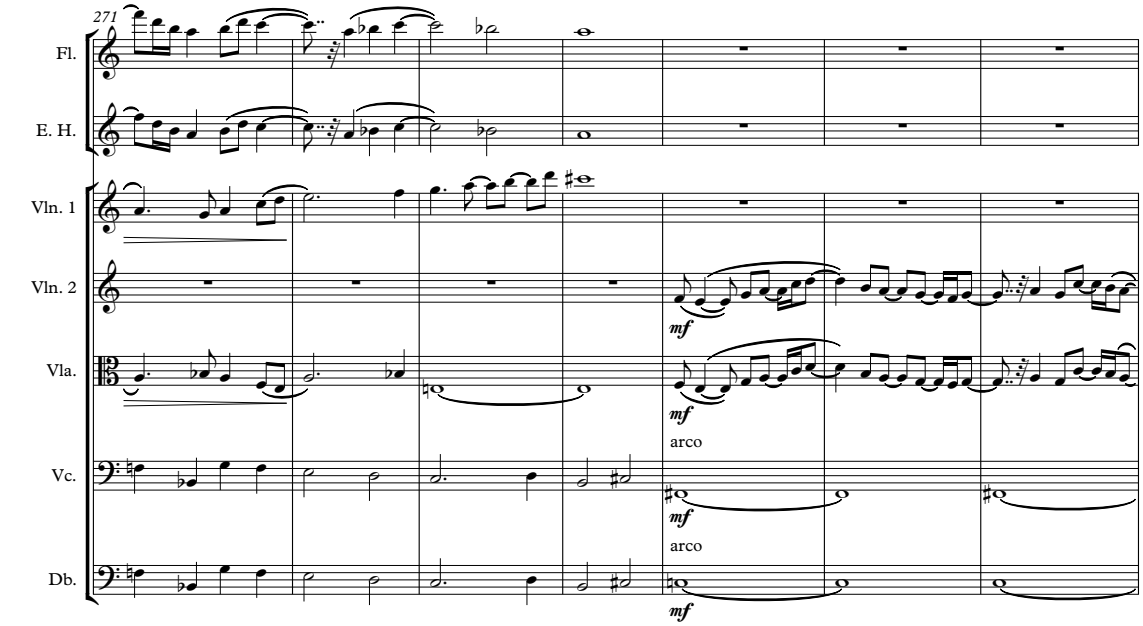

248
2.
Fl.
f
2.
Ob.
f
E. H.
Bsn.
f
Hp.
Vln. 1
Vln. 2
3
Vla.
Vc.
Db.

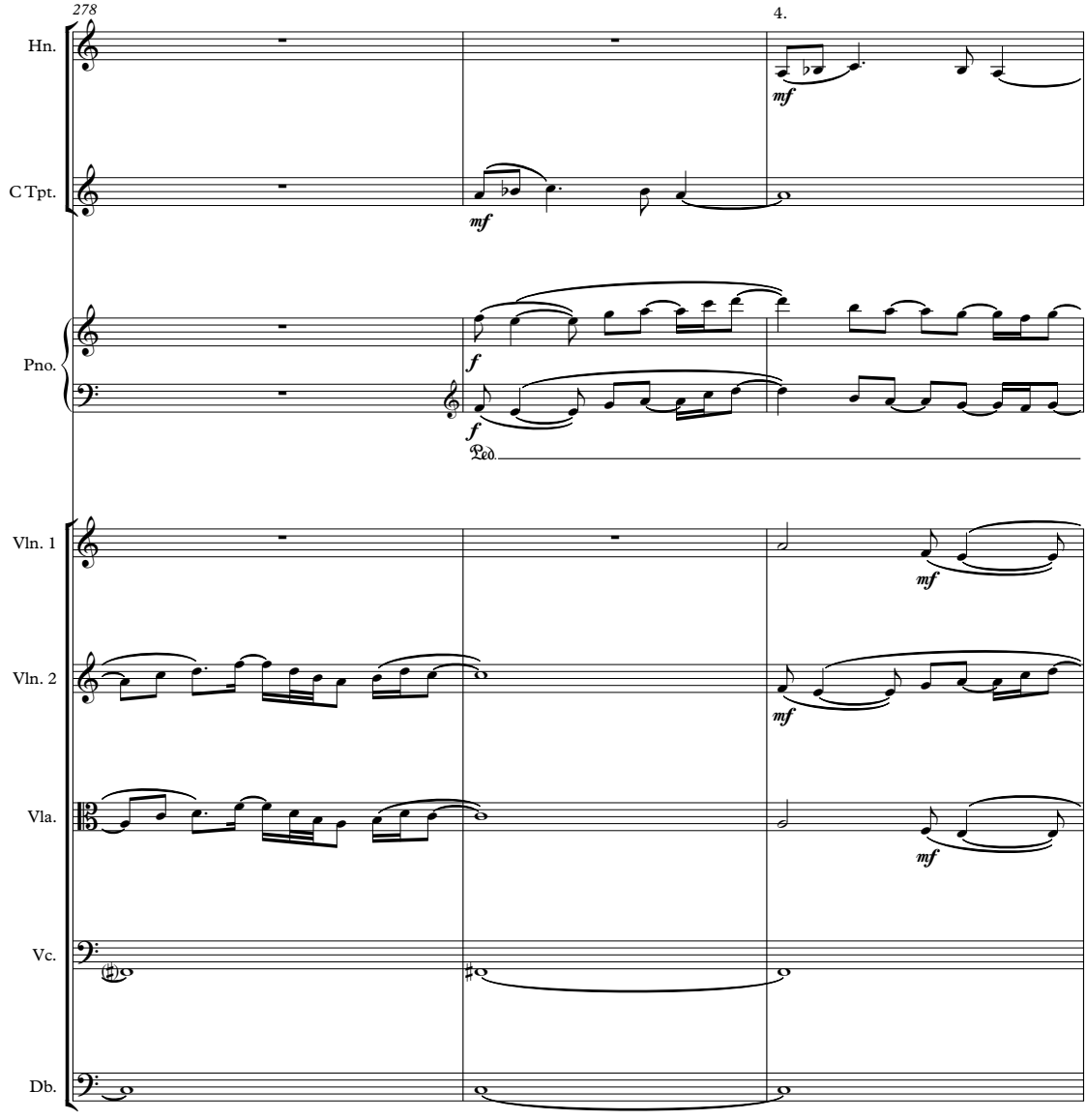

256
Fl.
Ob.
Cl.
Bsn.
Bass Tba.
Hp.
Vln. 1
Vln. 2
Vla.
Vc.
Db.
a2
pizz.
f
mf

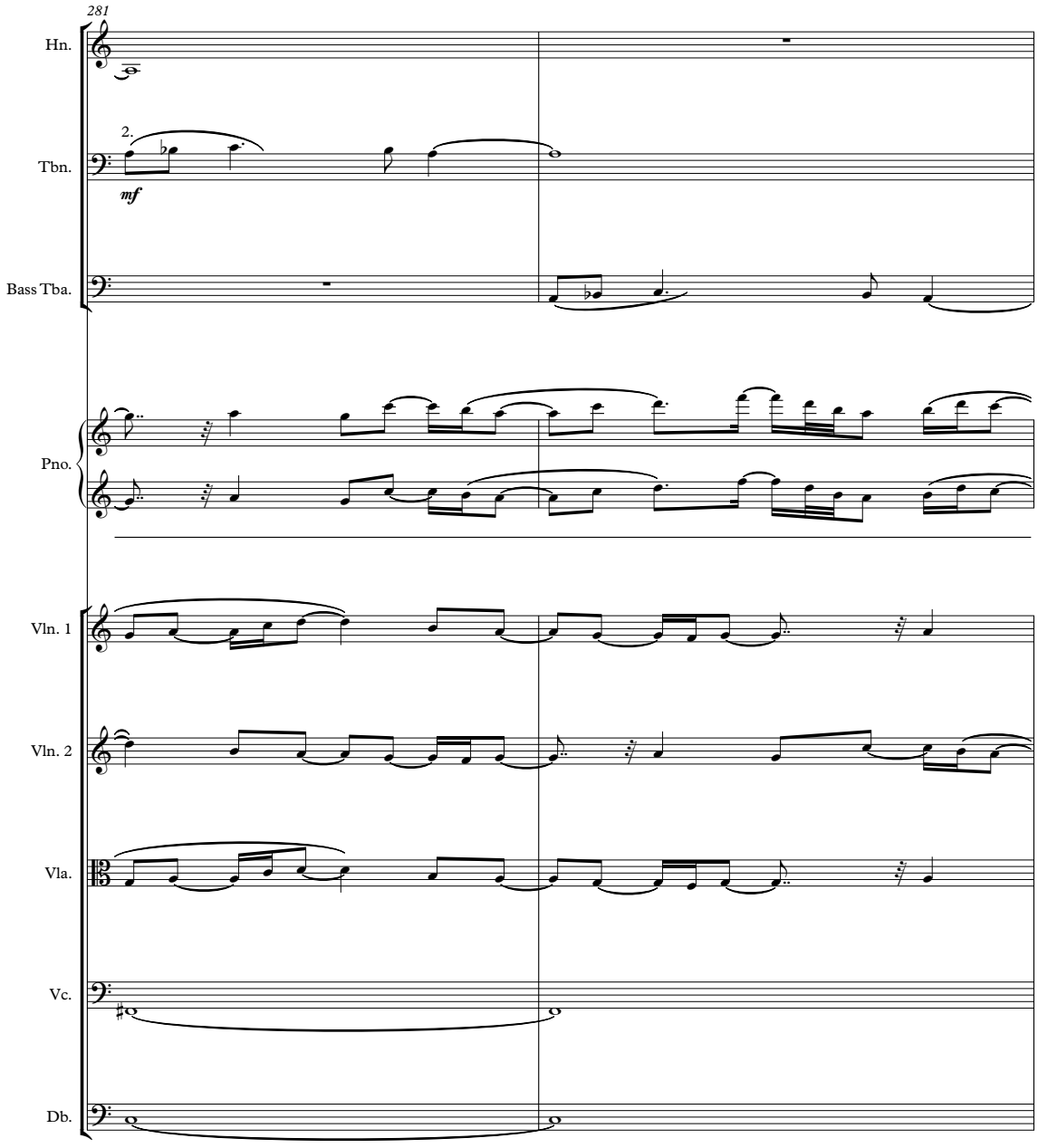

259
a2
Fl.
Ob.
Cl.
Bsn.
a2
div.
a2
div.
Hn.
mf
mf
Bass Tba.
Hp.
Vc.
Db.

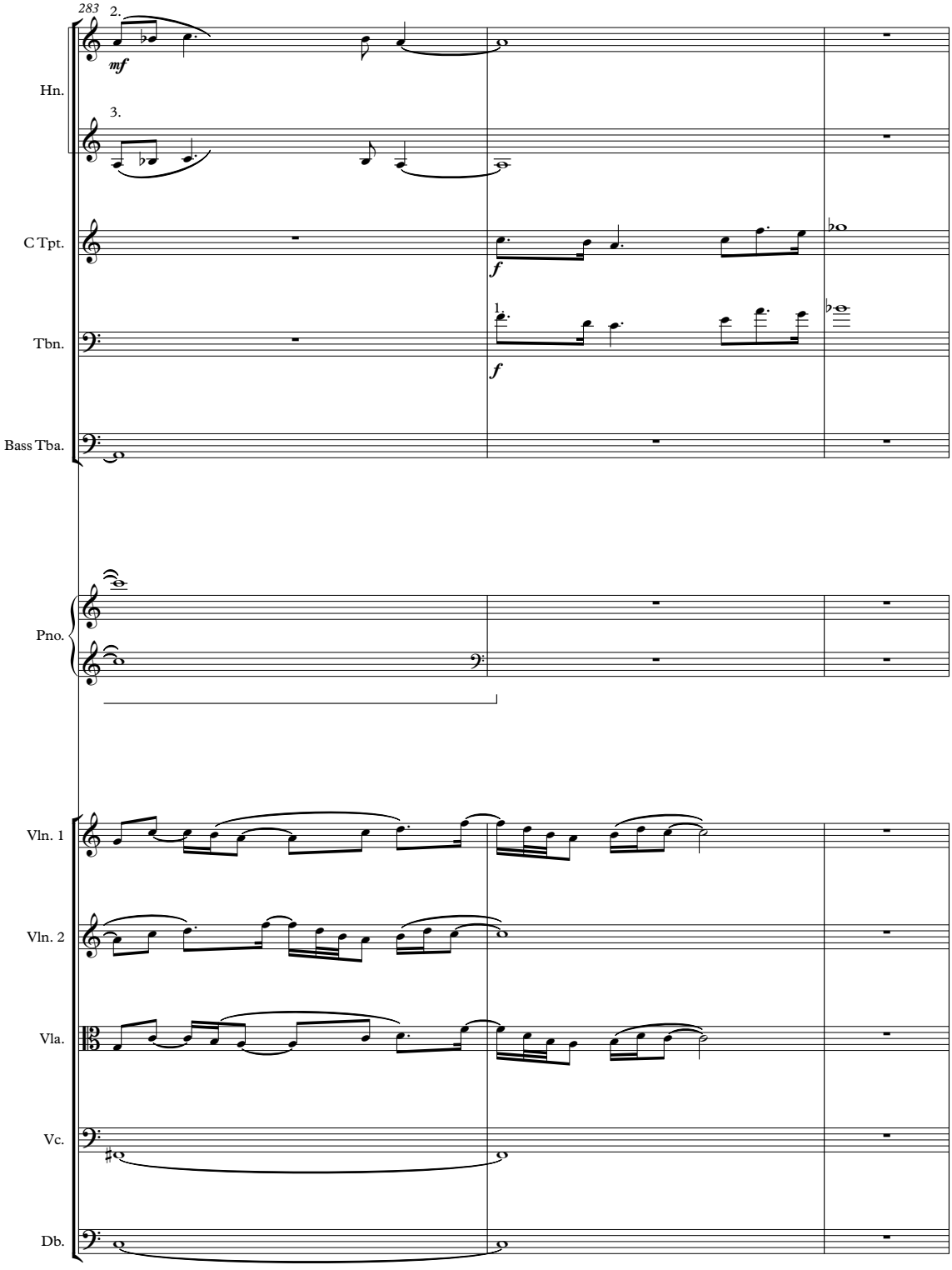

261
Fl.
Ob.
Cl.
sim.
Bsn.
Hn.
C Tpt.
1.
Tbn.
Bass Tba.
Hp.
Vc.
arco
Db.

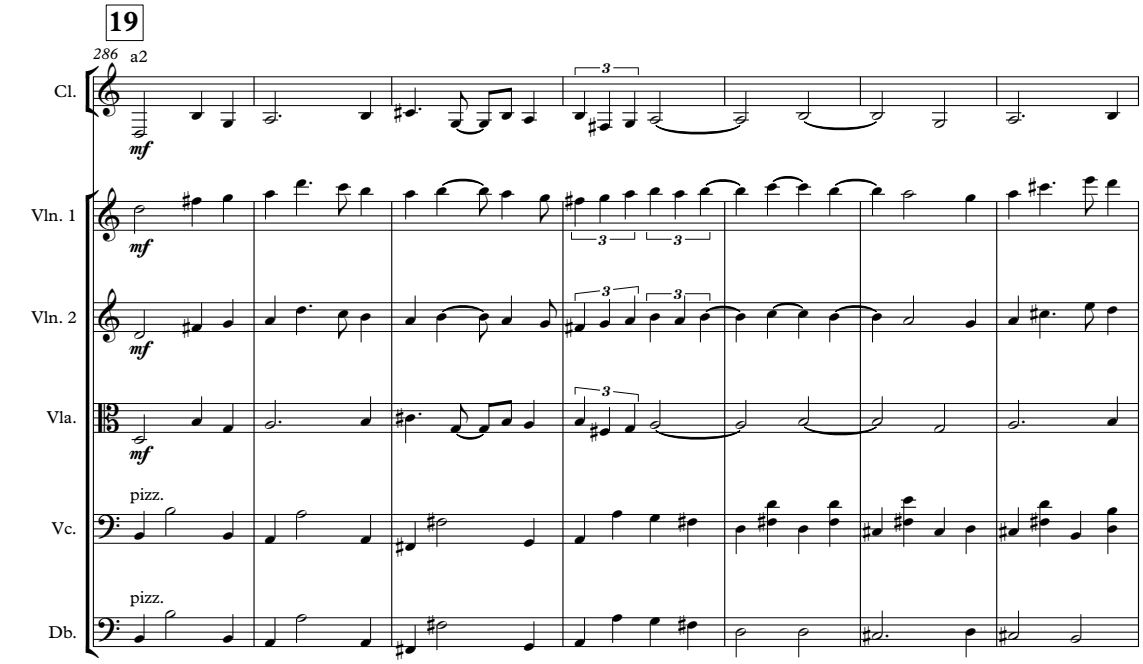

18
264
1.
Fl.
f
1.
E. H.
f
Hp.
Vln. 1
mf
Vla.
mf
pizz.
Vc.
f
pizz.
Db.
mf

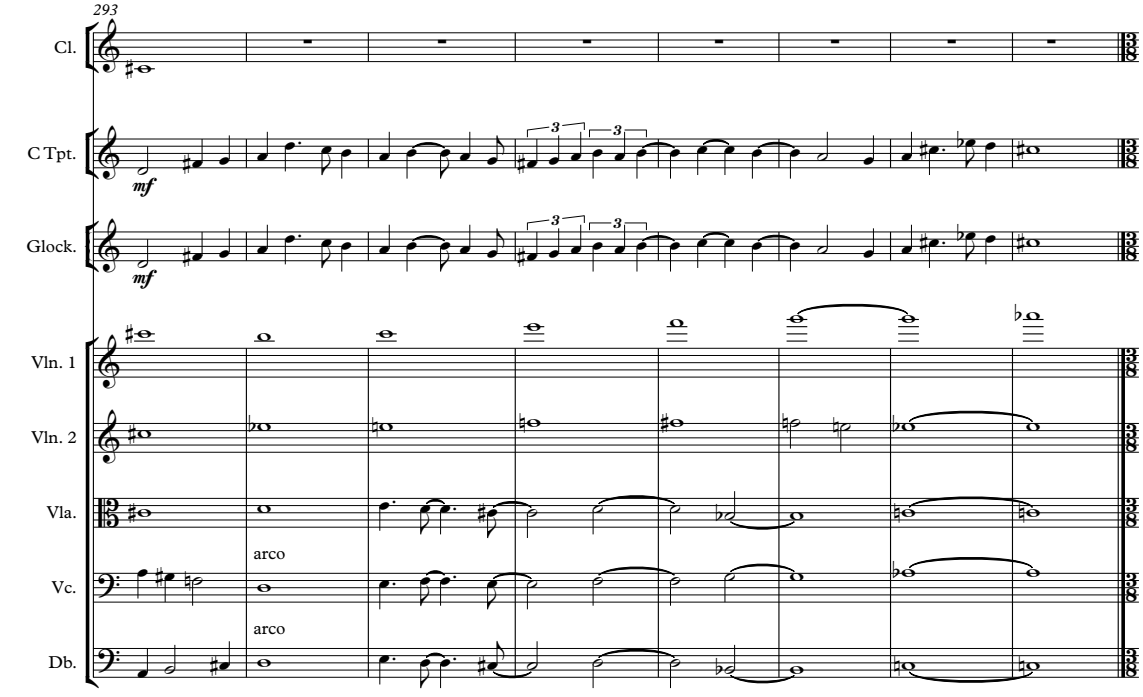

271
Fl.
E. H.
Vln. 1
Vln. 2
mf
Vla.
mf
arco
Vc.
mf
arco
Db.
mf


278
4.
Hn.
C Tpt.
Pno.
Vln. 1
Vln. 2
Vla.
Vc.
Db.
mf
f
Ped

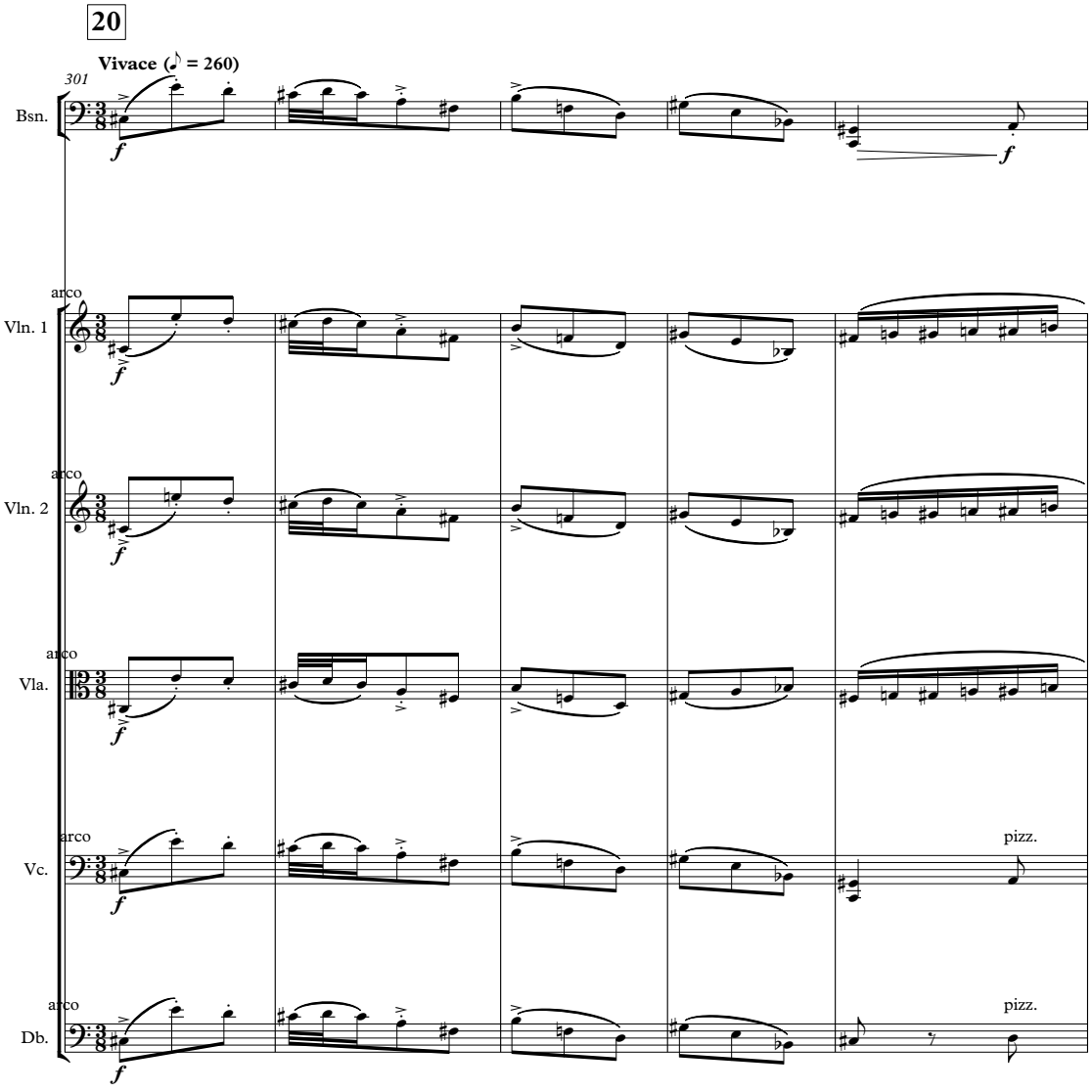

281
Hn.
2.
Tbn.
mf
Bass Tba.
Pno.
Vln. 1
Vln. 2
Vla.
Vc.
Db.

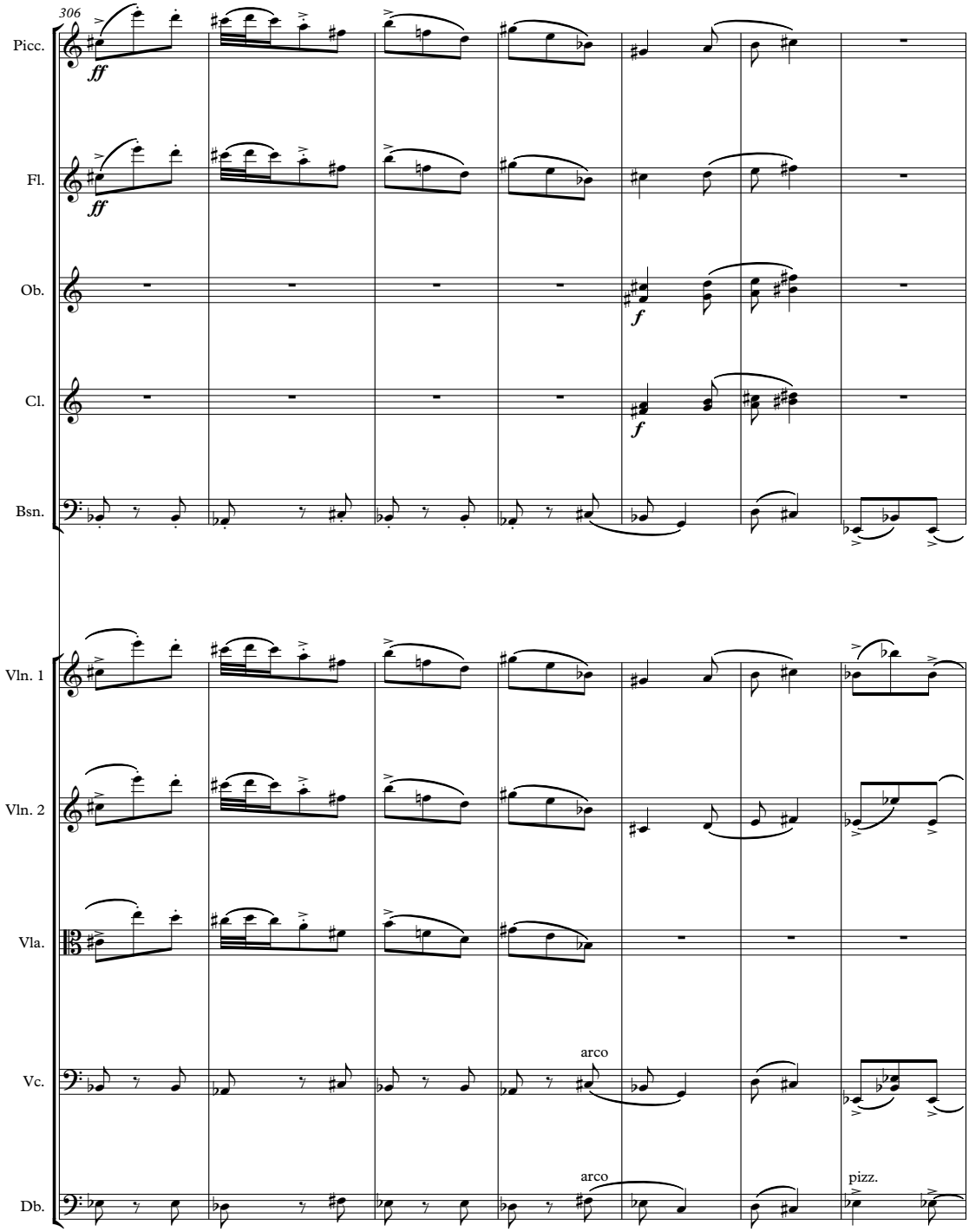

283
2.
mf
Hn.
3.
C Tpt.
f
Tbn.
1.
f
Bass Tba.
Pno.
Vln. 1
Vln. 2
Vla.
Vc.
Db.

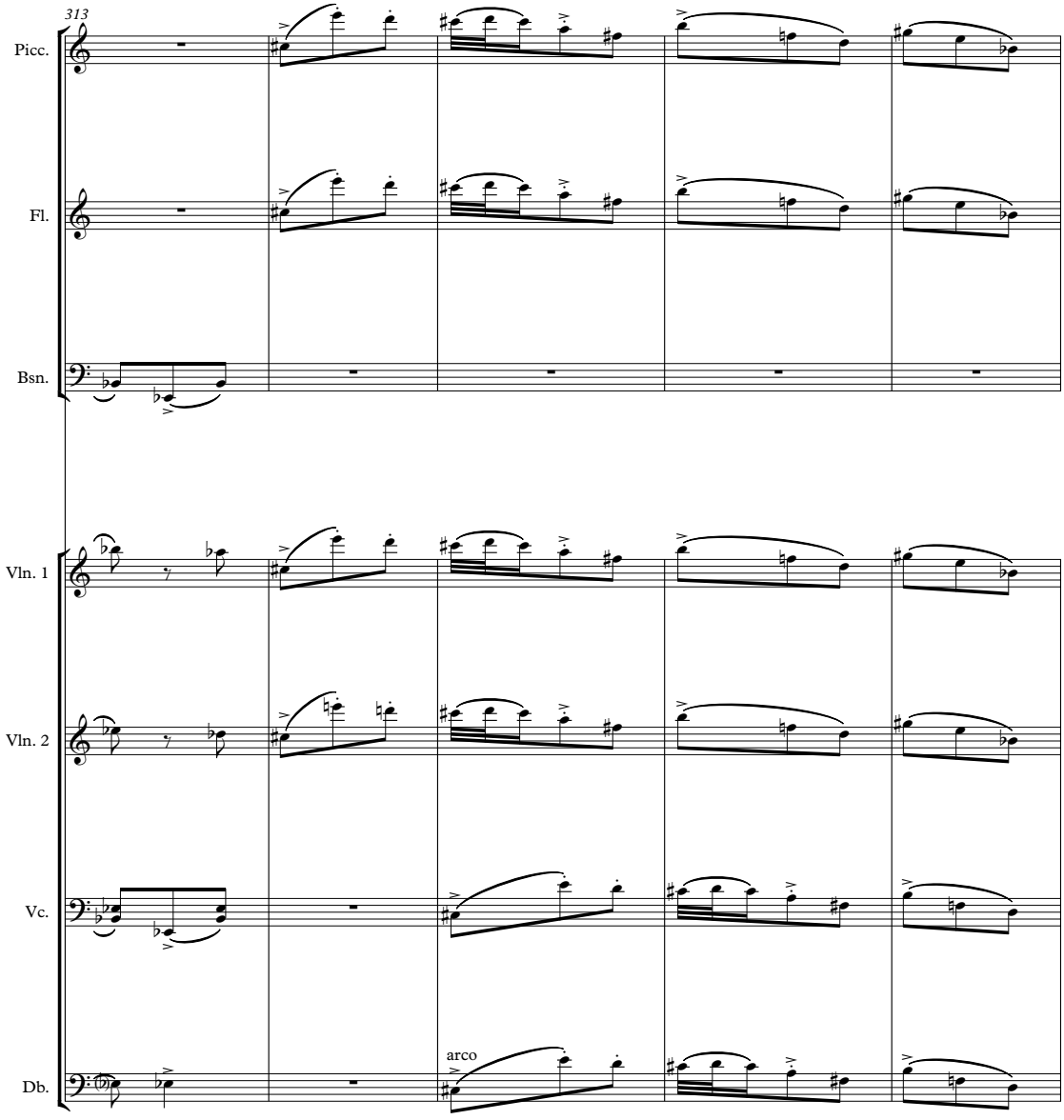

19
286
a2
Cl.
mf
Vln. 1
mf
Vln. 2
mf
Vla.
mf
pizz.
Vc.
pizz.
Db.

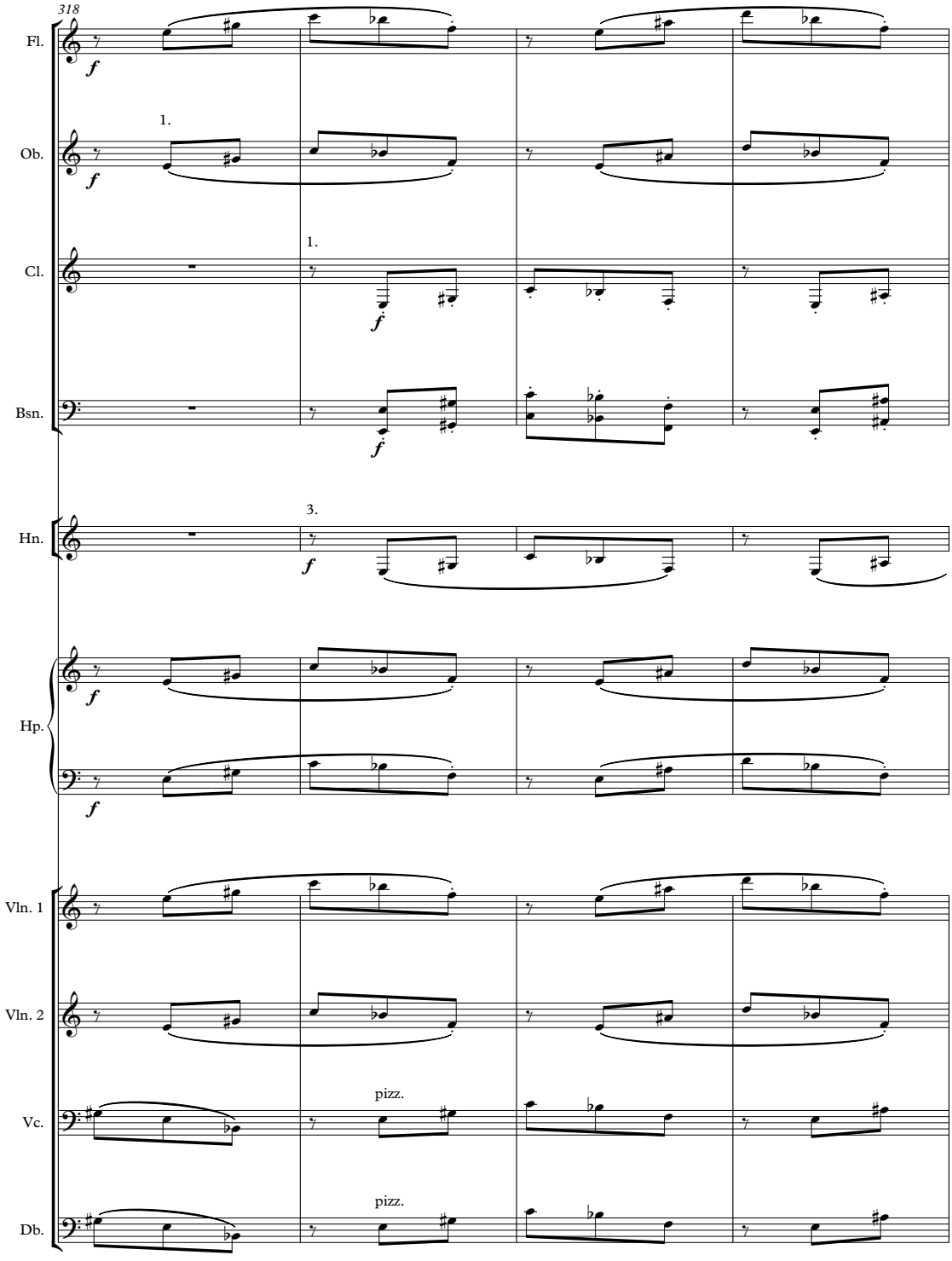

293
Cl.
C Tpt.
mf
Glock.
mf
Vln. 1
Vln. 2
Vla.
arco
Vc.
arco
Db.

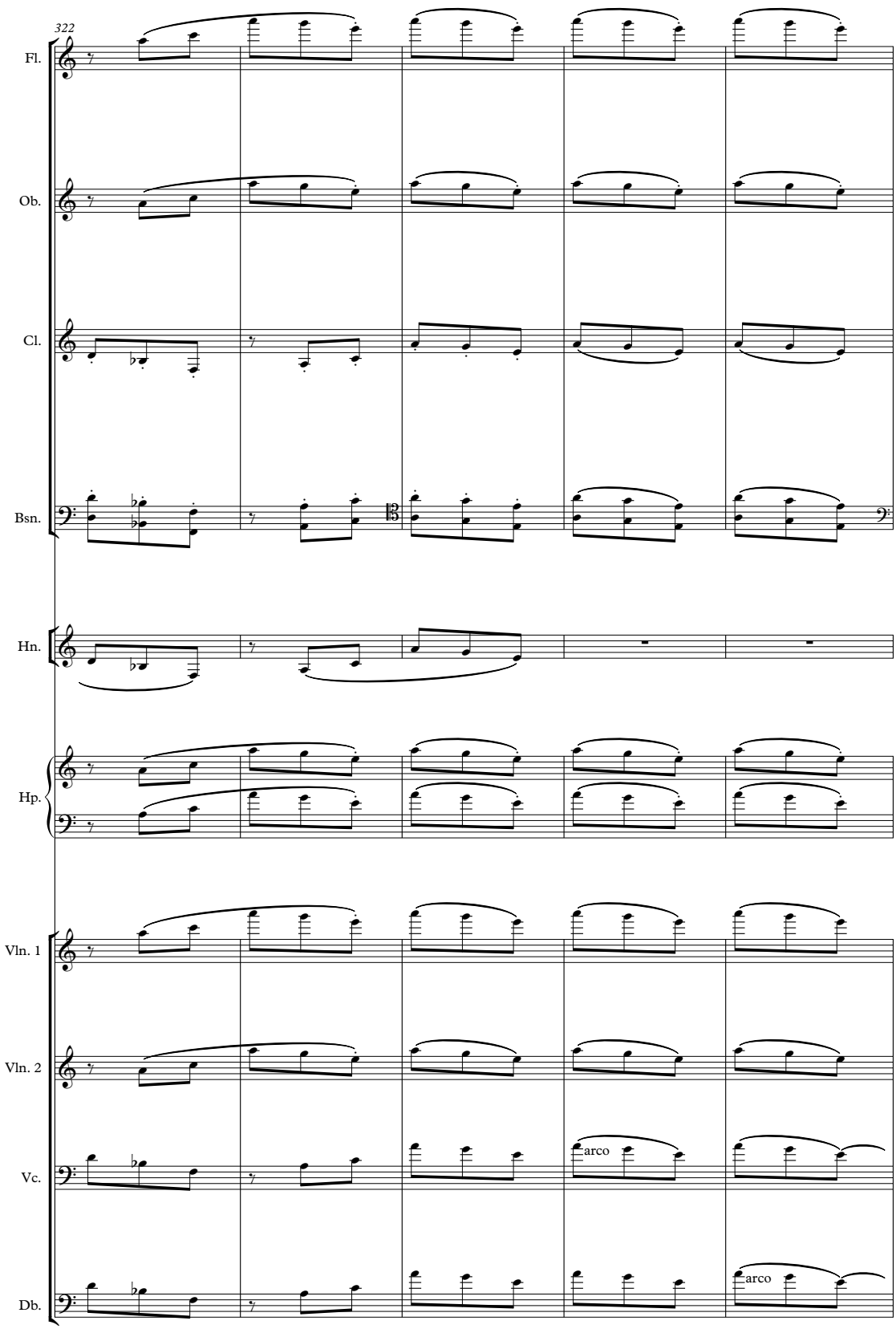
III
Heroes

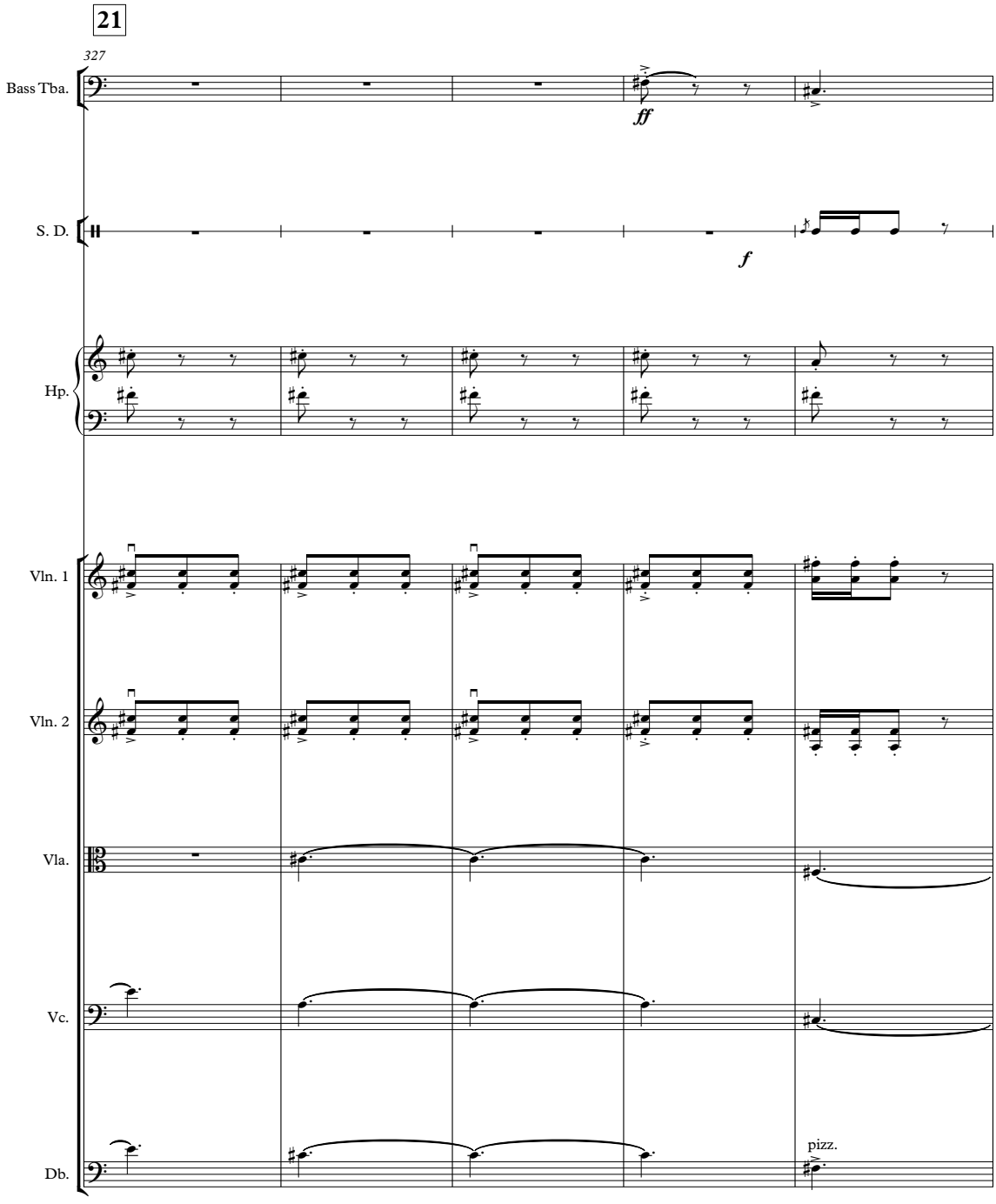



306
Picc.
ff
Fl.
ff
Ob.
f
Cl.
f
Bsn.
Vln. 1
Vln. 2
Vla.
Vc.
arco
Db.
arco
pizz.


313
Picc.
Fl.
Bsn.
Vln. 1
Vln. 2
Vc.
Db.
arco


318
Fl.
Ob.
Cl.
Bsn.
Hn.
Hp.
Vln. 1
Vln. 2
Vc.
Db.
1.
1.
3.
pizz.
pizz.


322
Fl.
Ob.
Cl.
Bsn.
Hn.
Hp.
Vln. 1
Vln. 2
Vc.
Db.
arco
arco


21
327
Bass Tba.
ff
S. D.
f
Hp.
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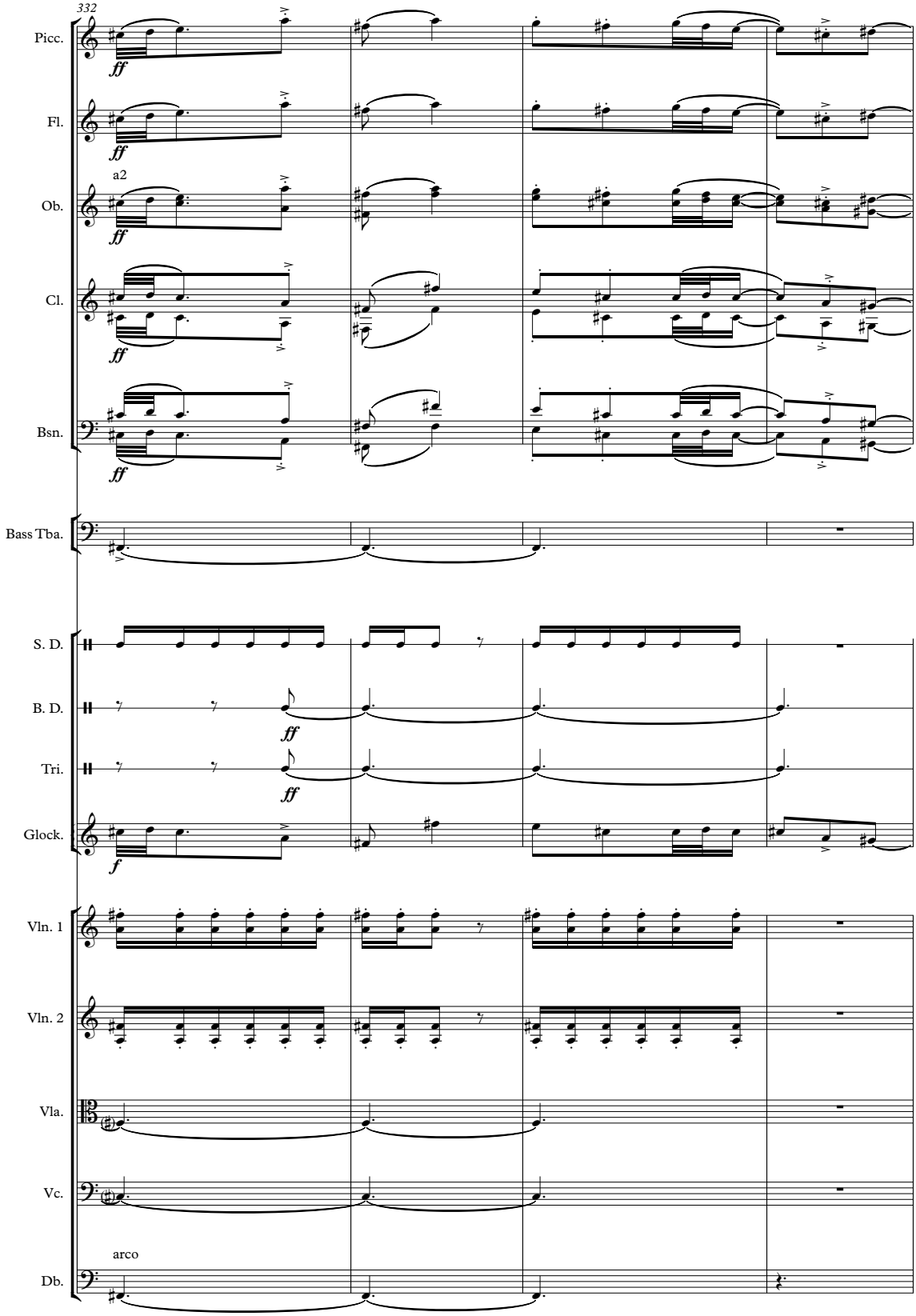
Vln. 2
Vla.
Vc.
Db.
pizz.


332
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Fl.
a2
Ob.
Cl.
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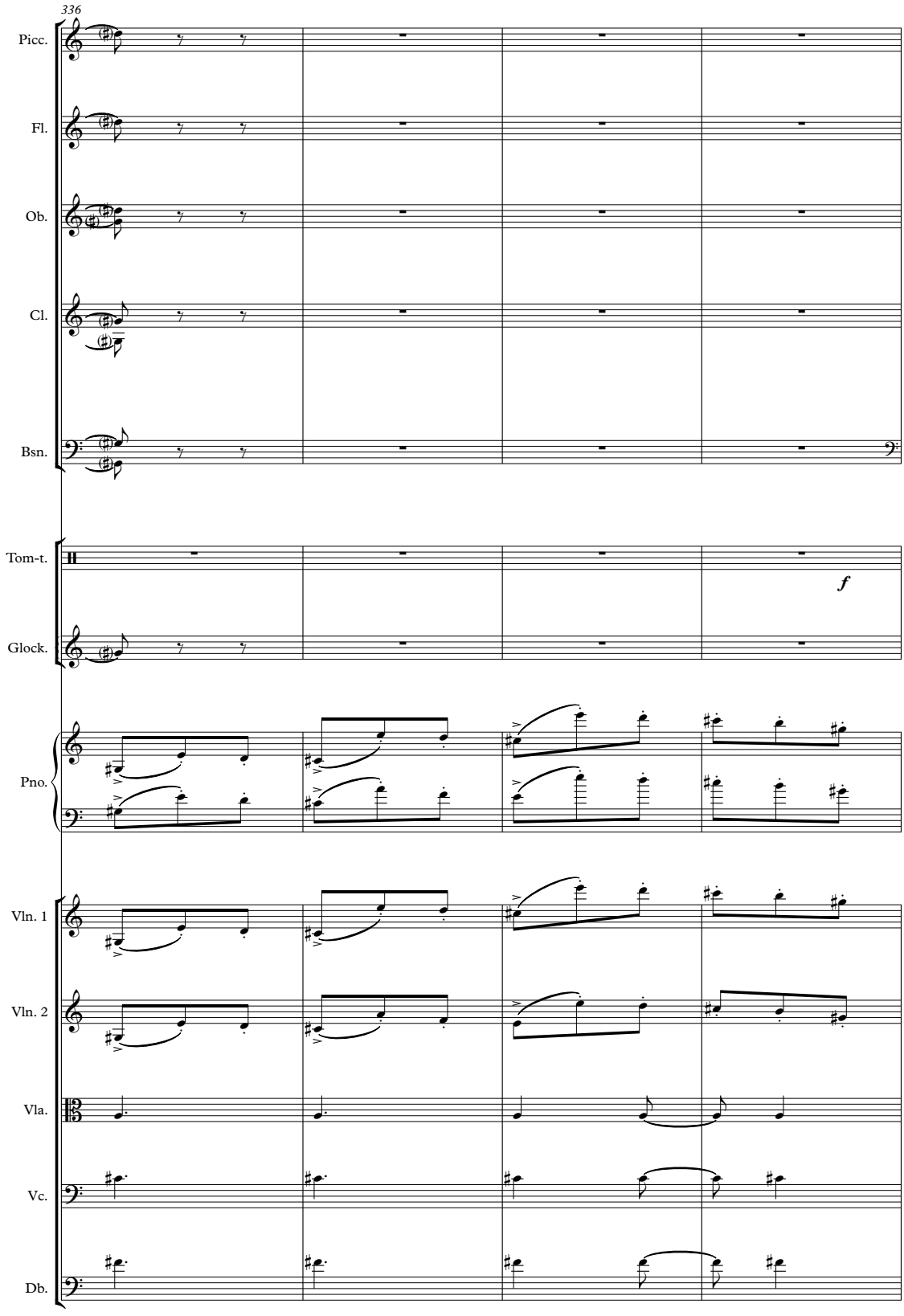
B. D.
Tri.
Glock.
Vln. 1
Vln. 2
Vla.
Vc.
arco
Db.


336
Picc.
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Tom-t.
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Glock.
Pno.
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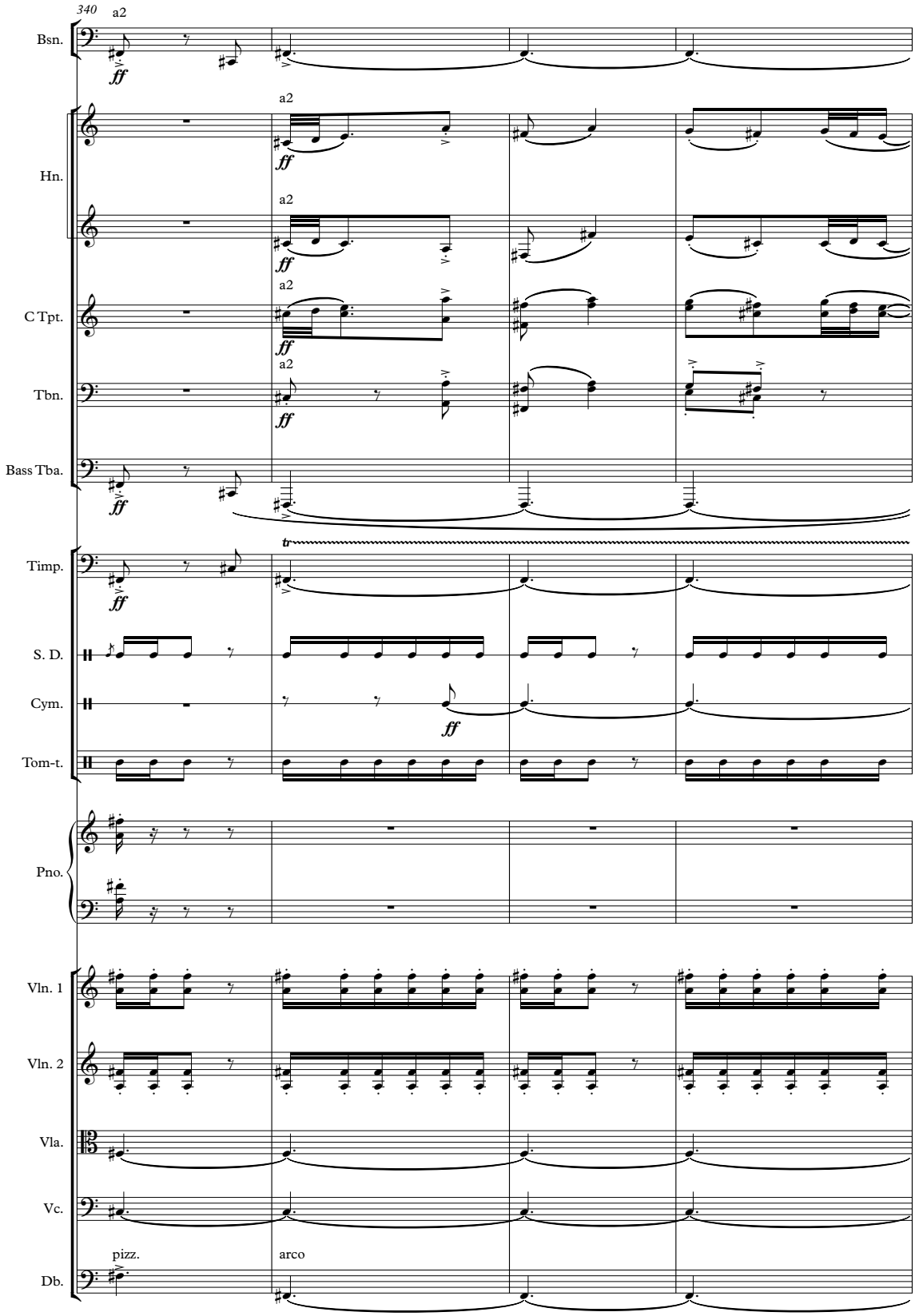
Vln. 2
Vla.
Vc.
Db.


340
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Tbn.
Bass Tba.
Timp.
S. D.
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Tom-t.
Pno.
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Vla.
Vc.
Db.
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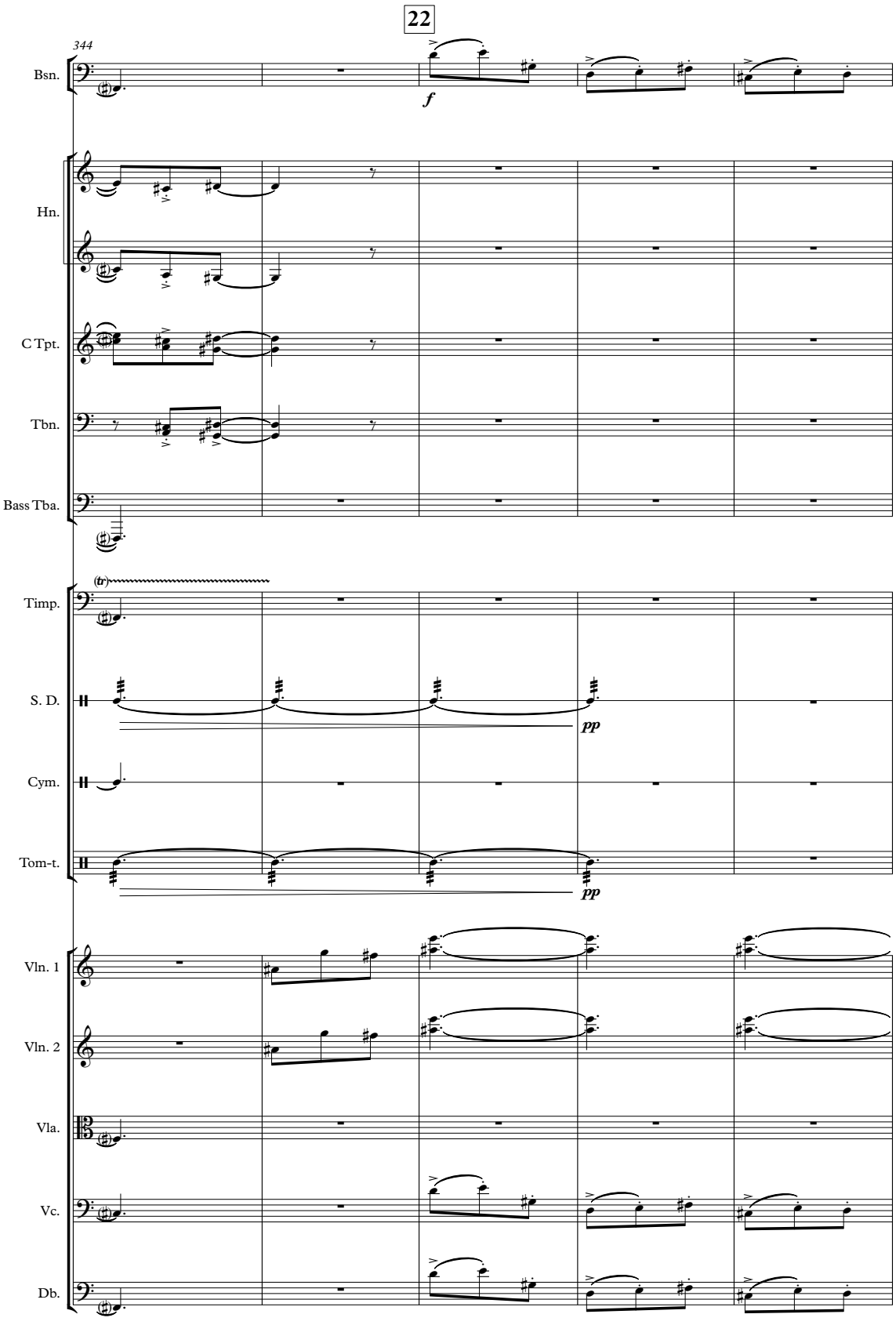
tr
pizz.
arco


22
344
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Hn.
C Tpt.
Tbn.
Bass Tba.
(tr)
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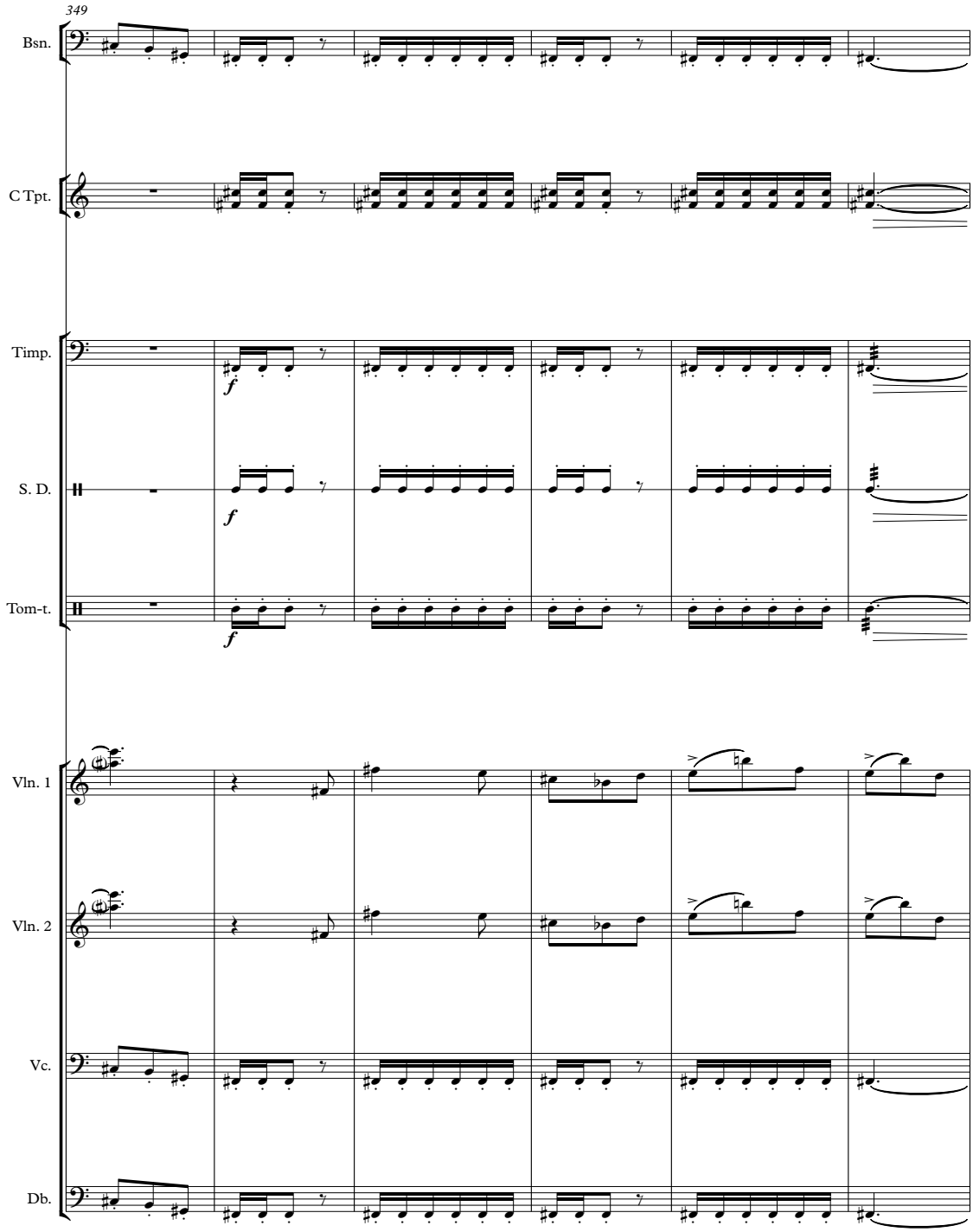
pp
Cym.
Tom-t.
pp
Vln. 1
Vln. 2
Vla.
Vc.
Db.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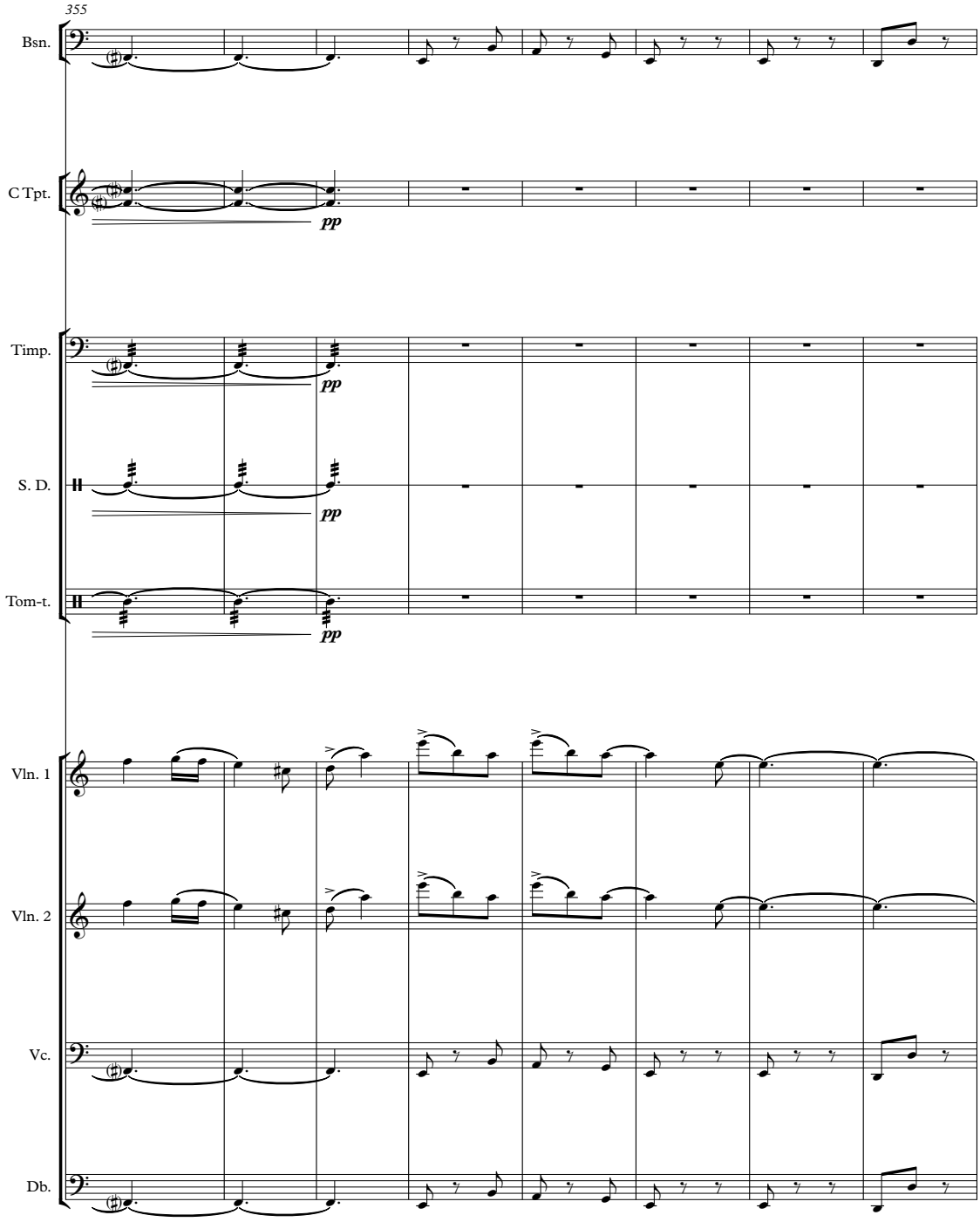
Db.


355
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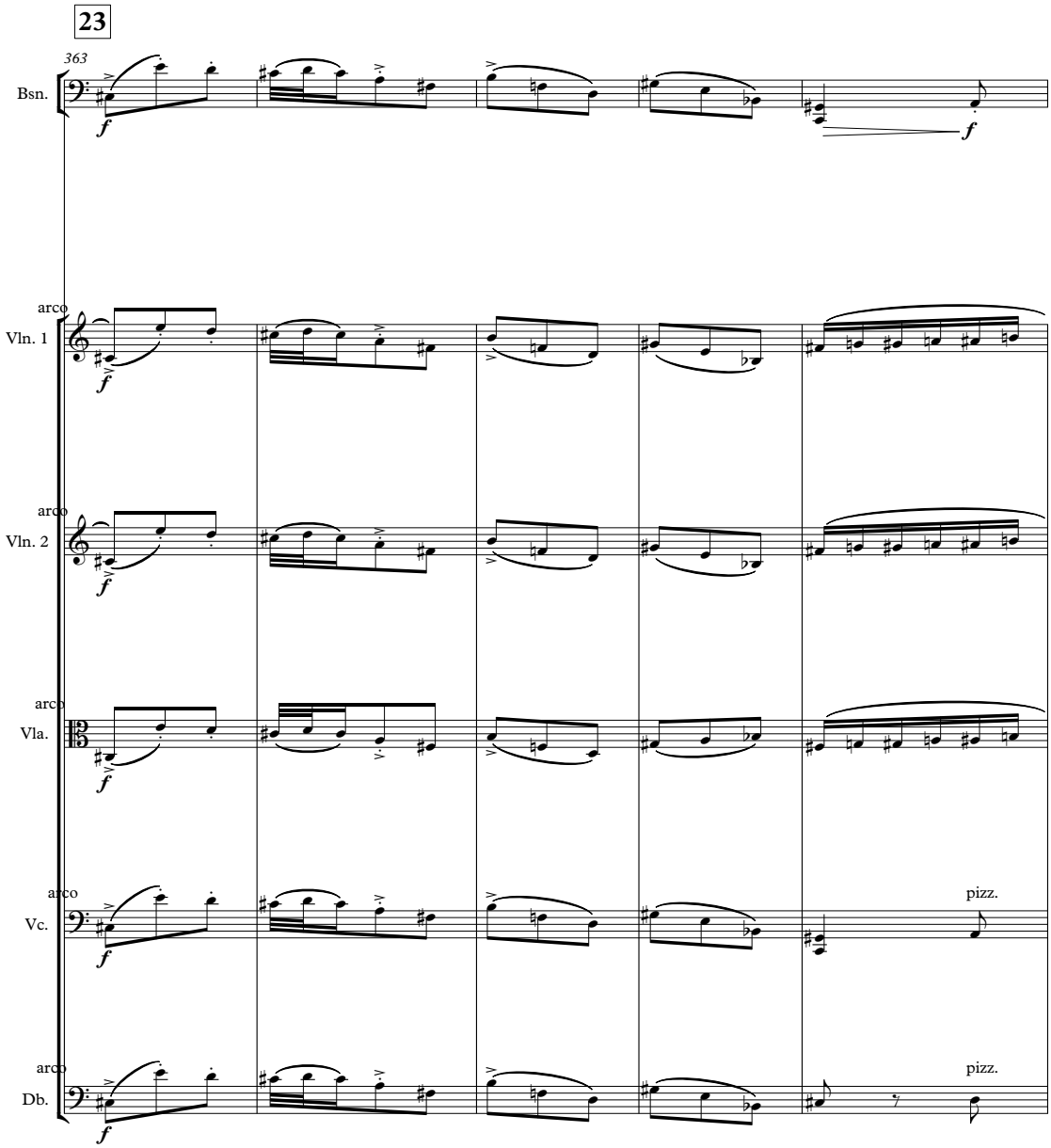
Vc.
Db.


23
363
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Vla.
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Vc.
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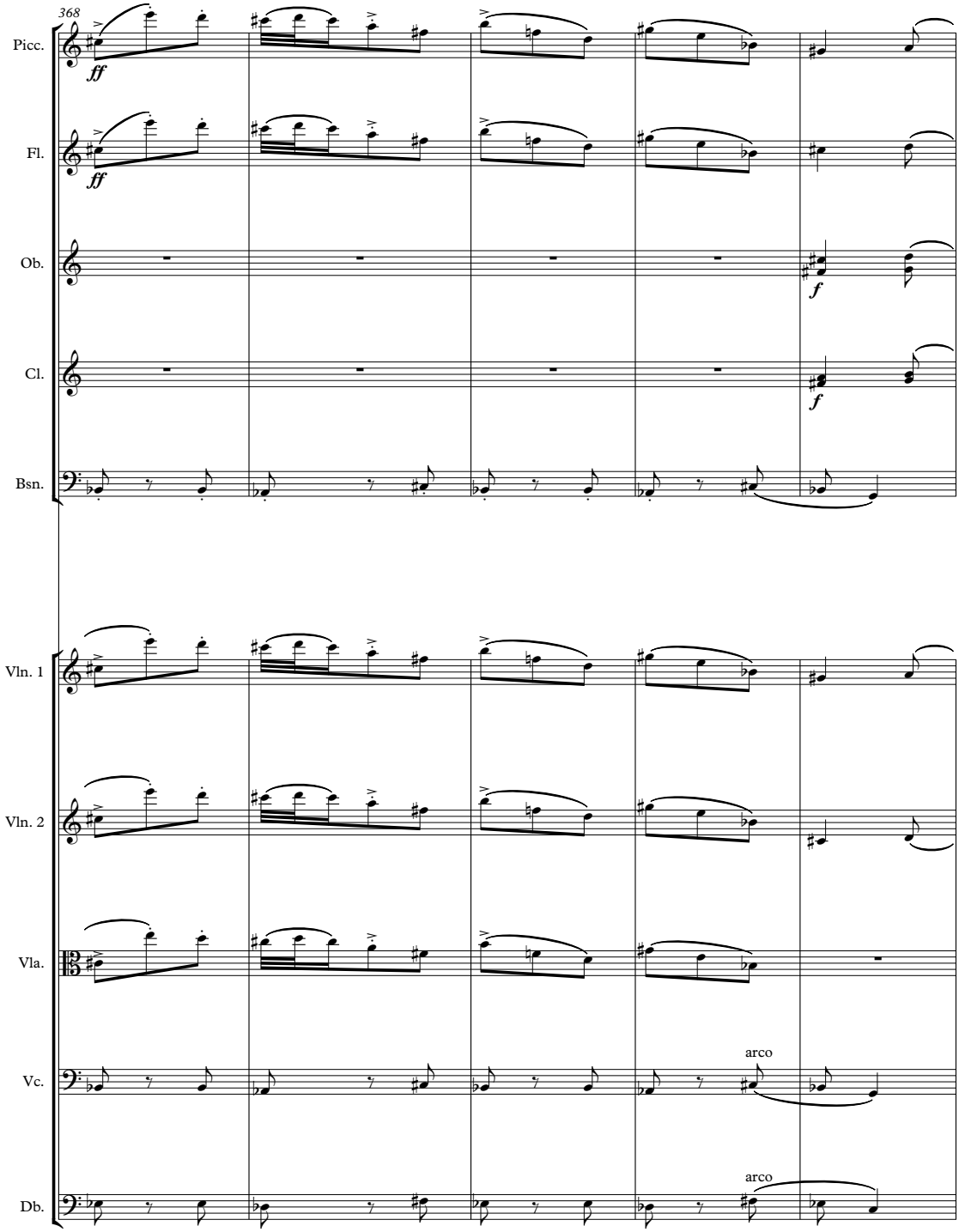
Db.
pizz.


368
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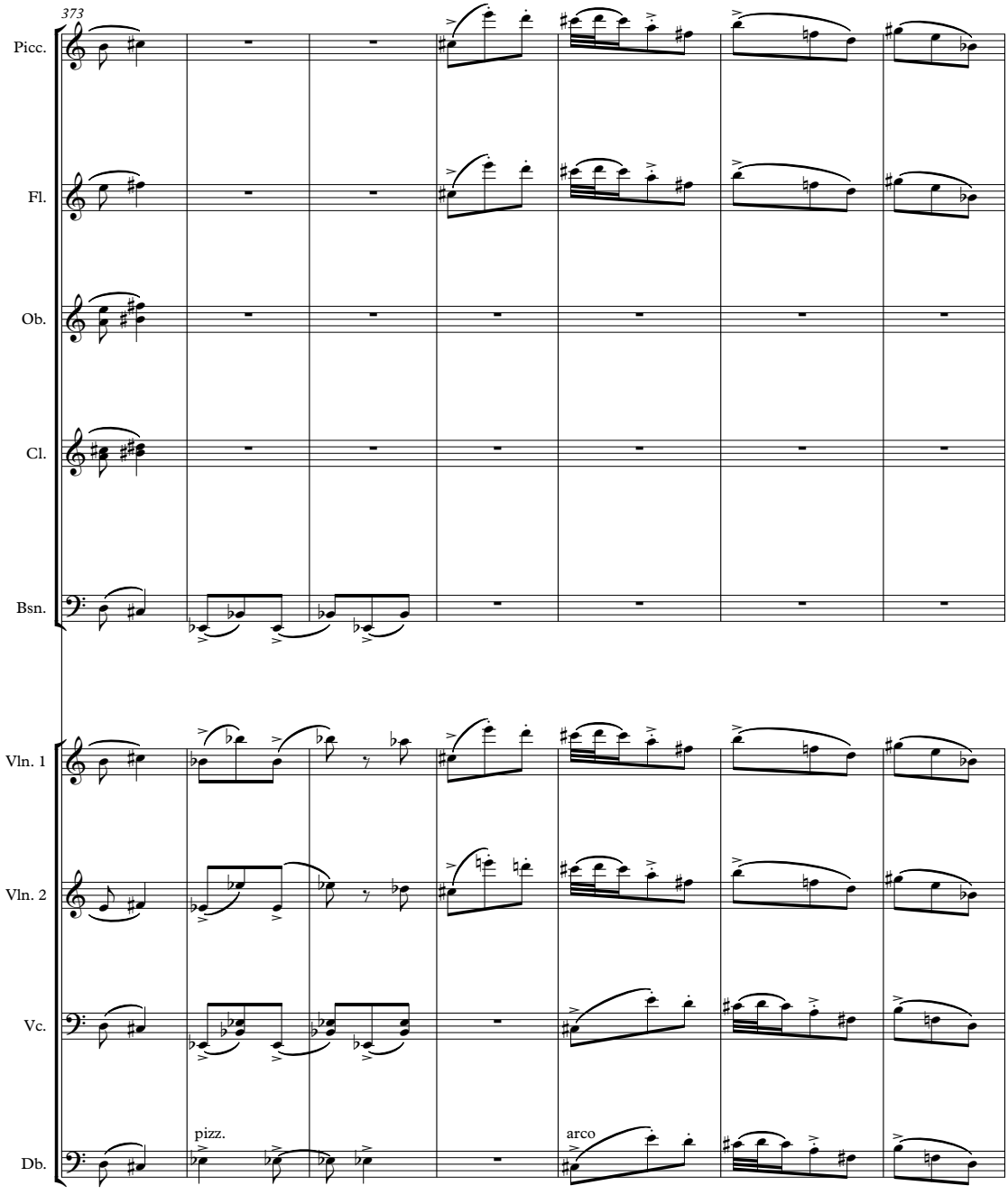
Vla.
Vc.
arco
Db.
arco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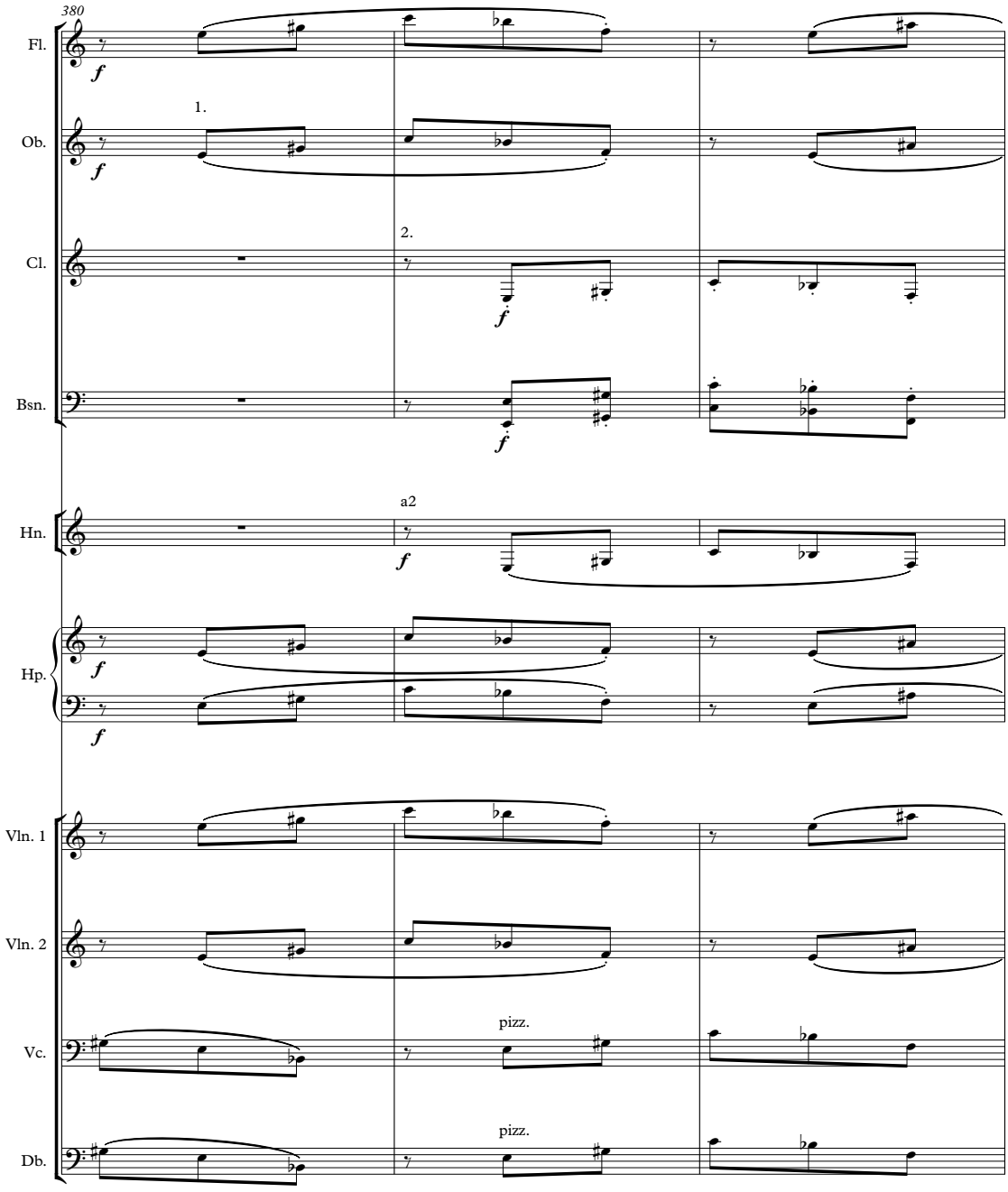
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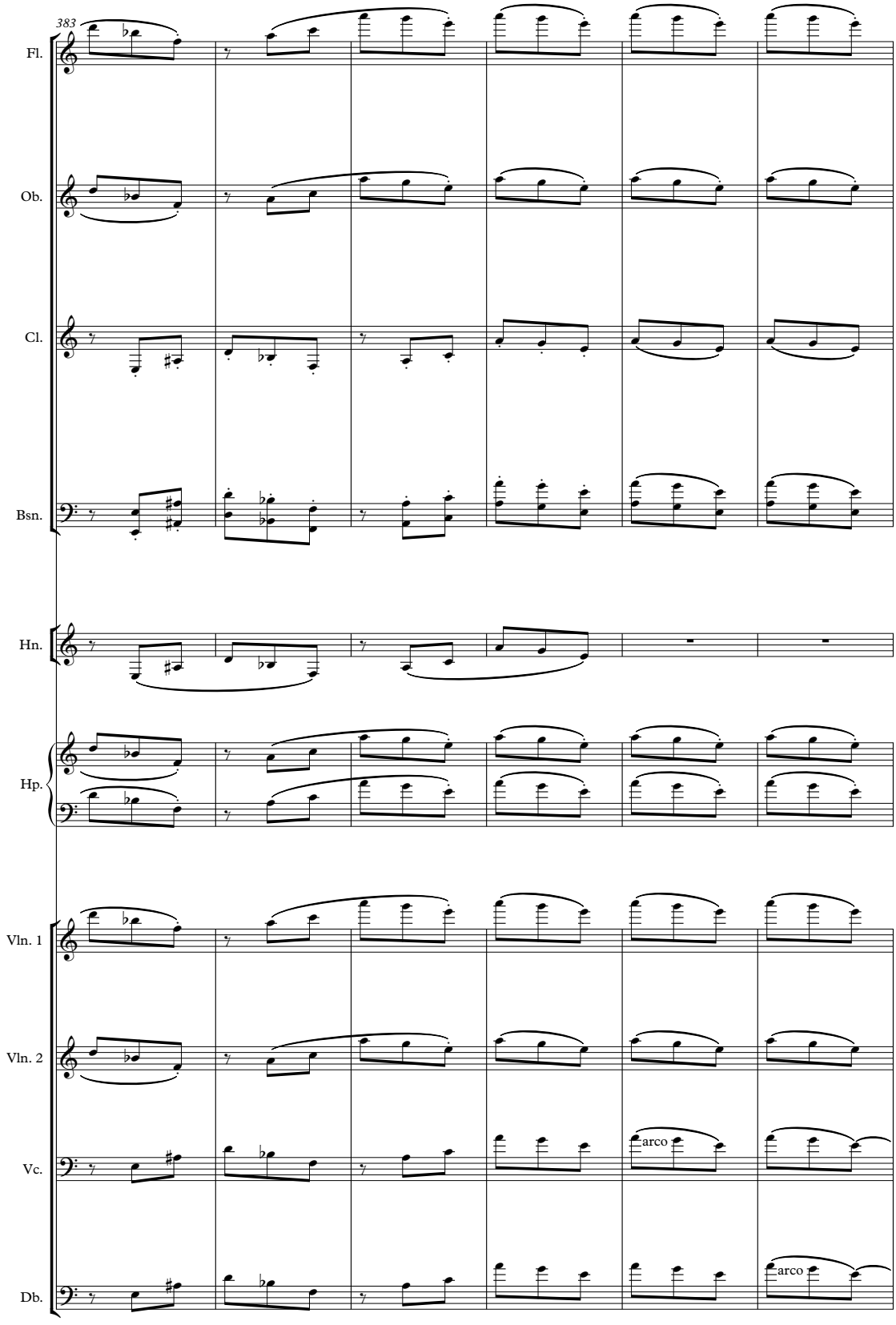
pizz.


383
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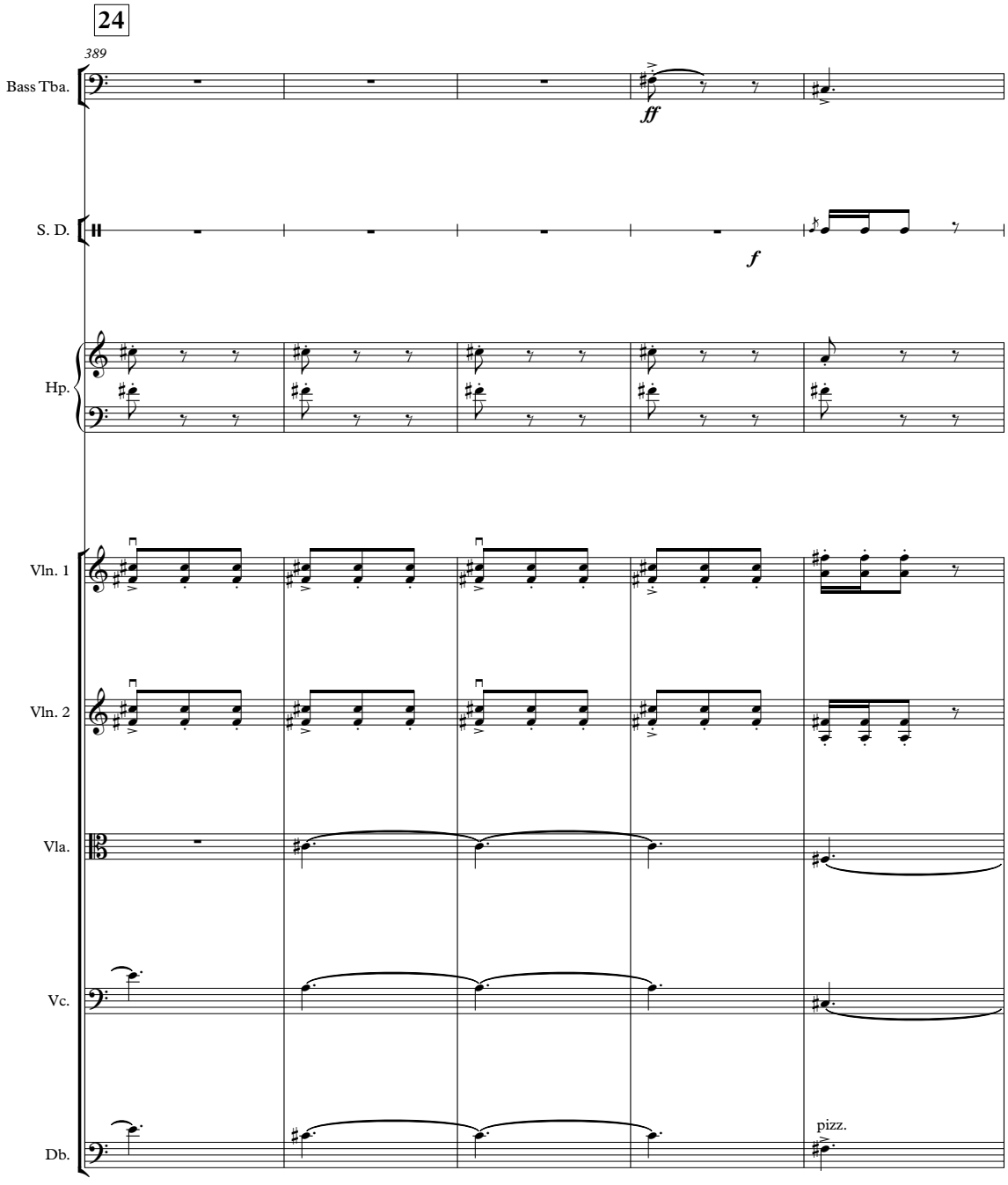
Vln. 2
Vc.
Db.
arco
arco


24
389
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ff
S. D.
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Hp.
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Vln. 2
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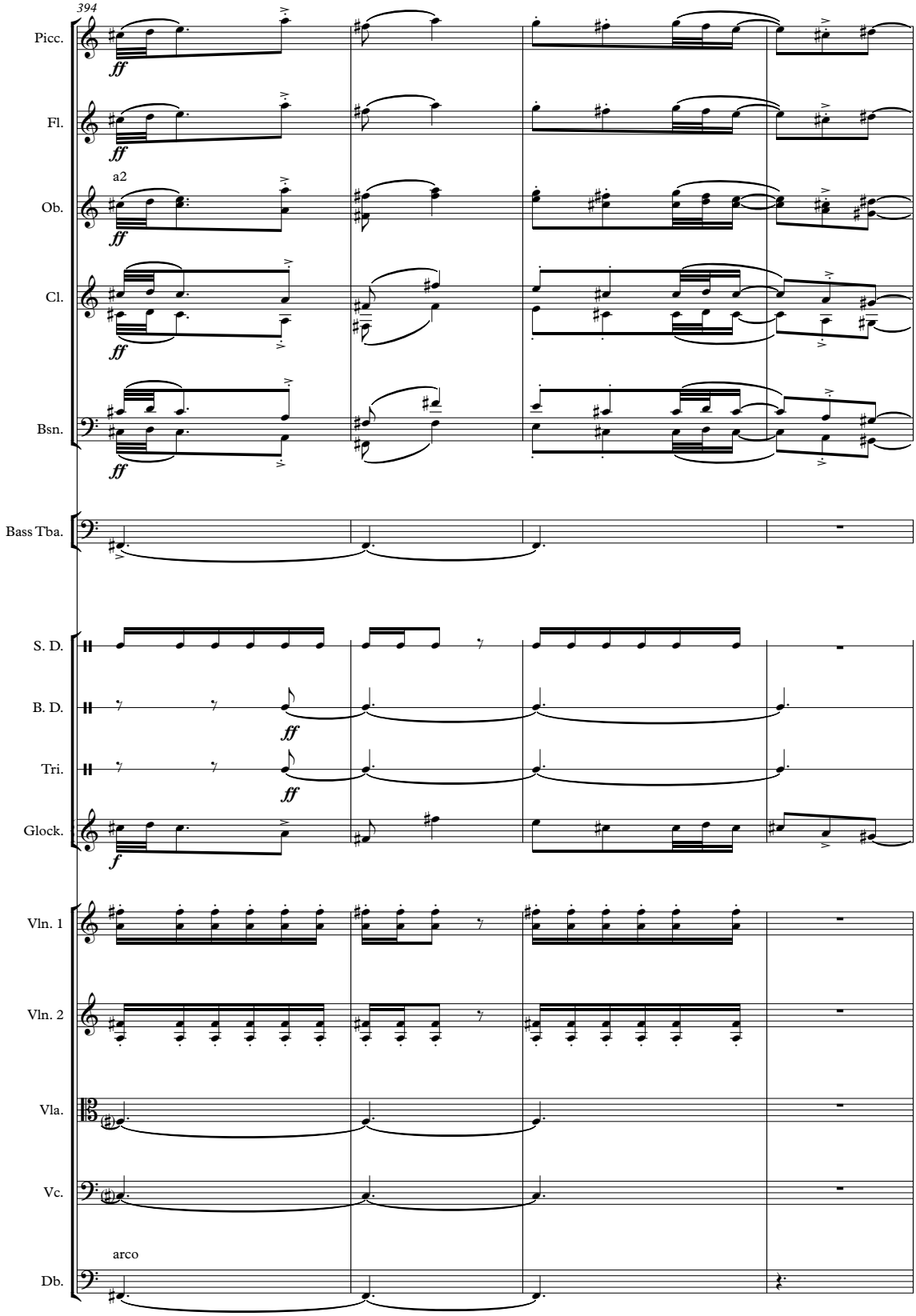
Vc.
Db.
pizz.


394
Picc.
Fl.
Ob.
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Cl.
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B. D.
Tri.
Glock.
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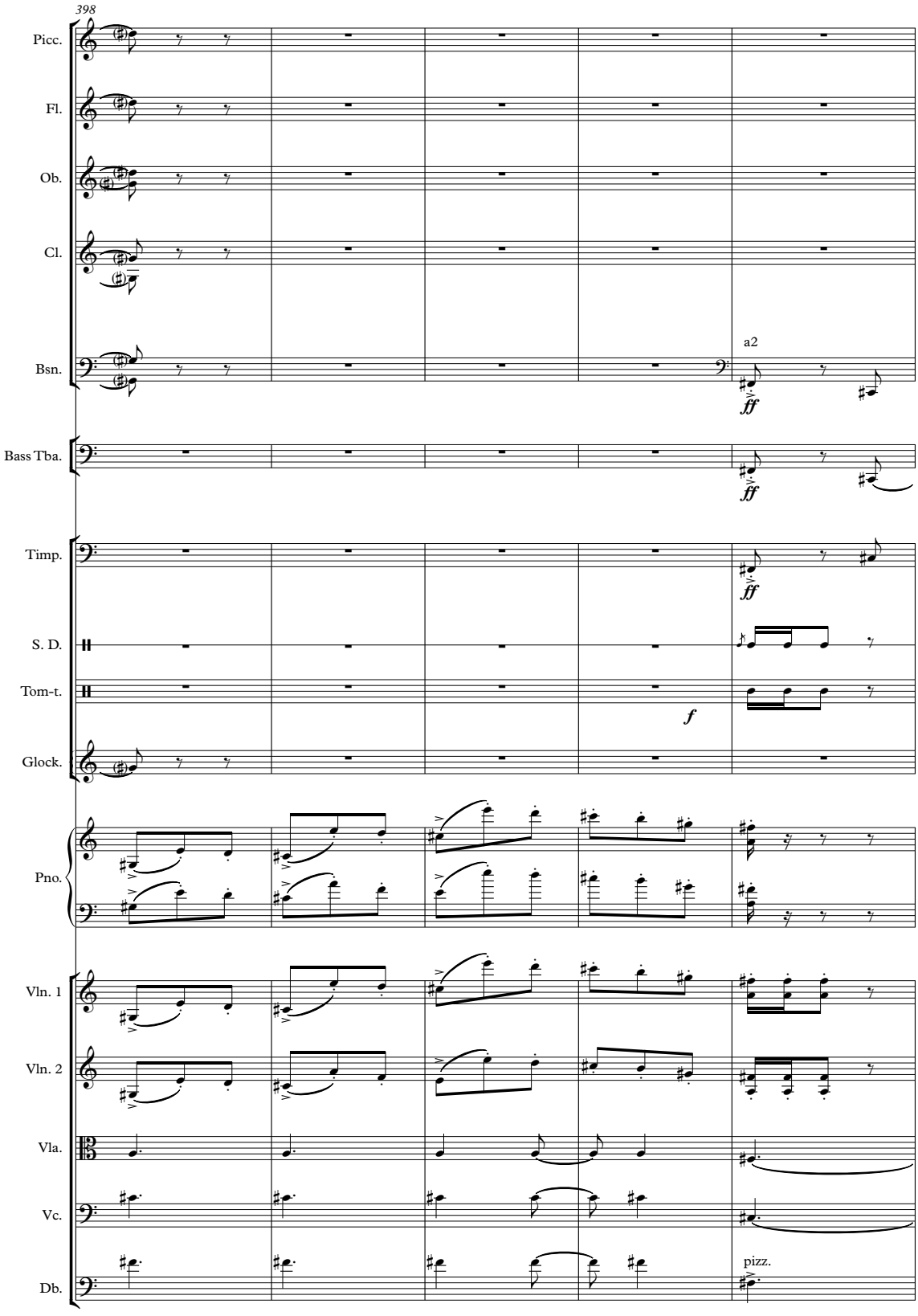
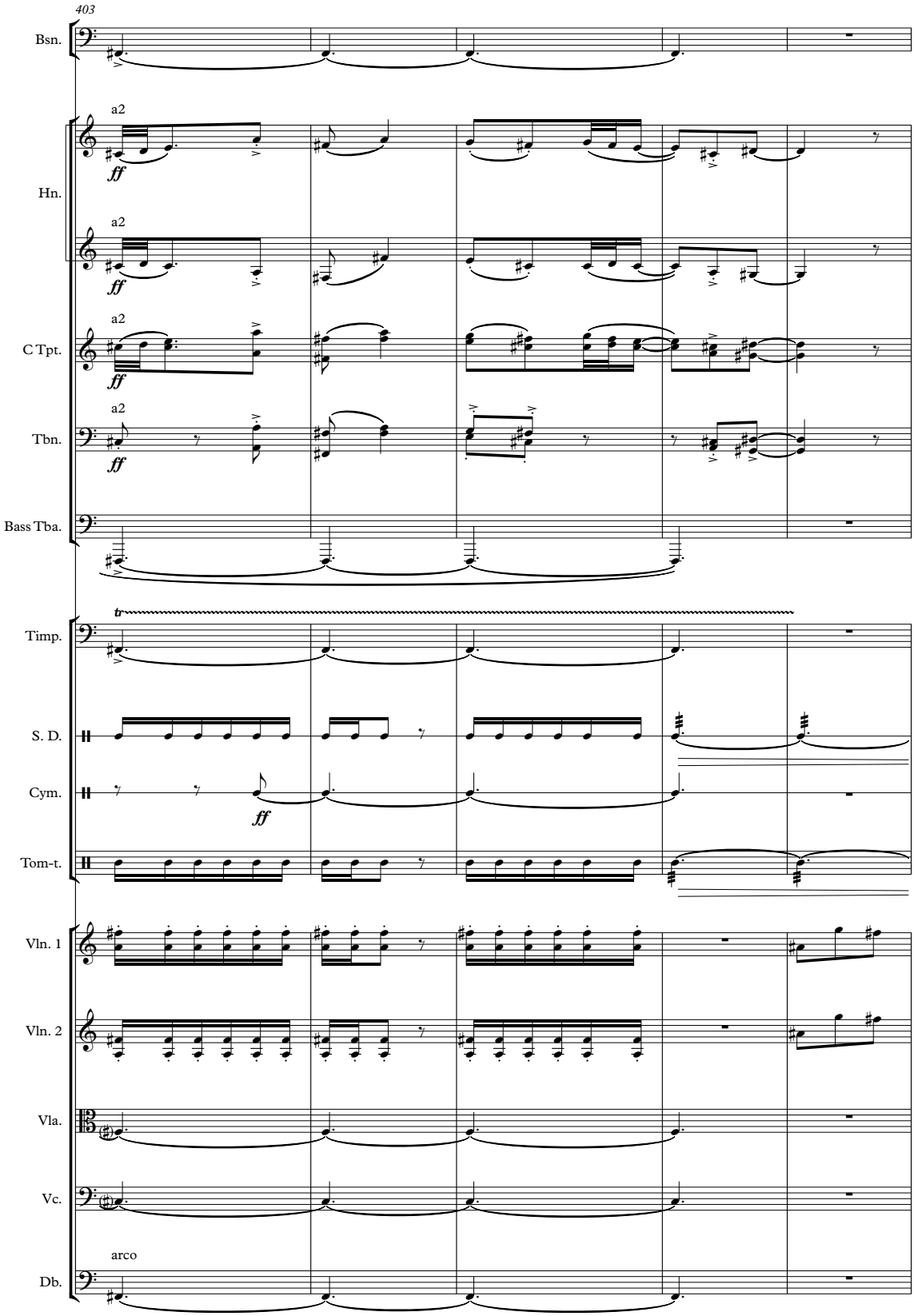
Vln. 2
Vla.
Vc.
Db.
arco


398
Picc.
Fl.
Ob.
Cl.
Bsn.
a2
ff
Bass Tba.
ff
Timp.
ff
S. D.
Tom-t.
f
Glock.
Pno.
Vln. 1
Vln. 2
Vla.
Vc.
Db.
pizz.


403
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Hn.
a2
ff
C Tpt.
a2
ff
Tbn.
a2
ff
Bass Tba.
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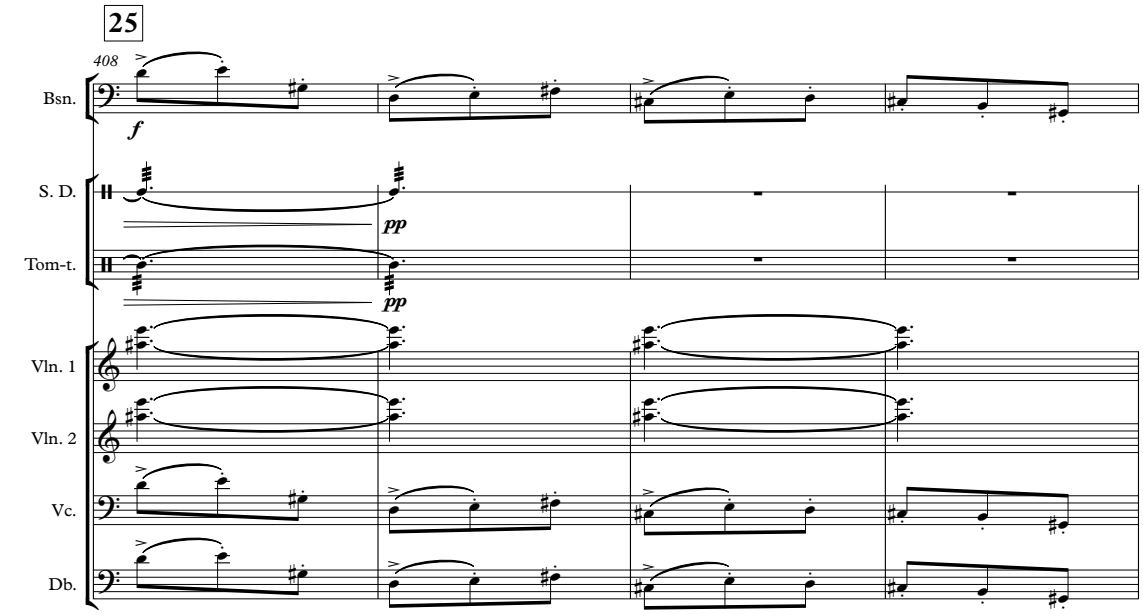
S. D.
Cym.
ff
Tom-t.
Vln. 1
Vln. 2
Vla.
Vc.
arco
Db.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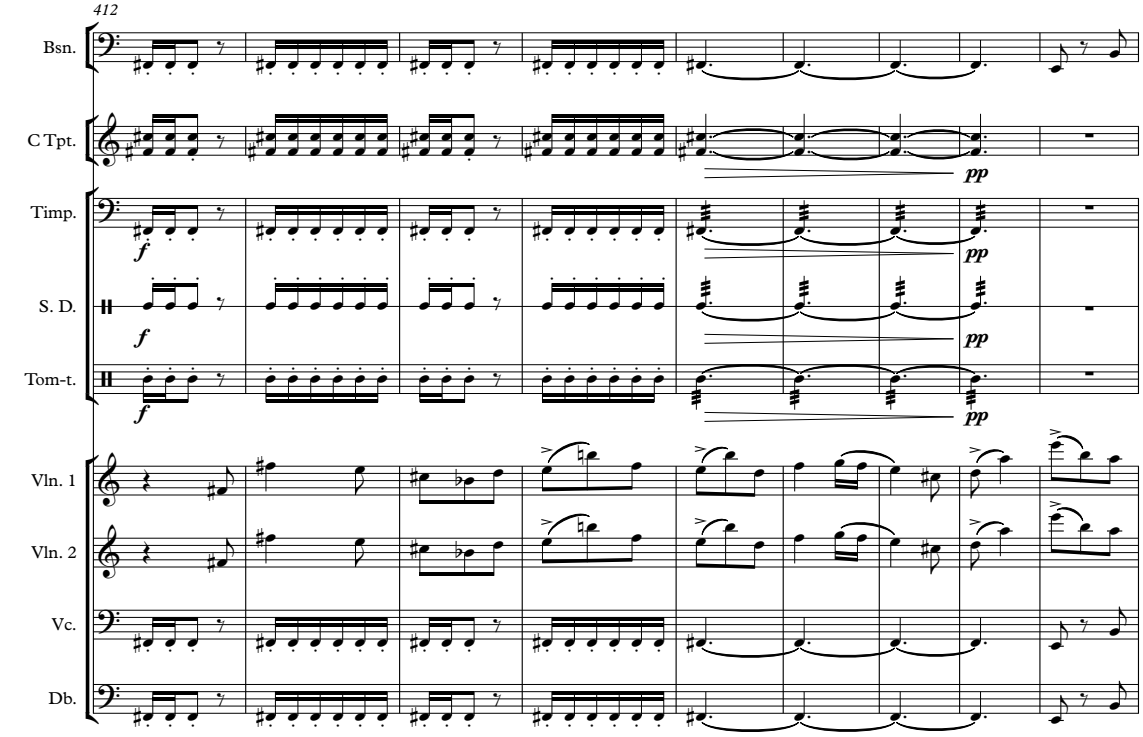
412
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Vln. 2
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Db.
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f
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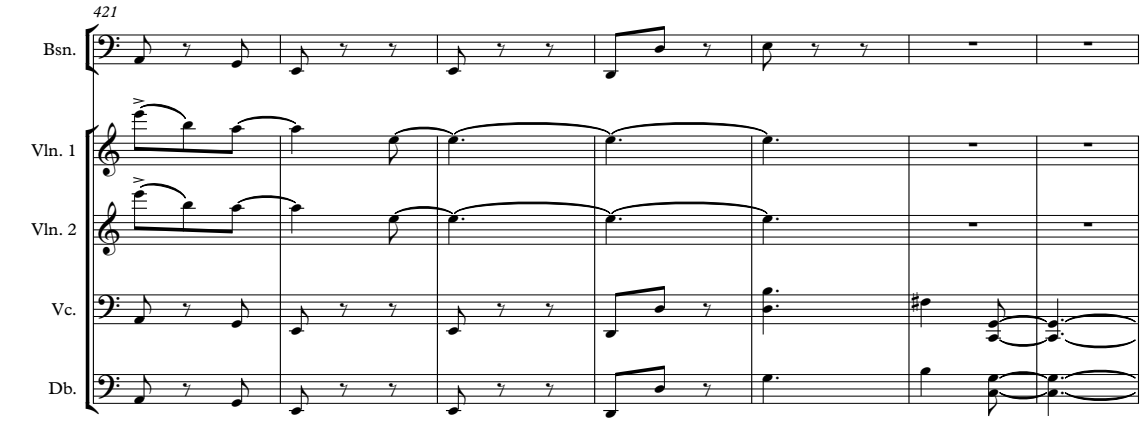
pp
pp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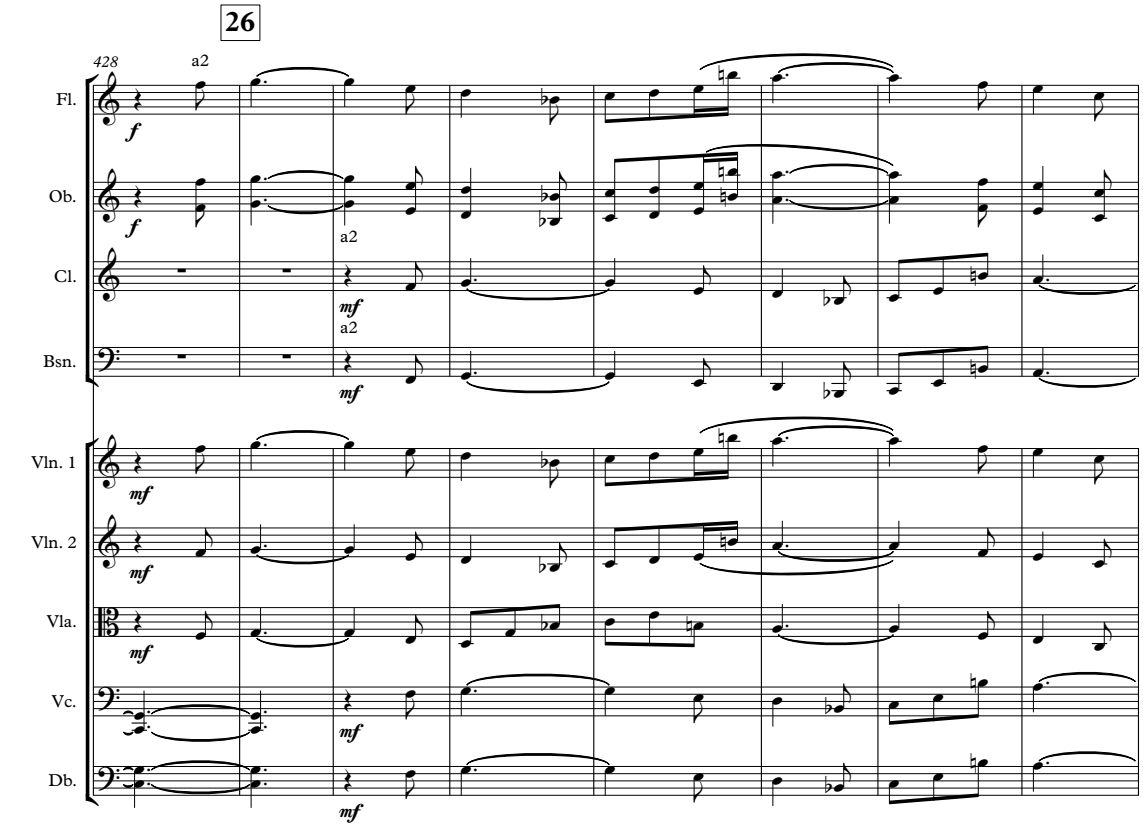
26
428
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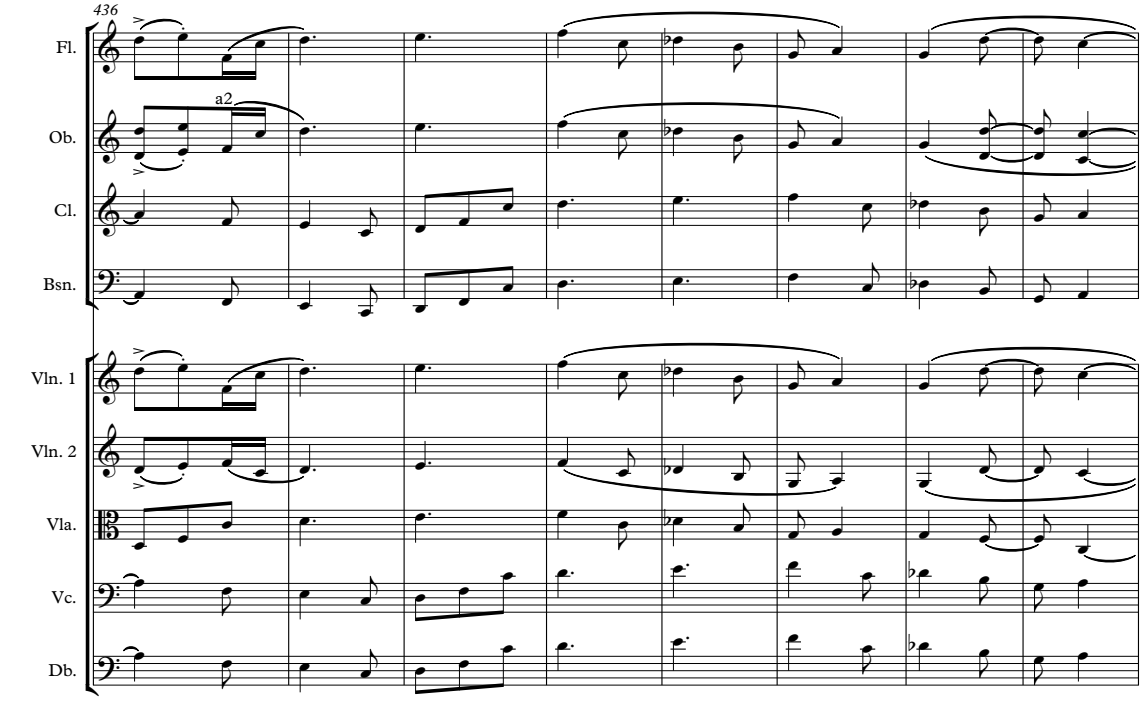
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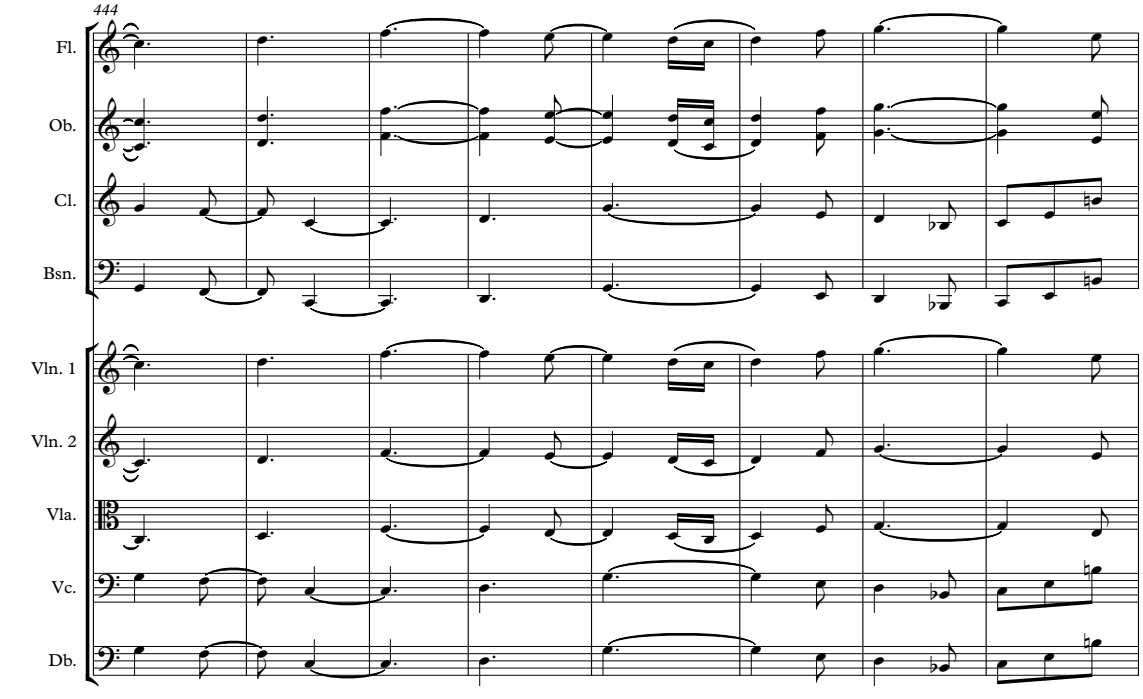
Db.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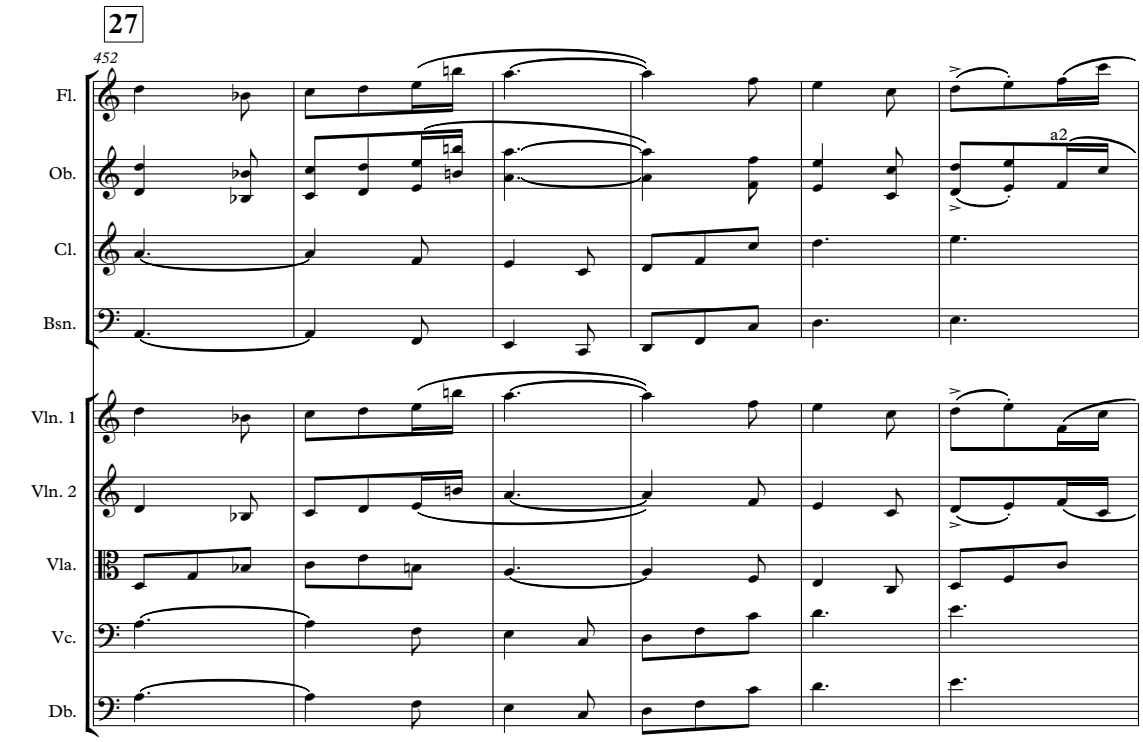
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452
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Vla.
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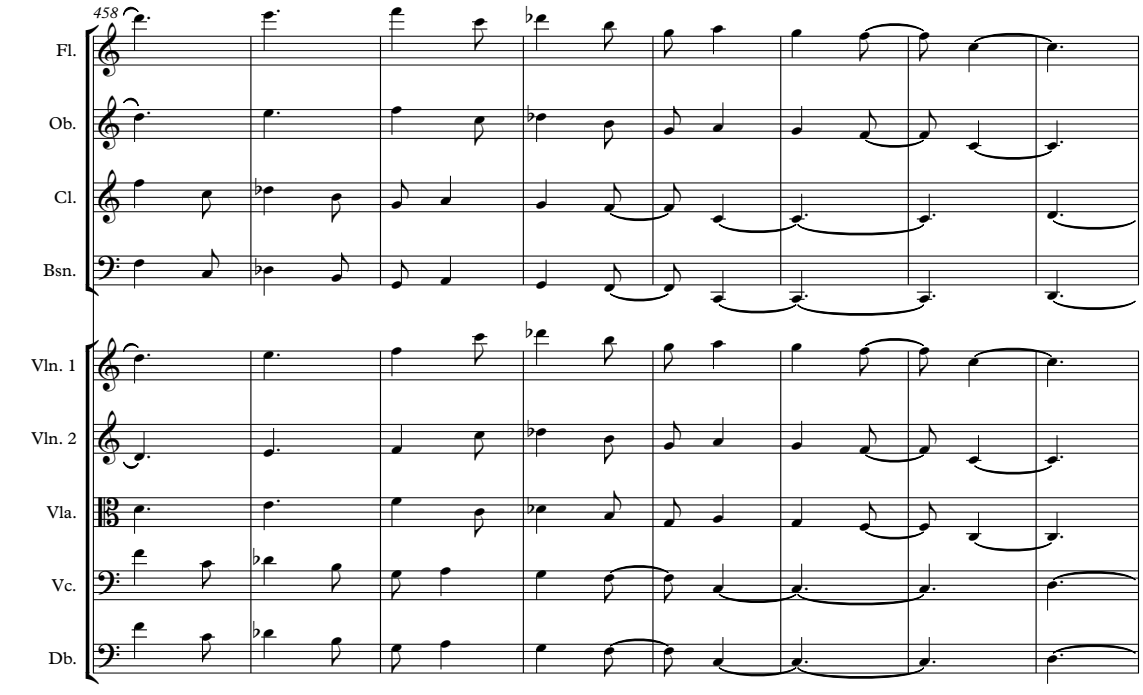
Db.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Vc.
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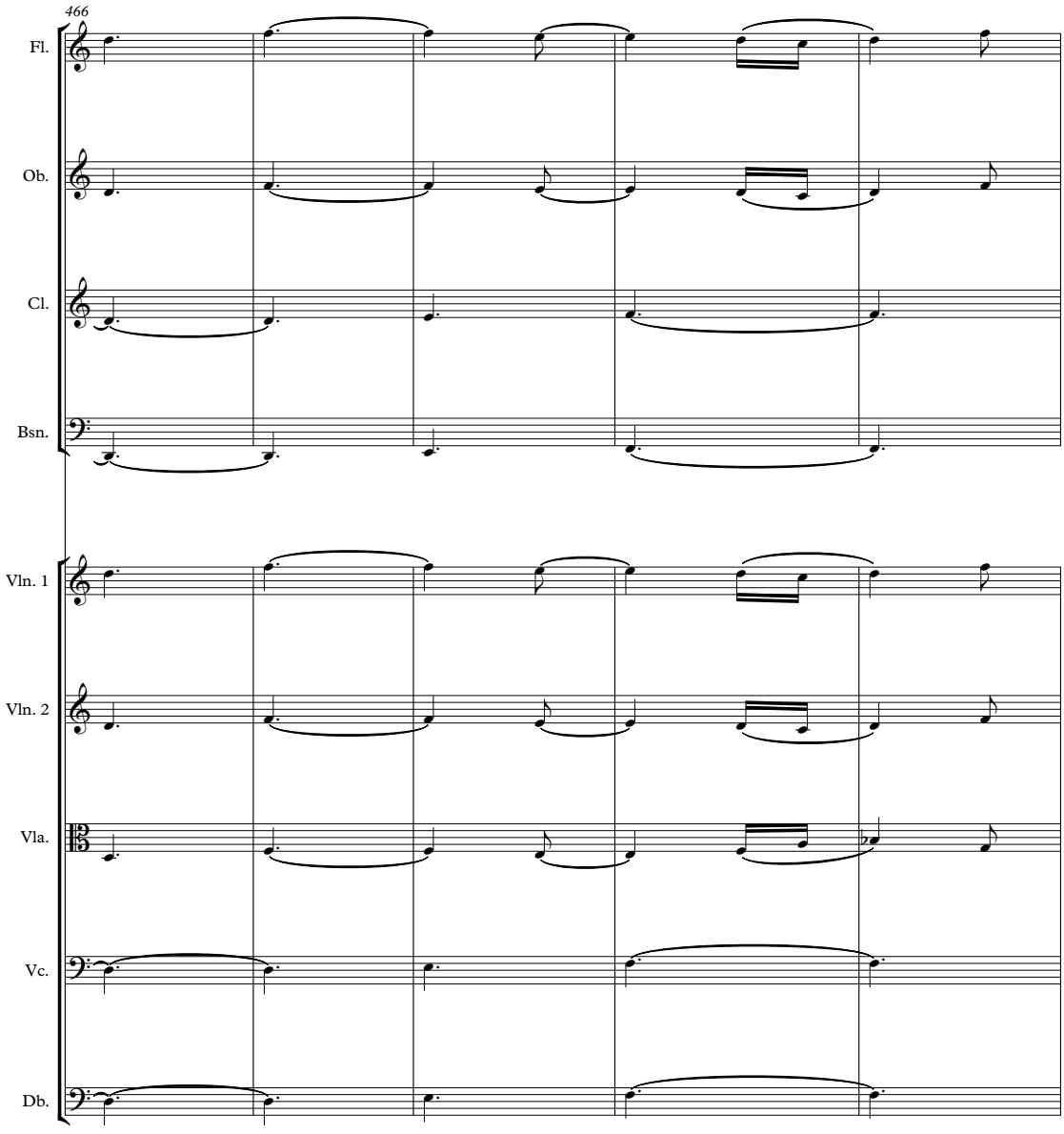
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Vla.
Vc.
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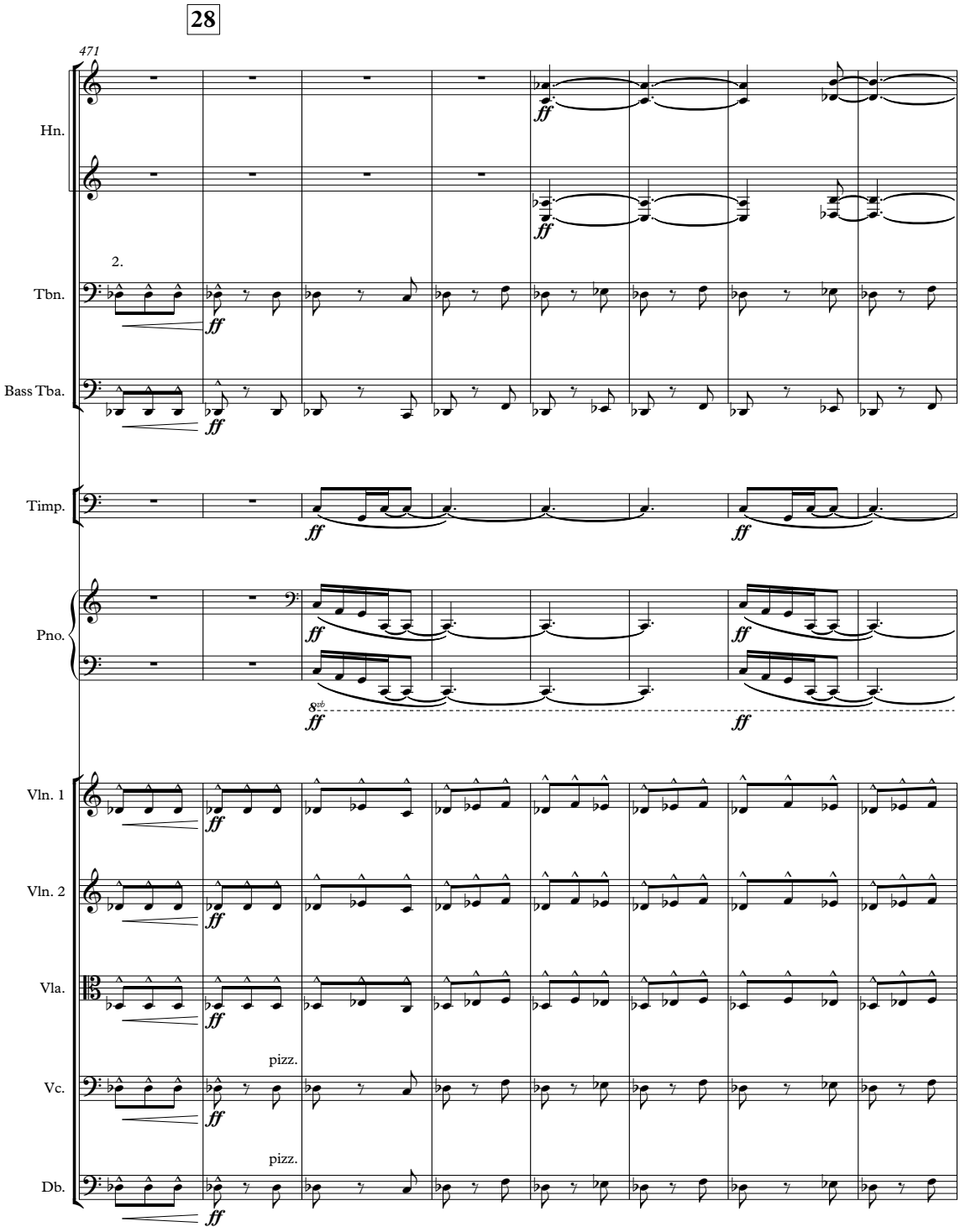
28
471
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Pno.
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Vla.
Vc.
Db.
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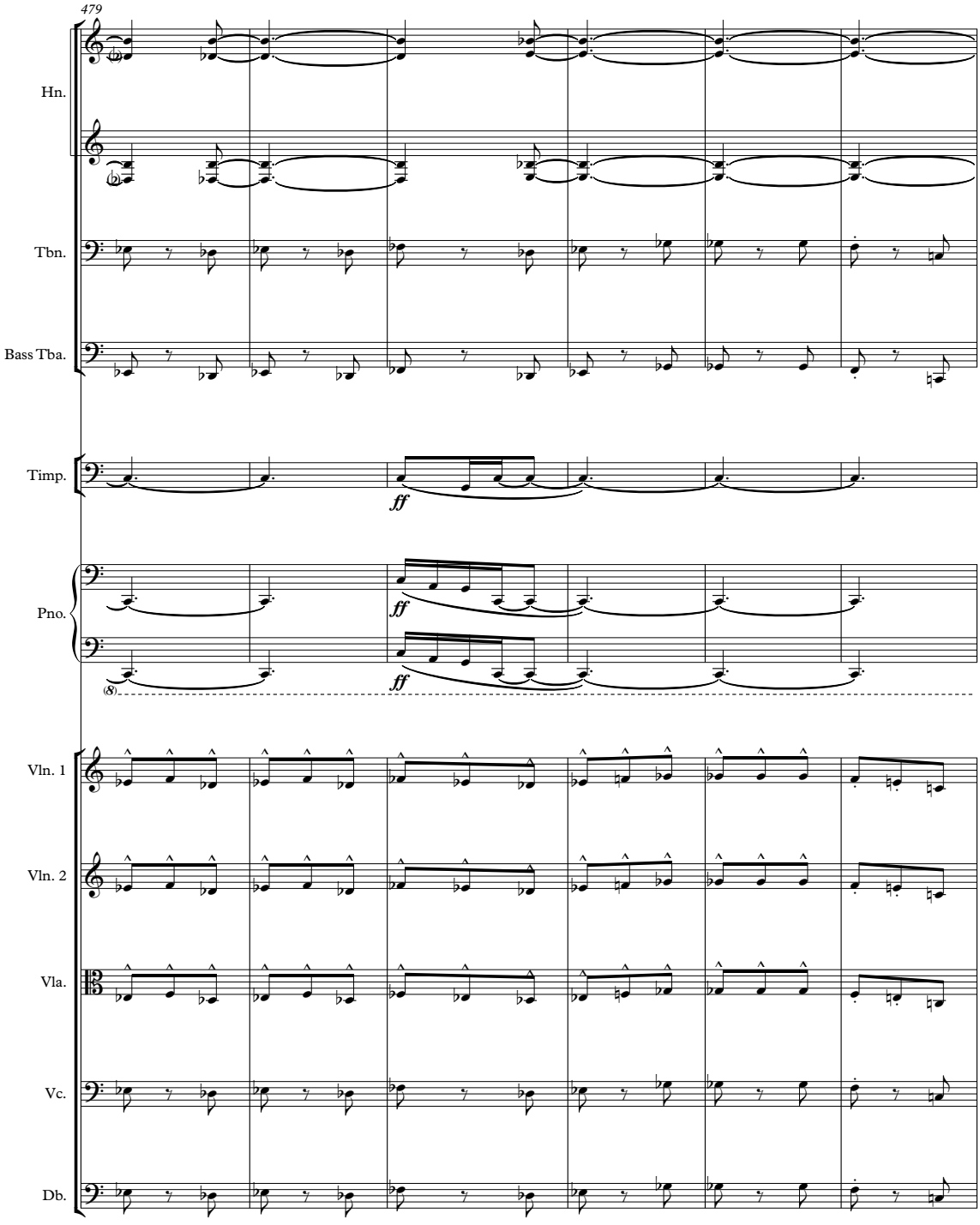
pizz.


479
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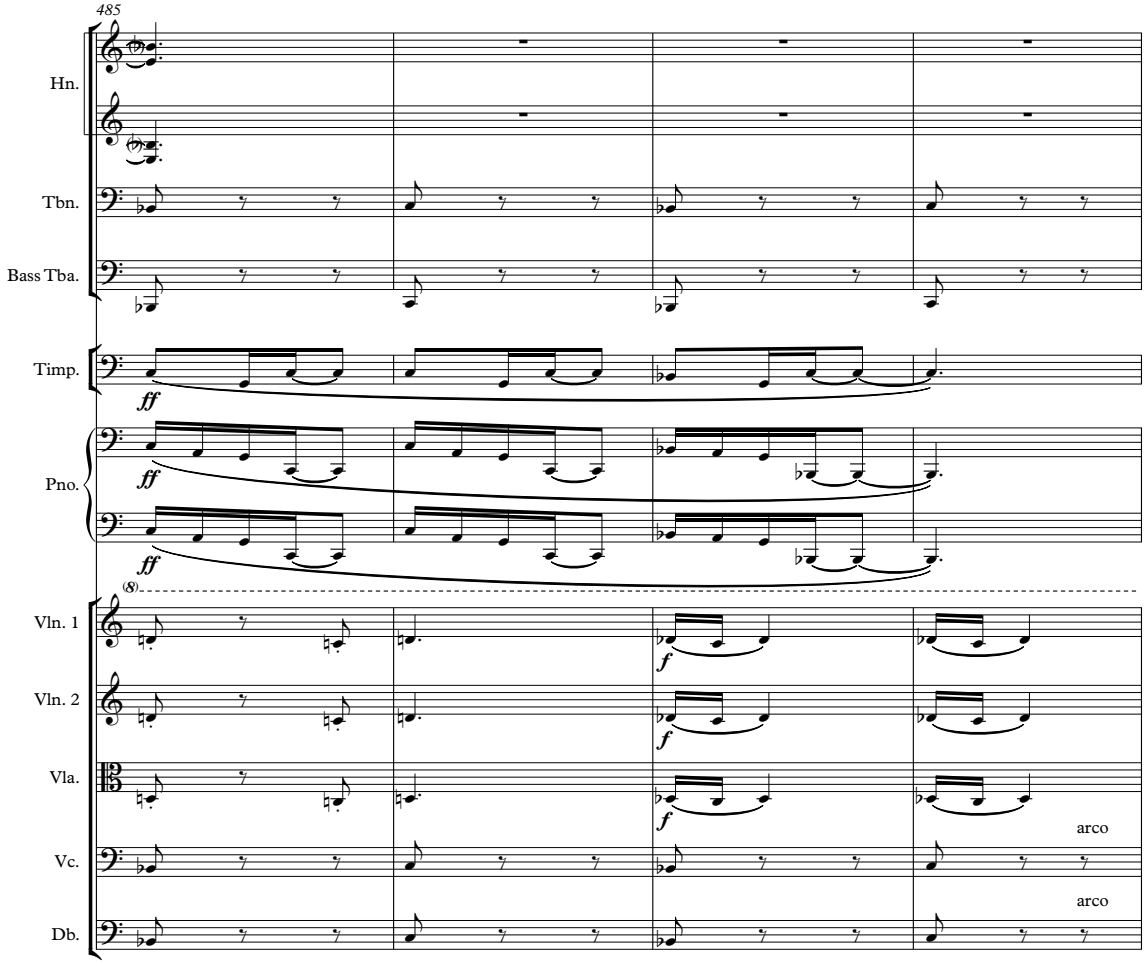
Vc.
Db.


485
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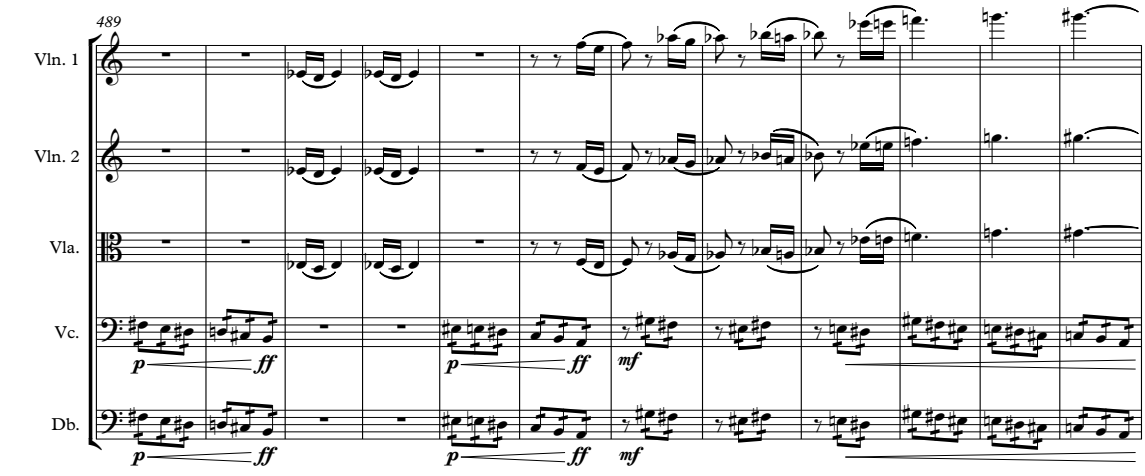
arco
arco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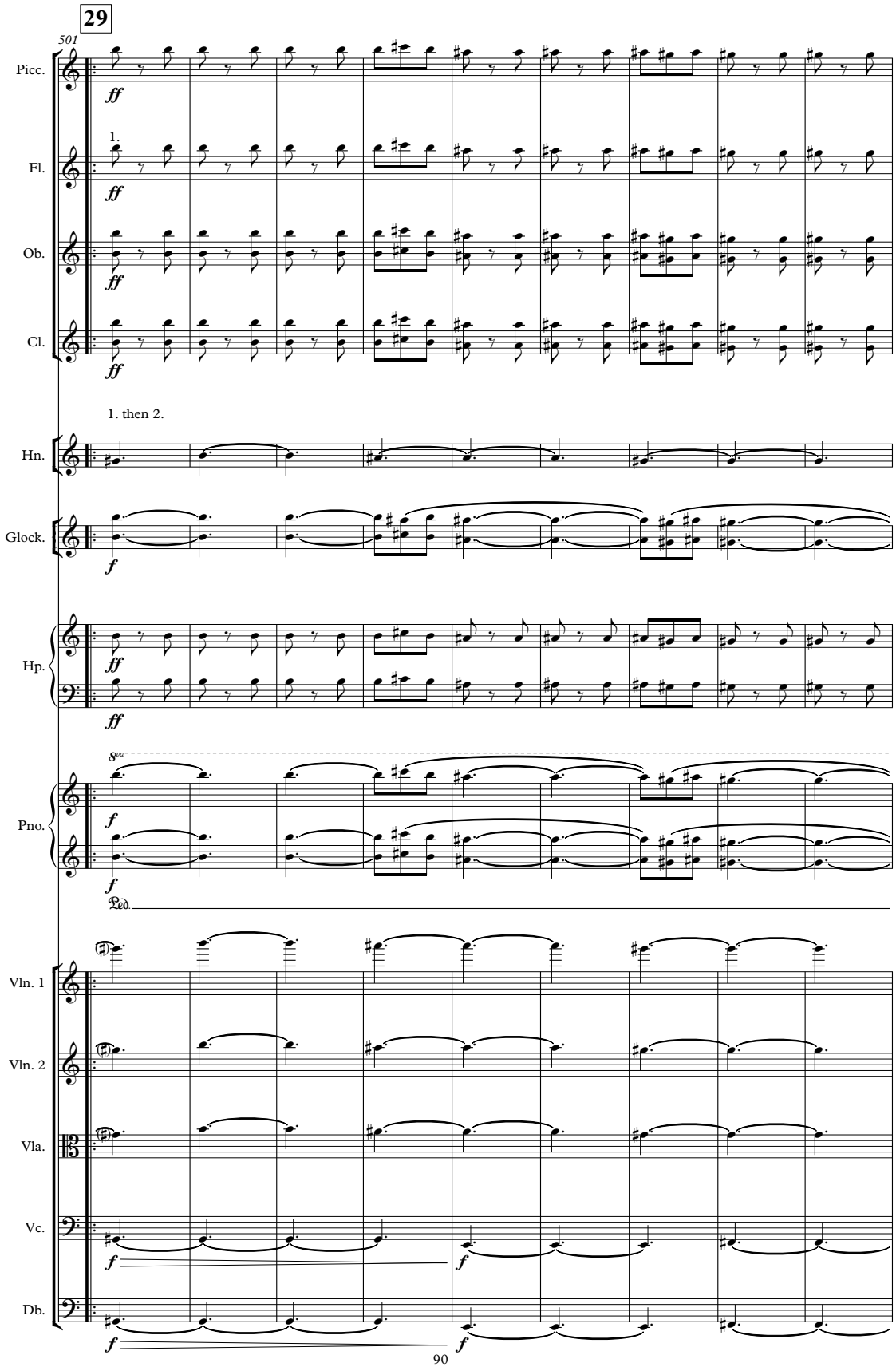
29
501
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Db.
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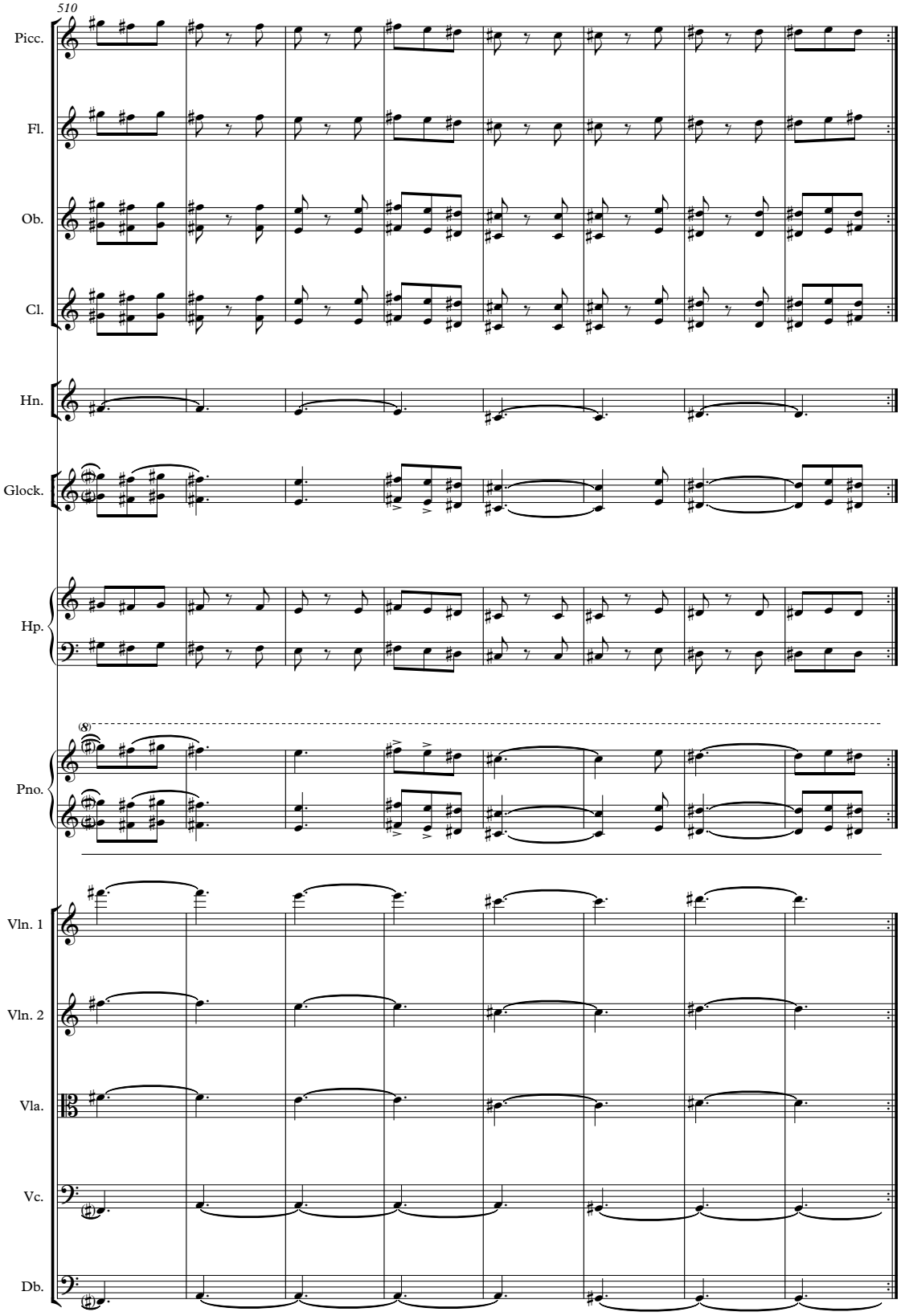
510
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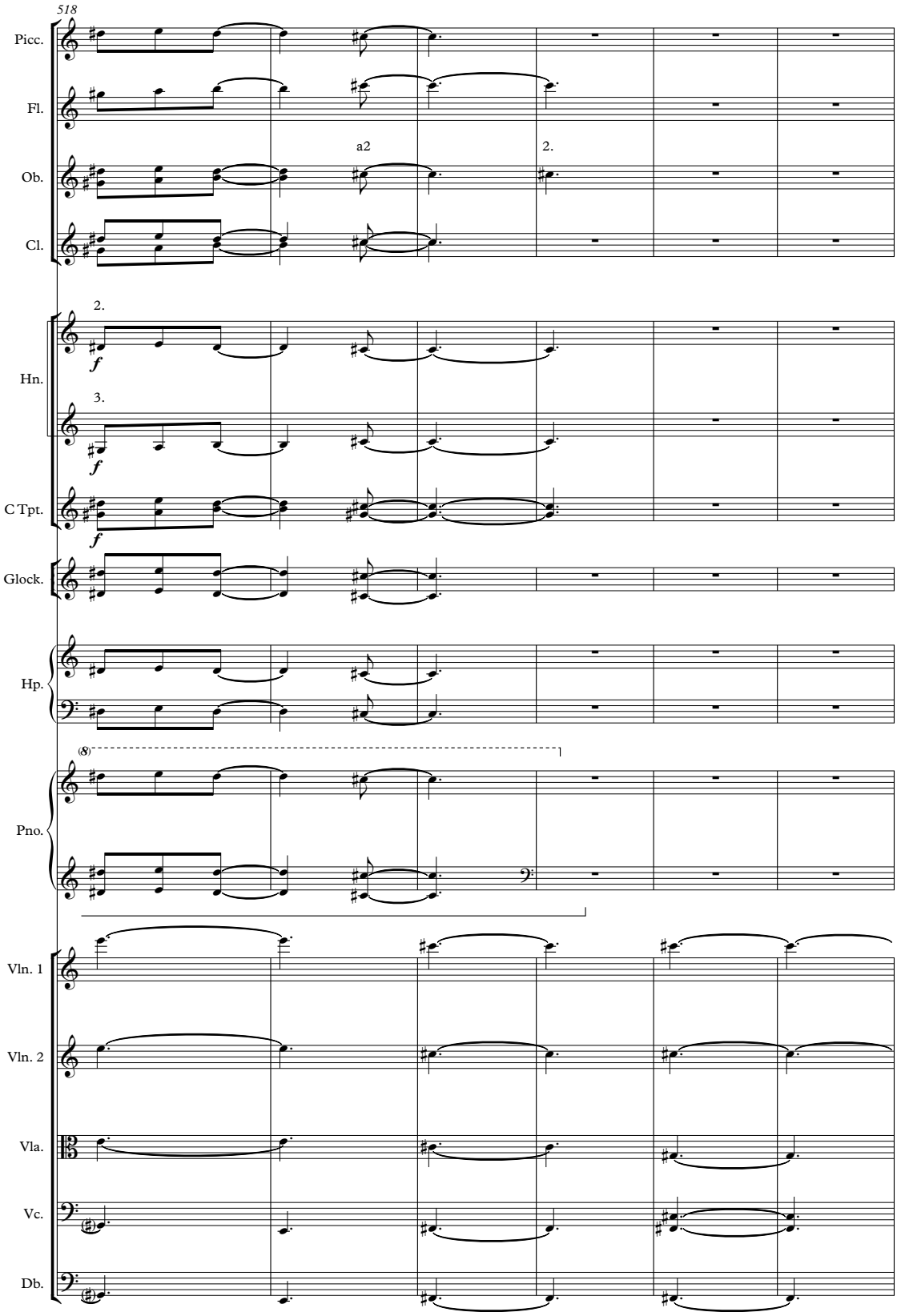
518
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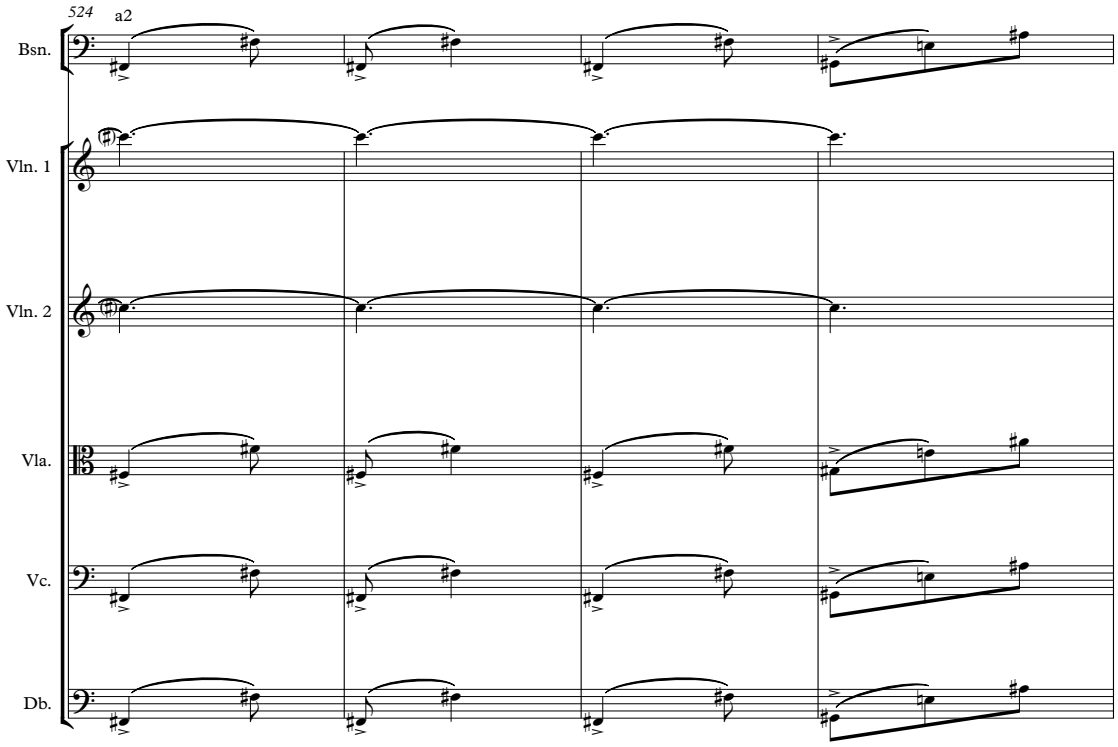
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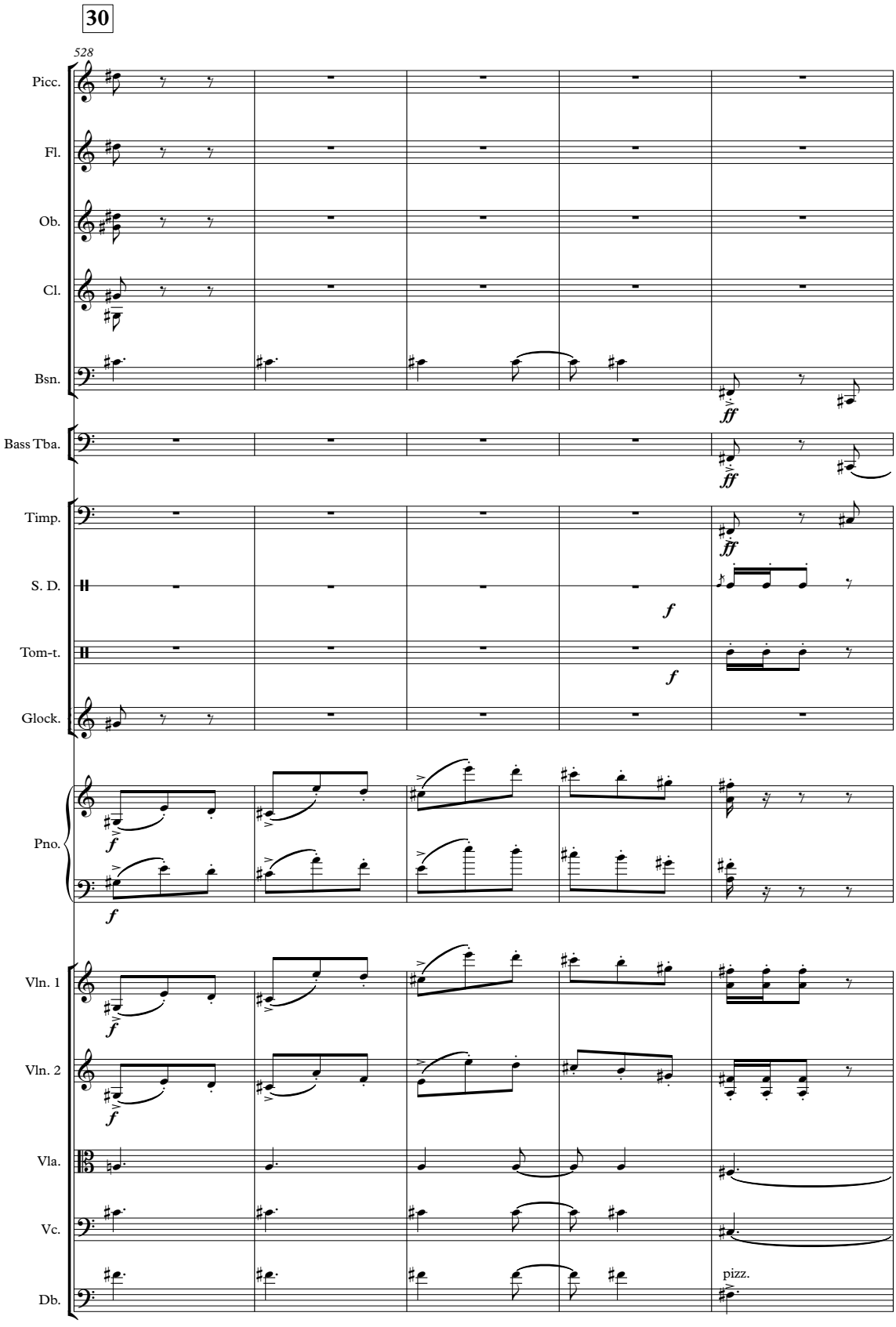
30
528
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Fl.
Ob.
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Timp.
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Glock.
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Vla.
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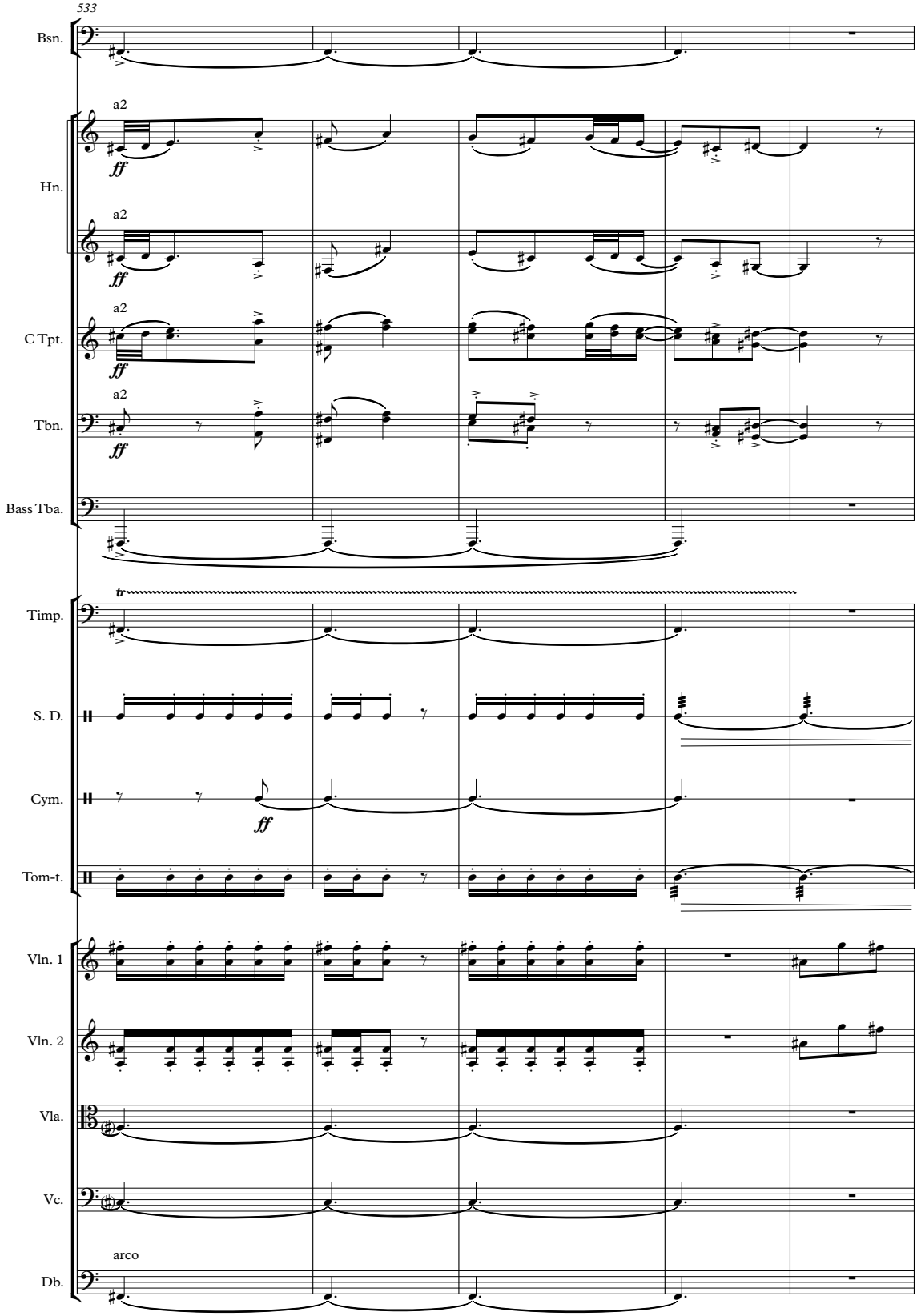
533
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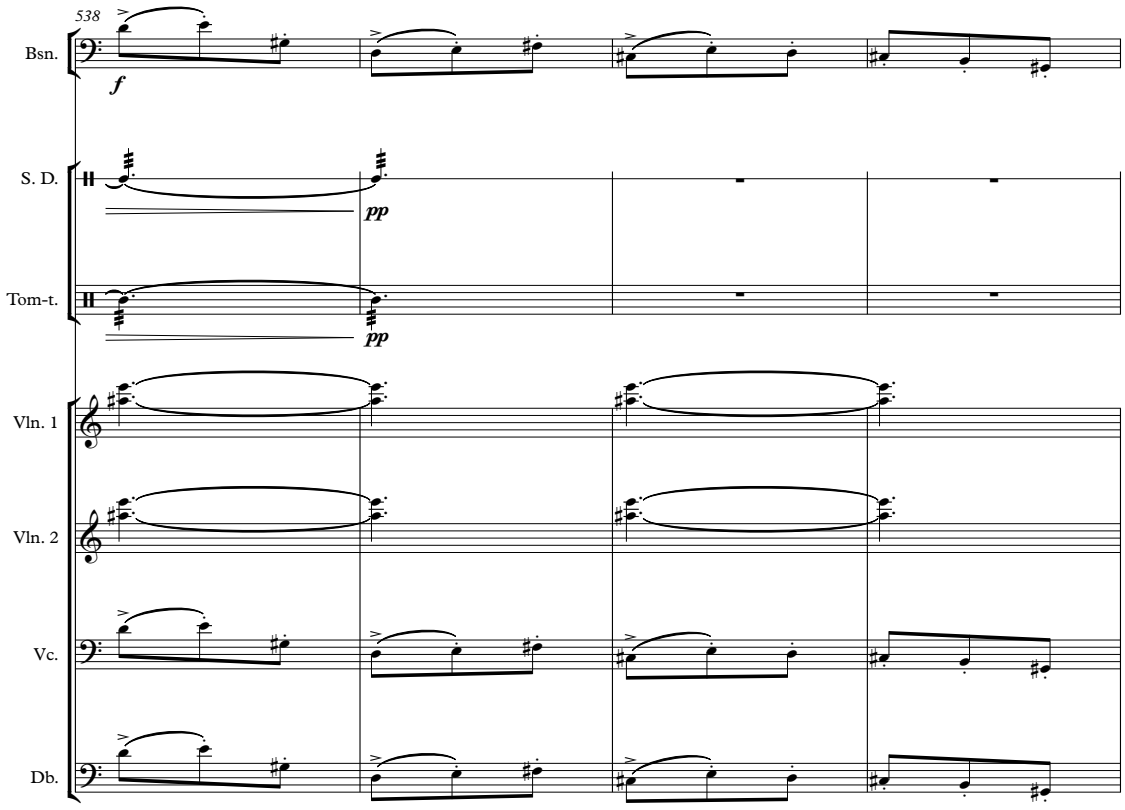
Db.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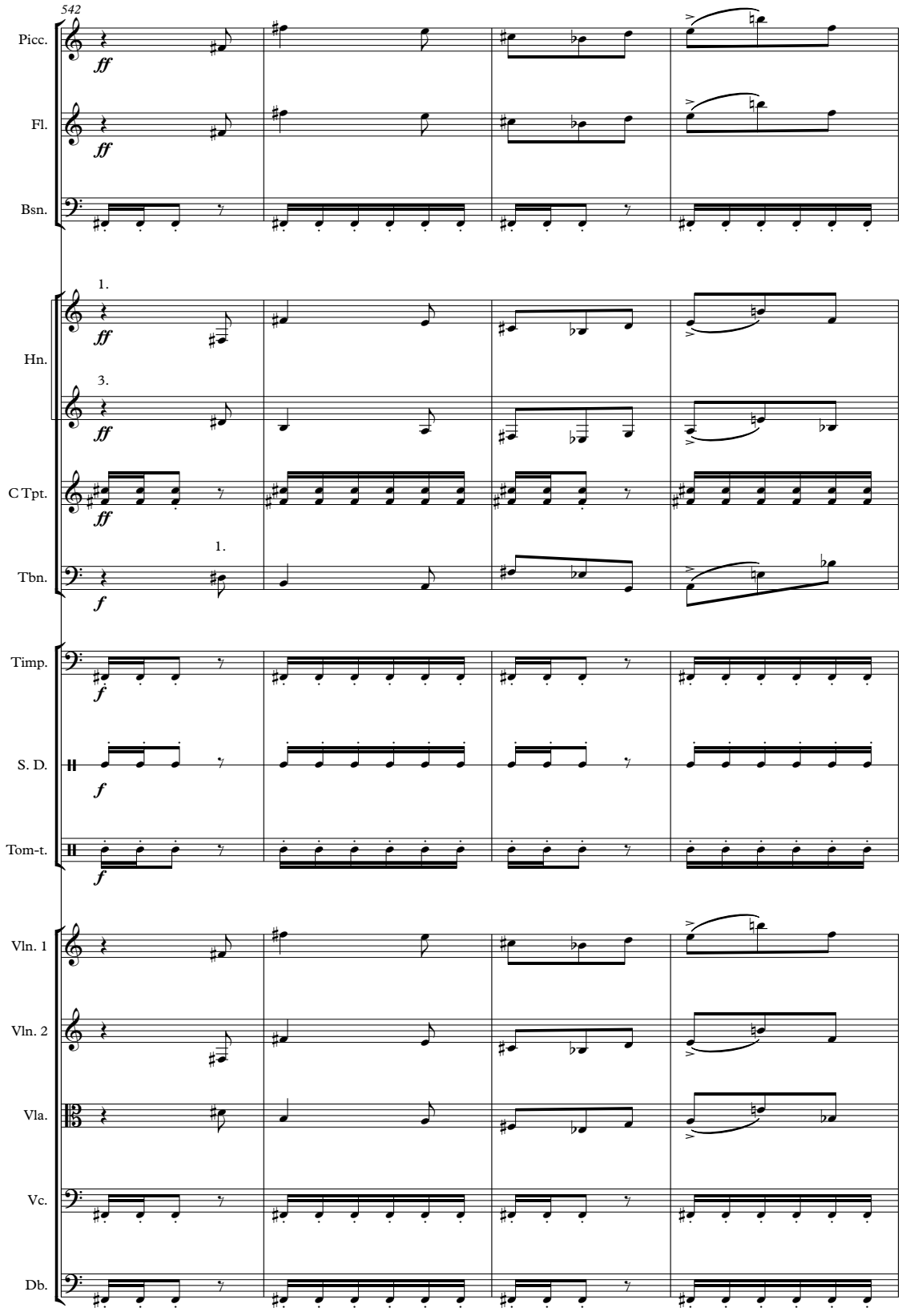
542
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C Tpt.
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Db.
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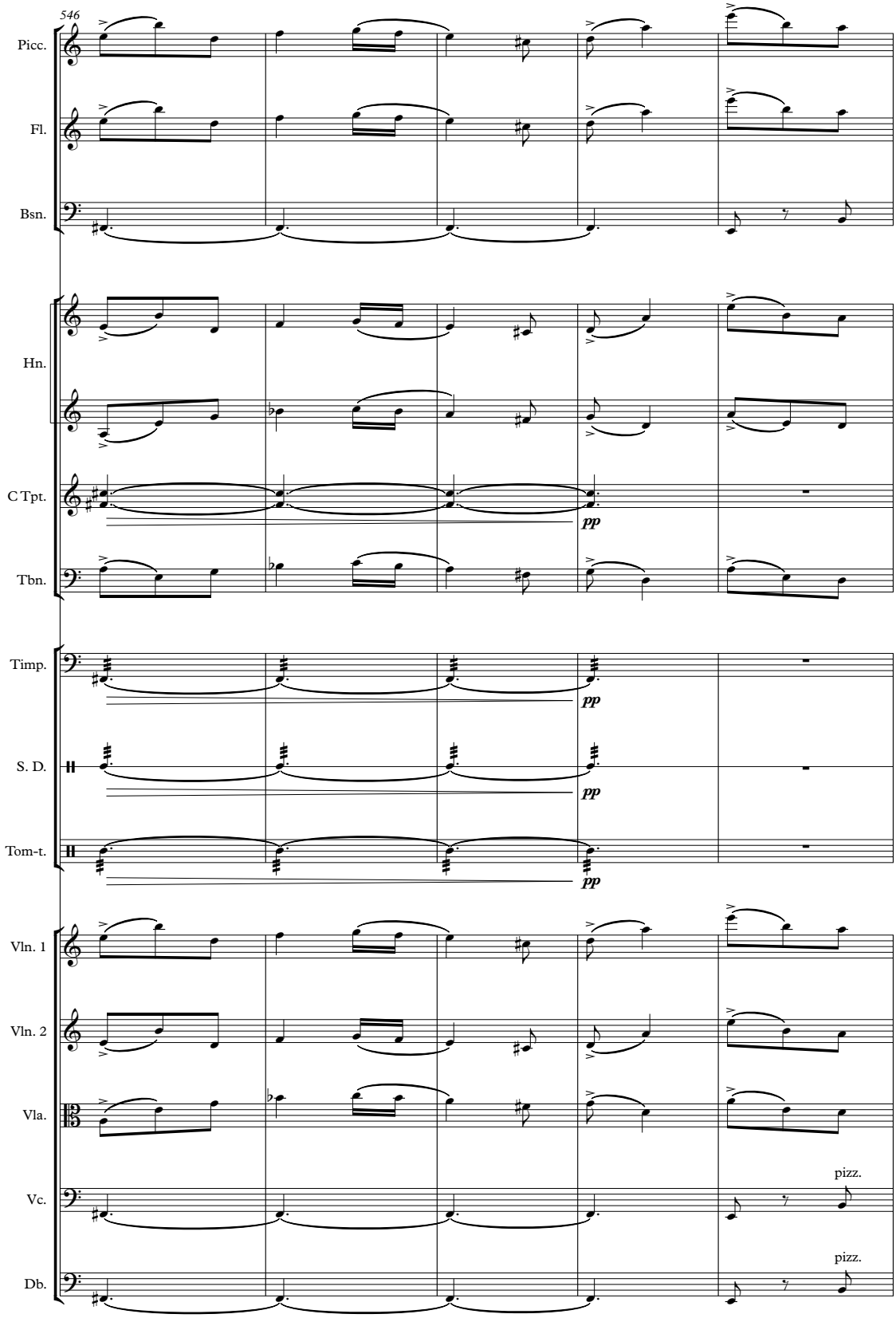
546
Picc.
Fl.
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Hn.
C Tpt.
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Tbn.
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Tom-t.
pp
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Vla.
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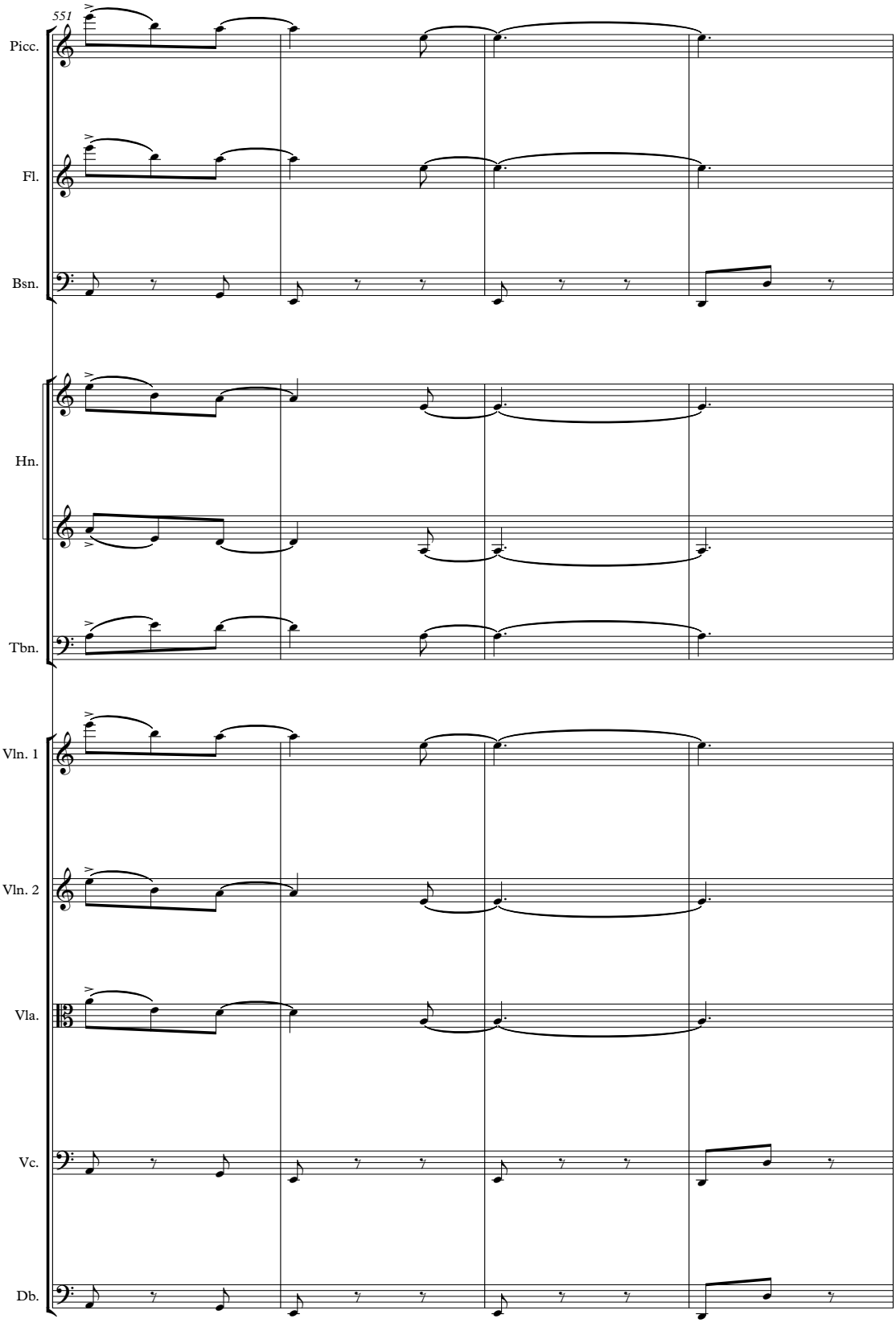
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Fl.
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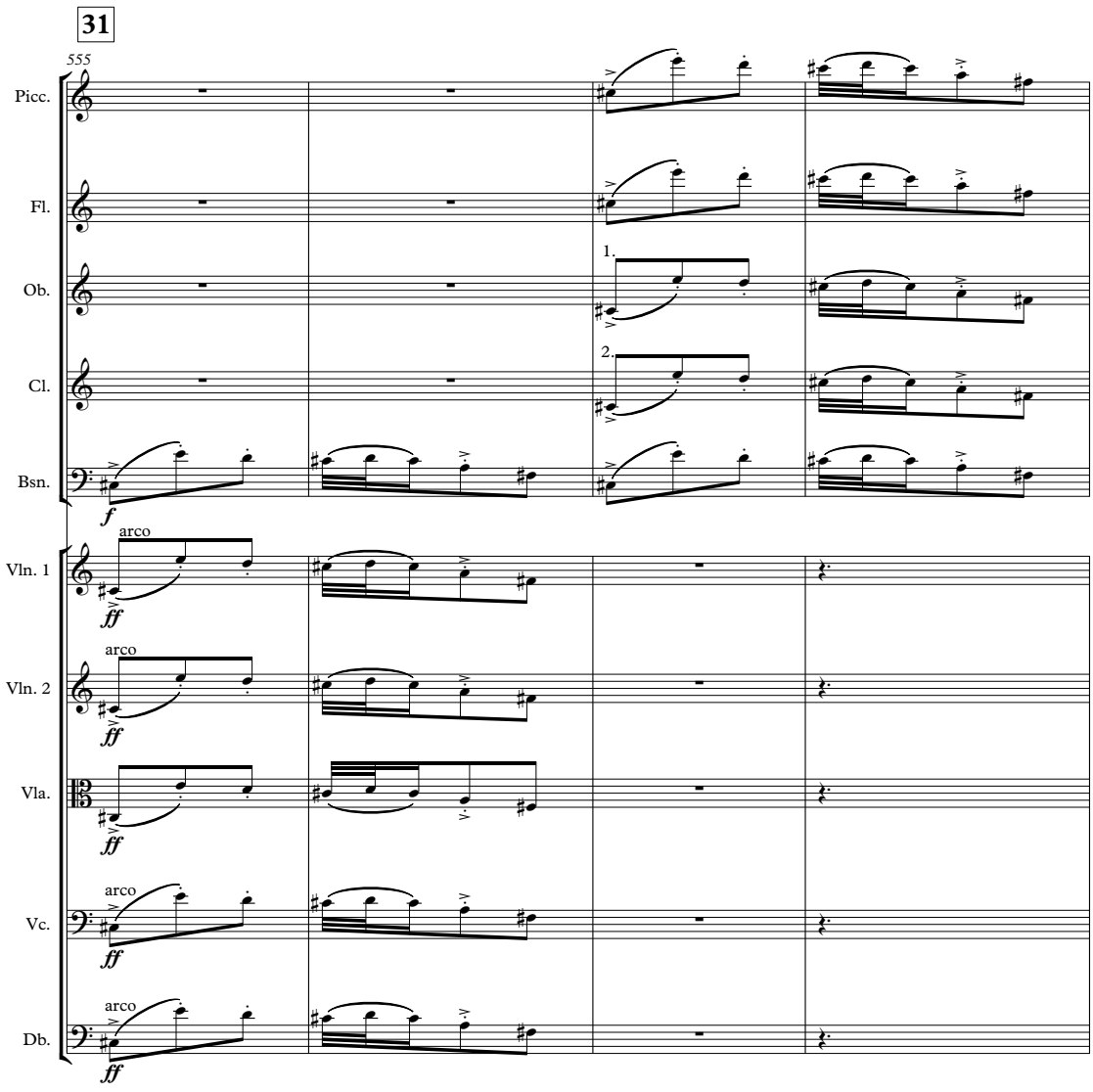
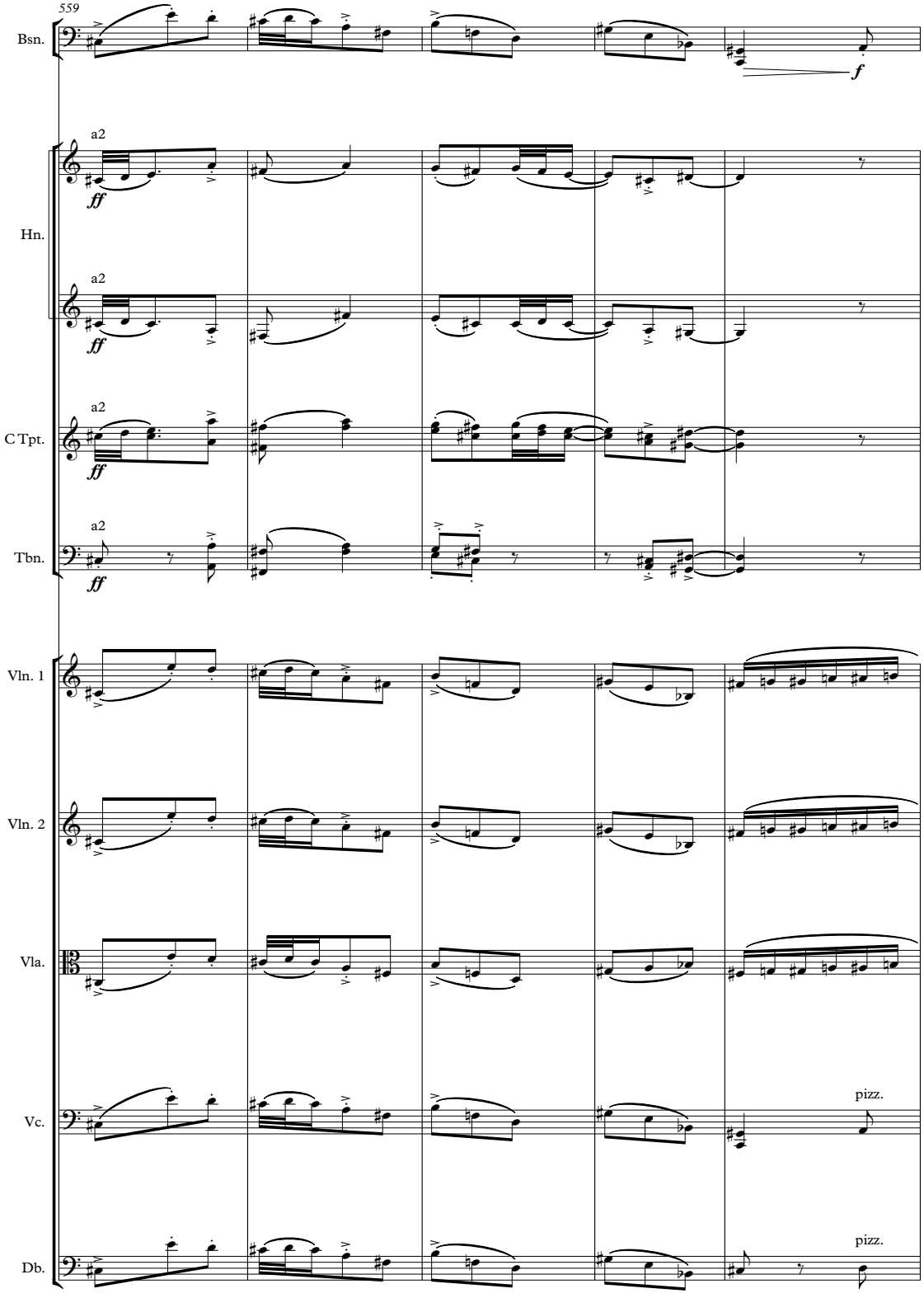
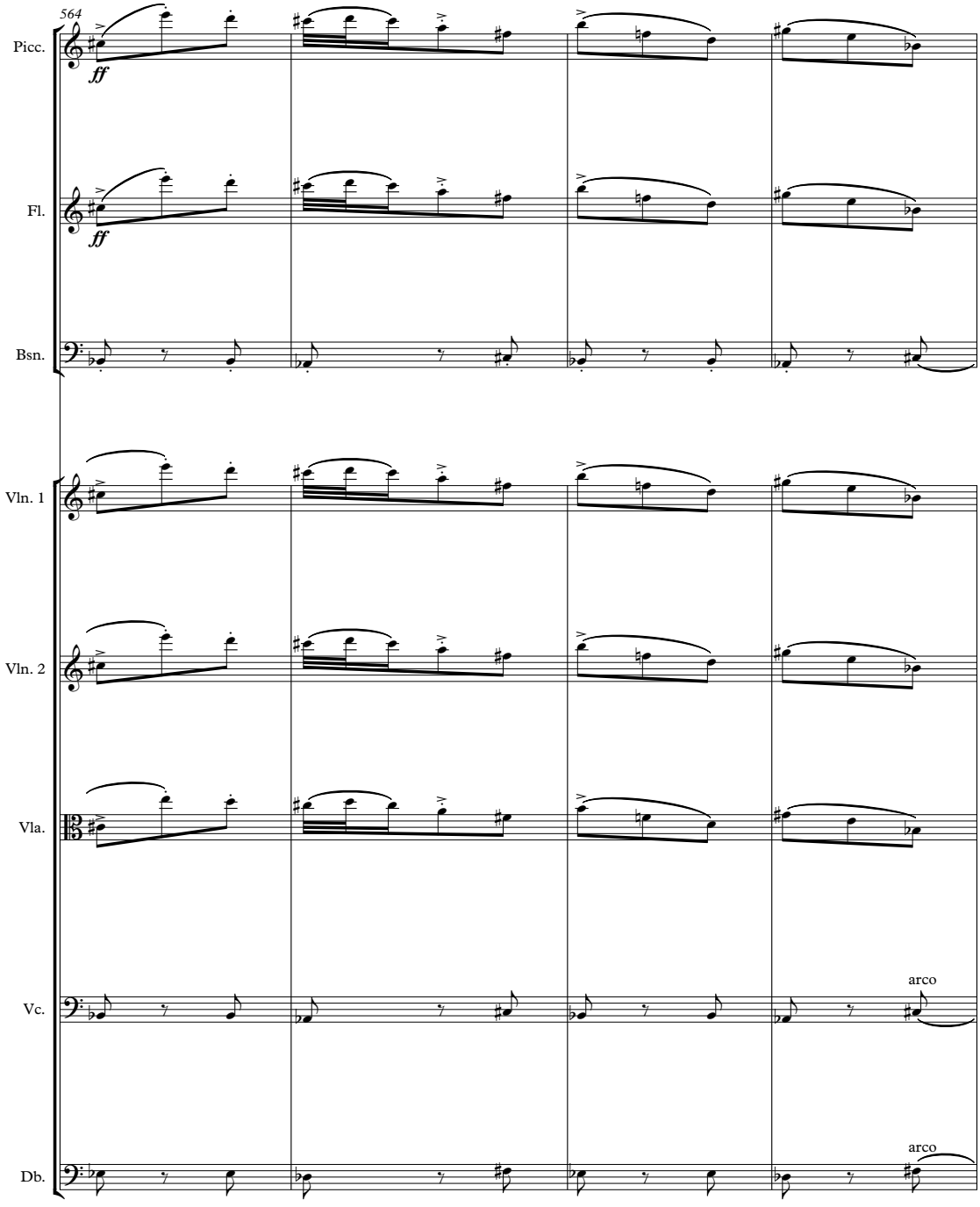
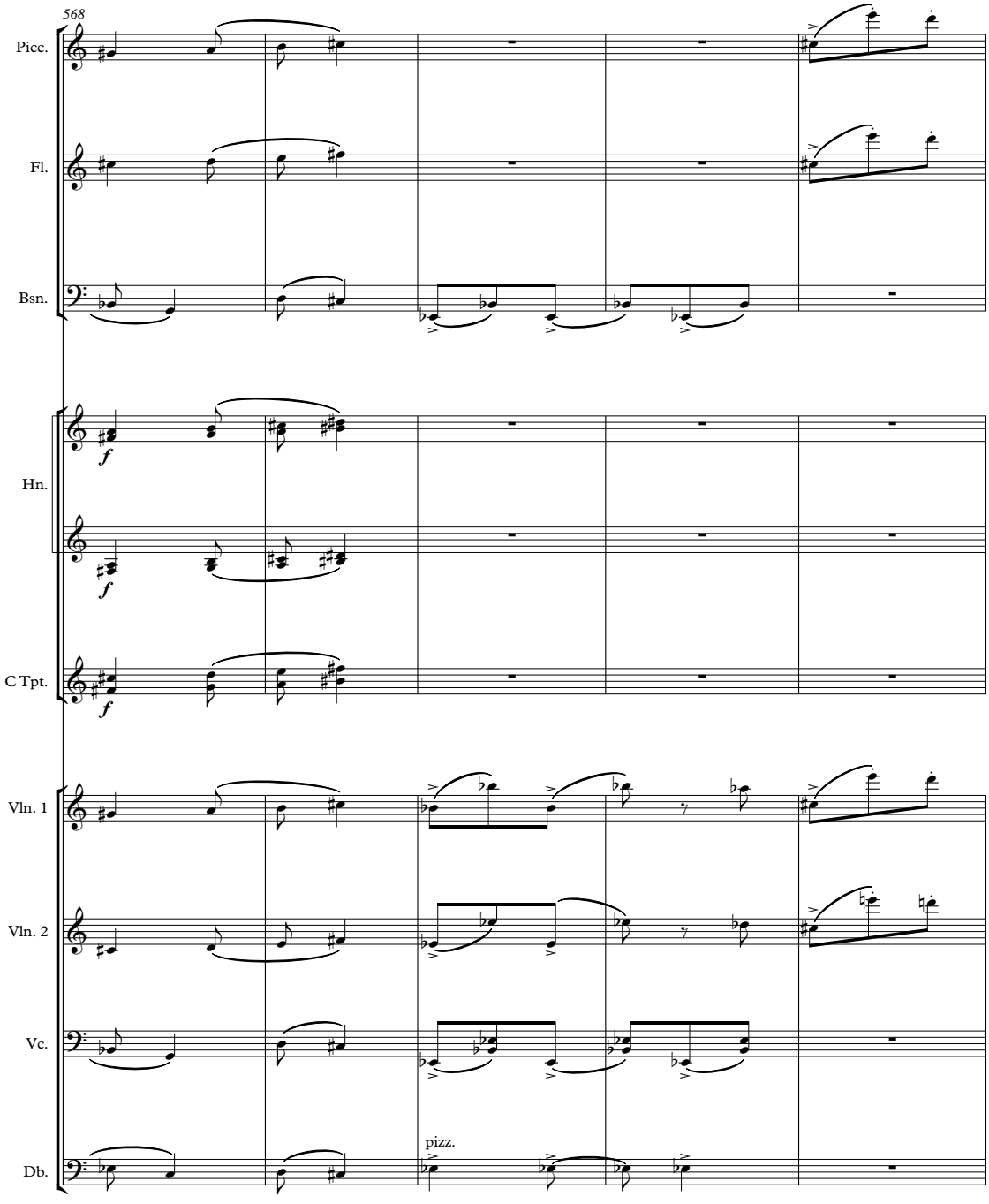
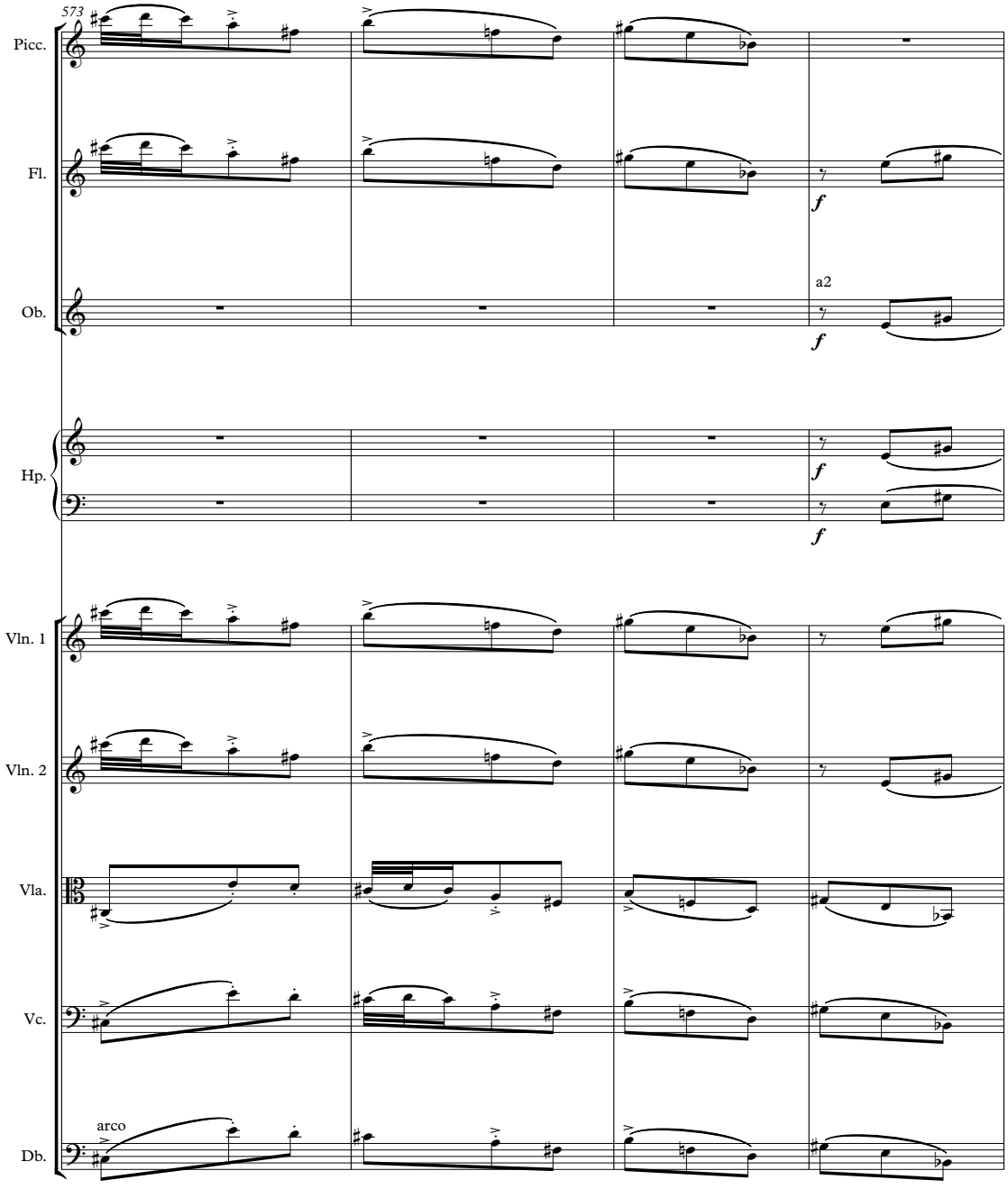
Vla.
Vc.
Db.

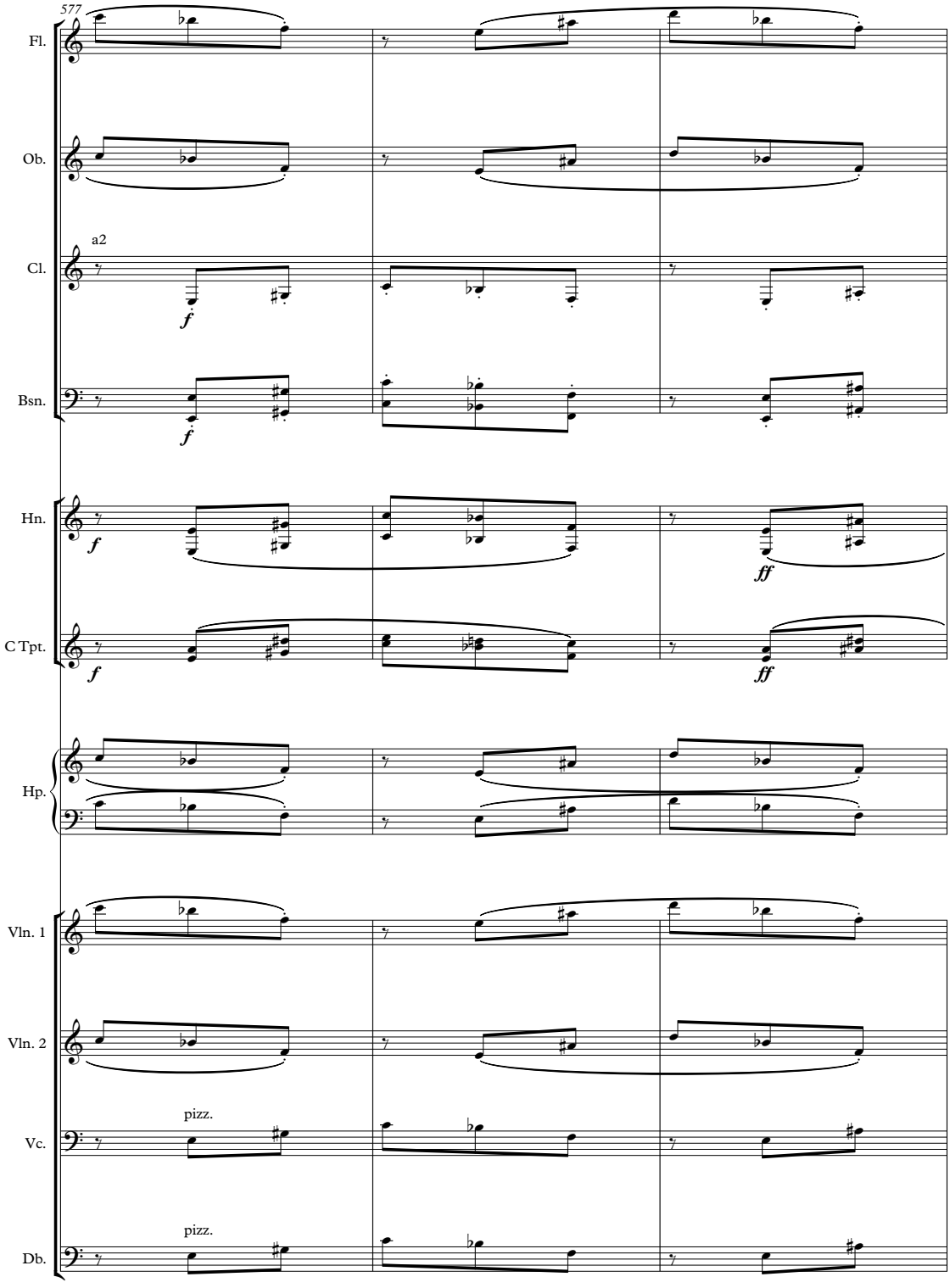

31
555
Picc.
Fl.
Ob.
Cl.
Bsn.
Vln. 1
Vln. 2
Vla.
Vc.
Db.
1.
2.
arco
f
ff

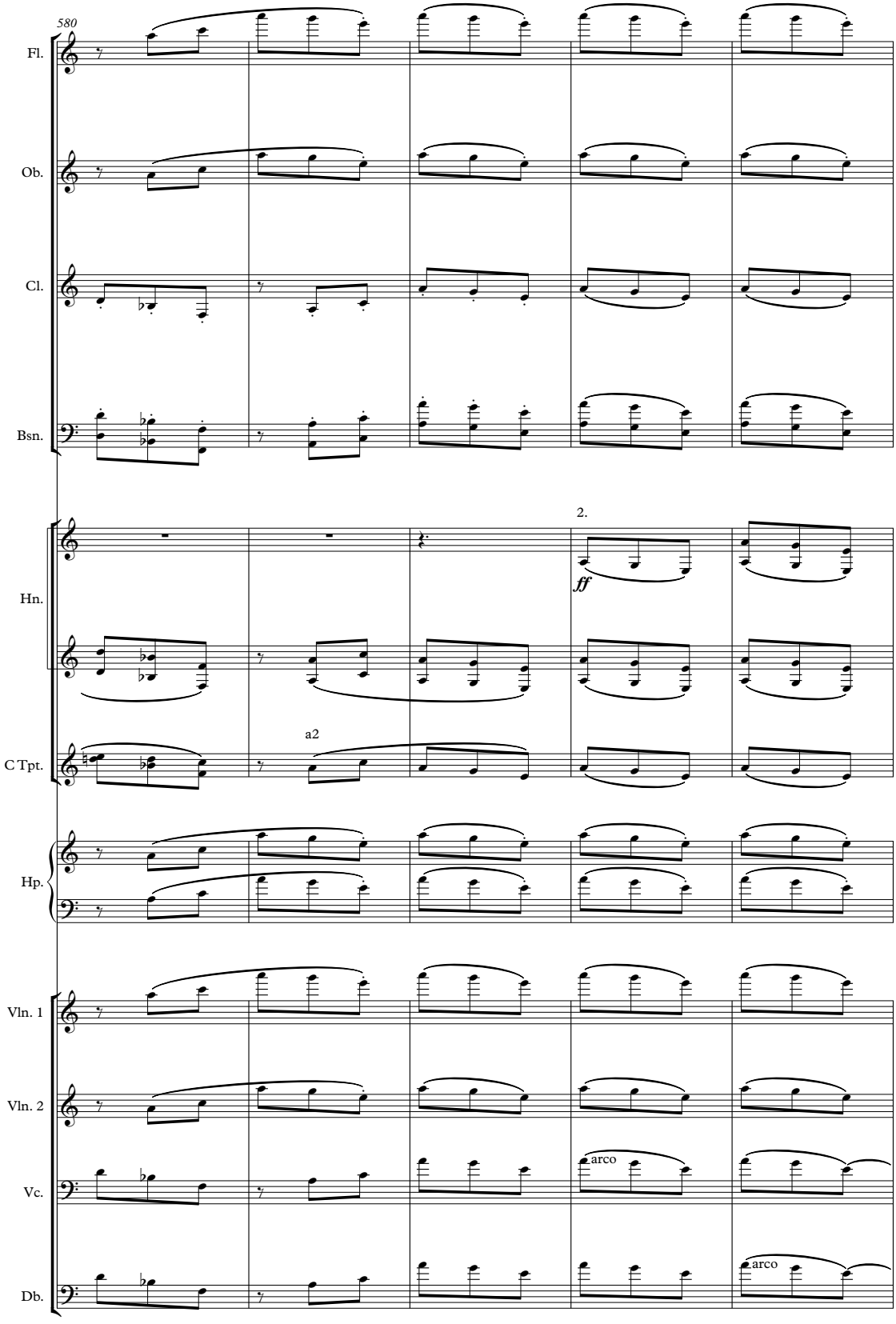

559
Bsn.
f
Hn.
a2
ff
C Tpt.
Tbn.
Vln. 1
Vln. 2
Vla.
Vc.
pizz.
Db.
pizz.

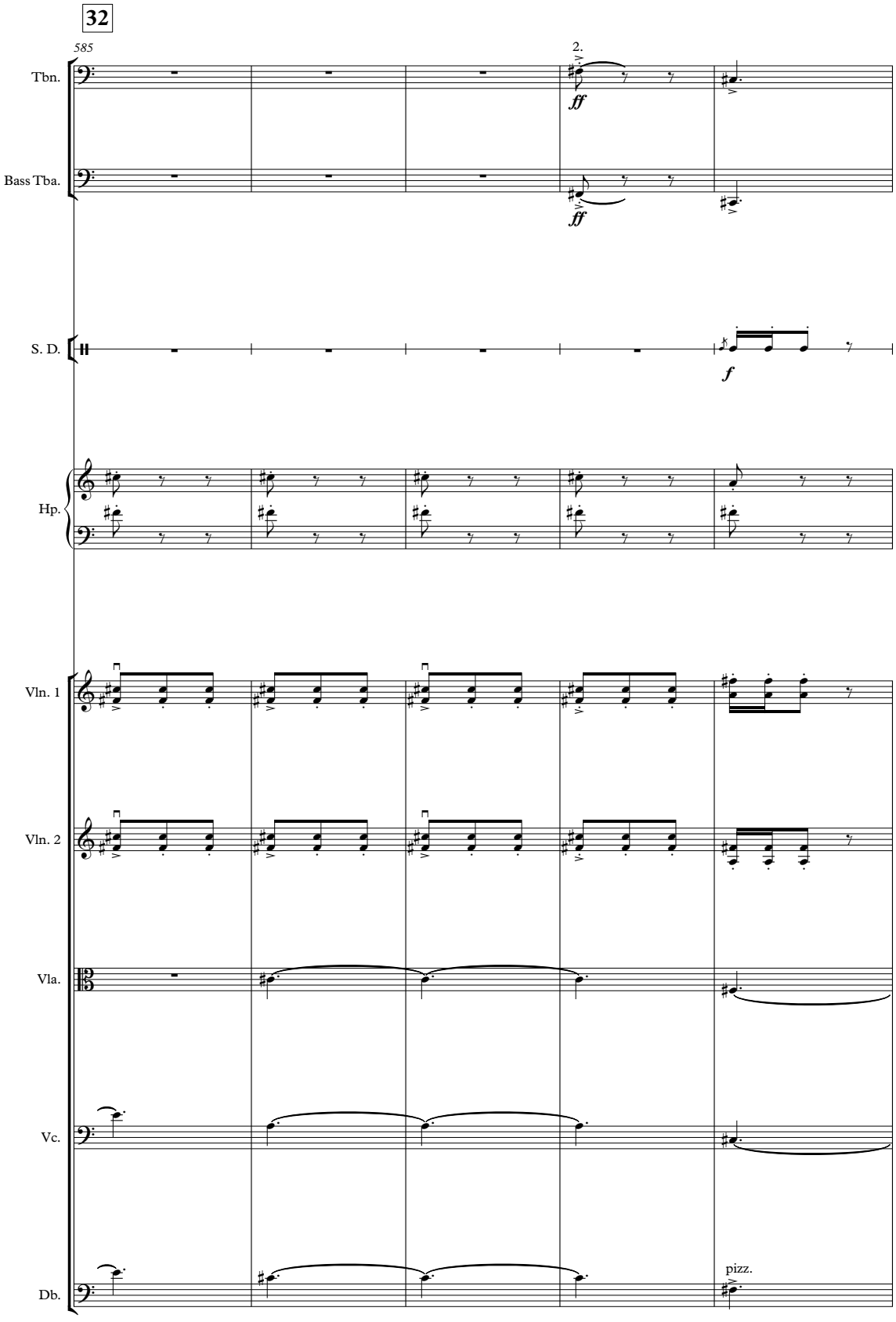

564
Picc.
ff
Fl.
ff
Bsn.
Vln. 1
Vln. 2
Vla.
Vc.
arco
Db.
arco

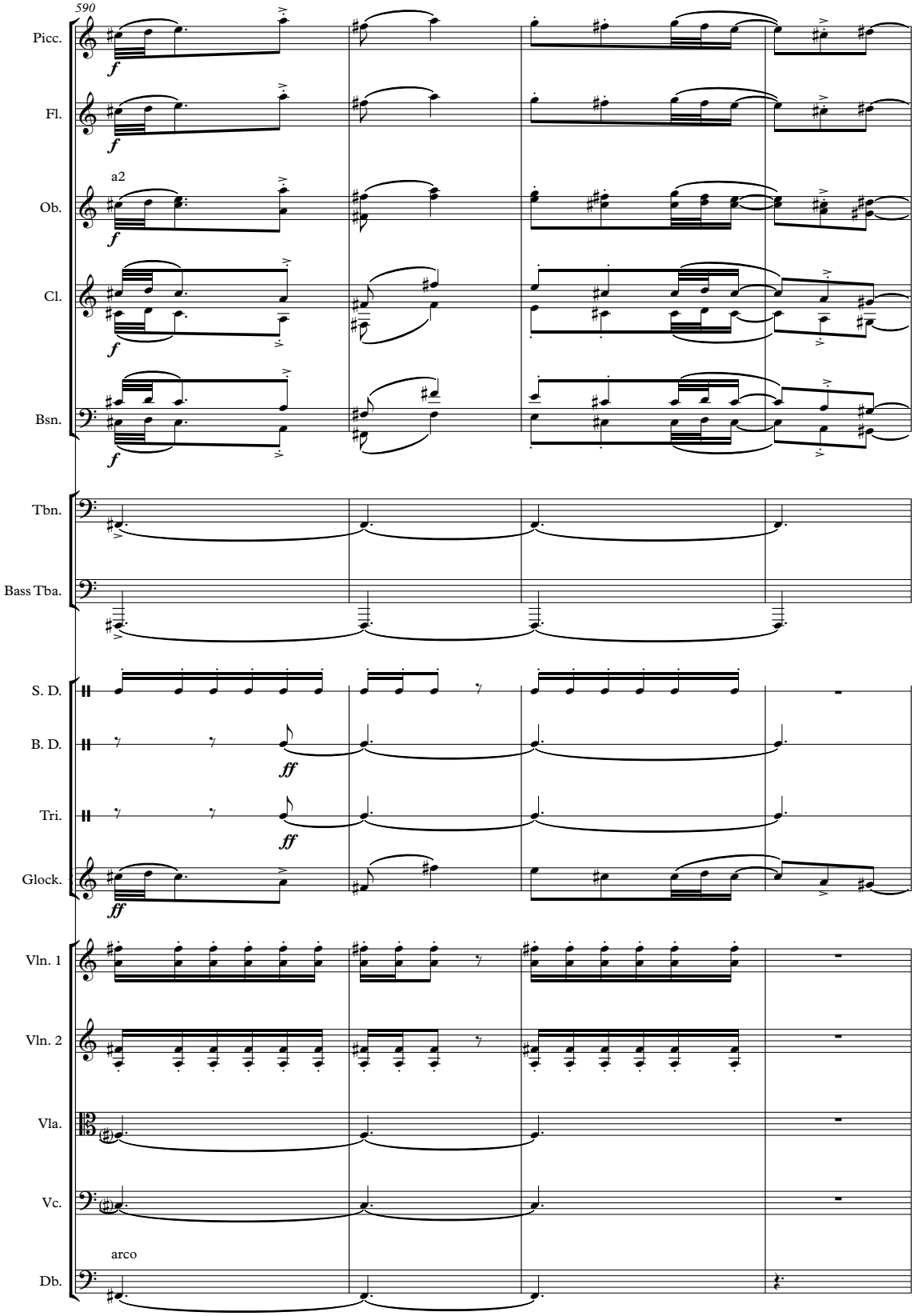

568
Picc.
Fl.
Bsn.
Hn.
C Tpt.
Vln. 1
Vln. 2
Vc.
Db.
pizz.

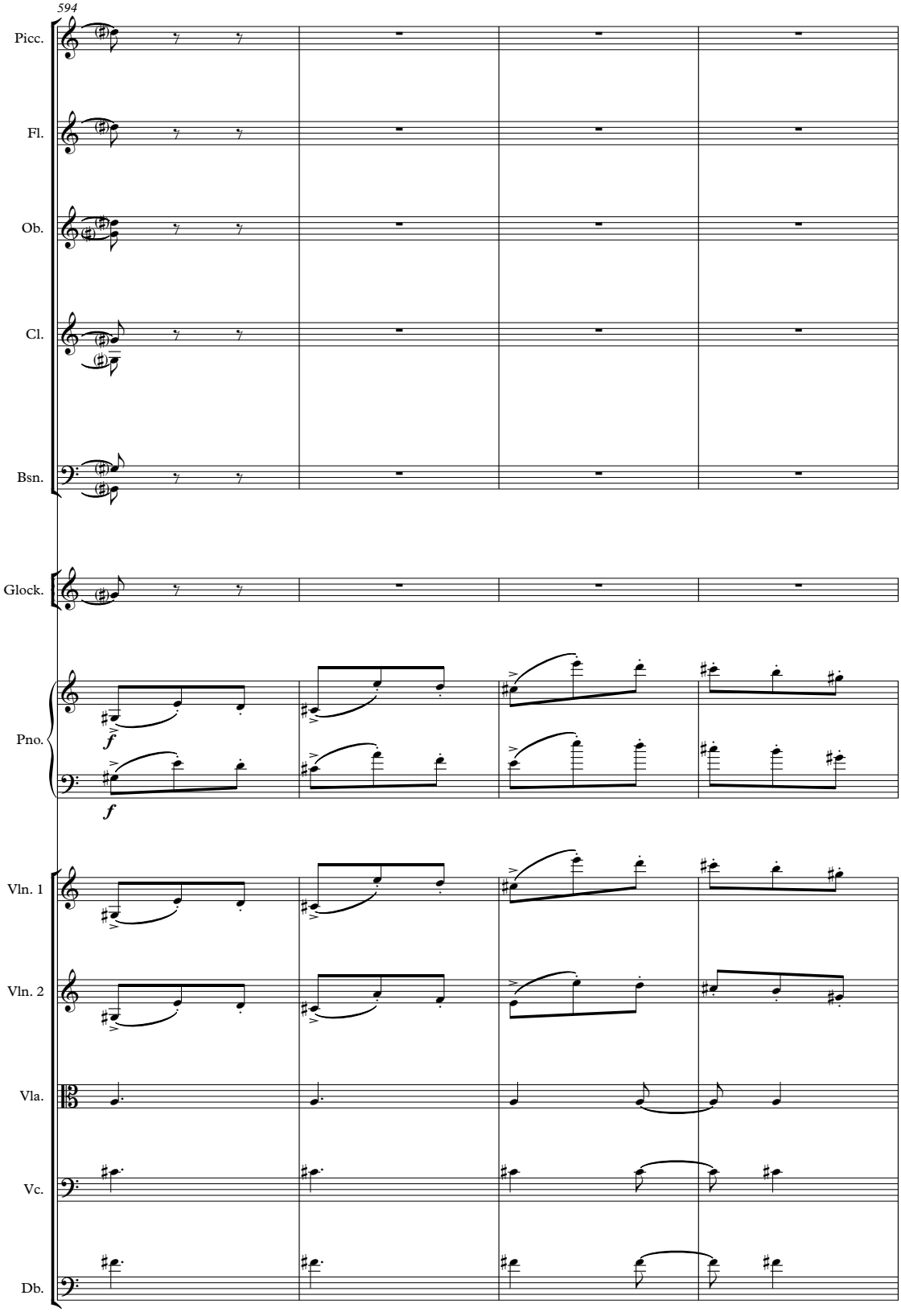

573
Picc.
Fl.
Ob.
a2
Hp.
Vln. 1
Vln. 2
Vla.
Vc.
arco
Db.

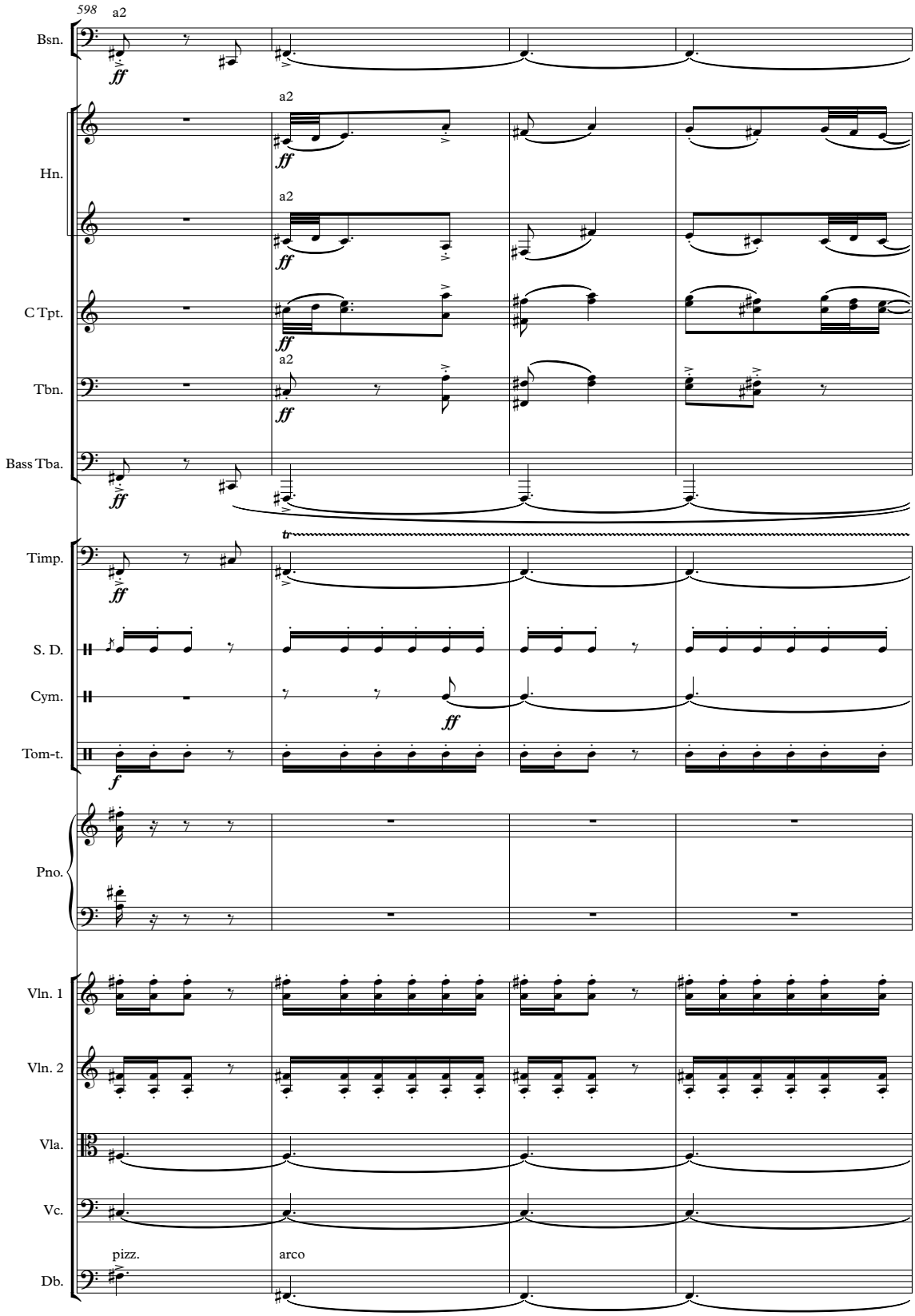

577
Fl.
Ob.
a2
Cl.
f
Bsn.
f
Hn.
f
ff
C Tpt.
f
ff
Hp.
Vln. 1
Vln. 2
pizz.
Vc.
pizz.
Db.

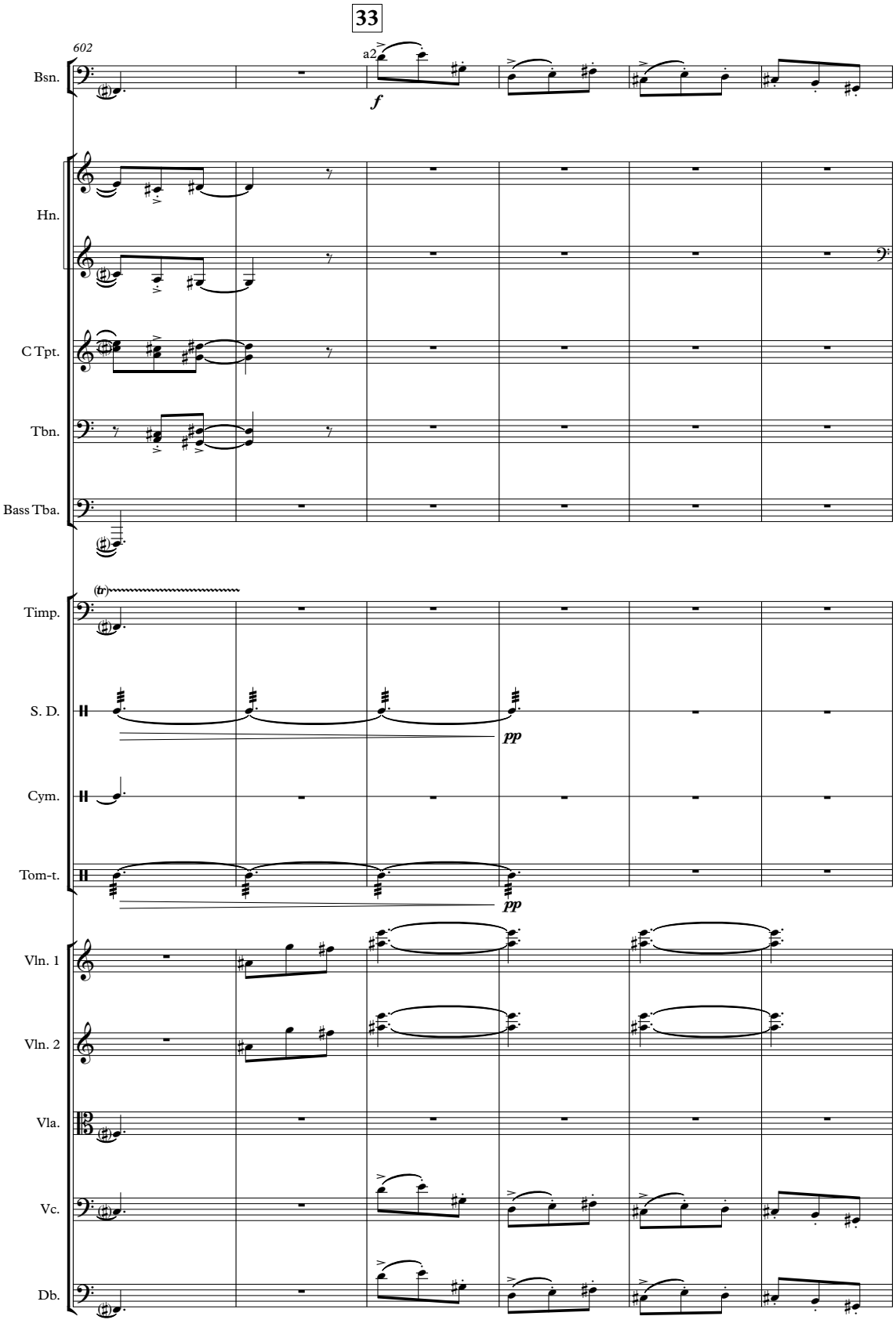

580
Fl.
Ob.
Cl.
Bsn.
2.
ff
Hn.
a2
C Tpt.
Hp.
Vln. 1
Vln. 2
arco
Vc.
arco
Db.

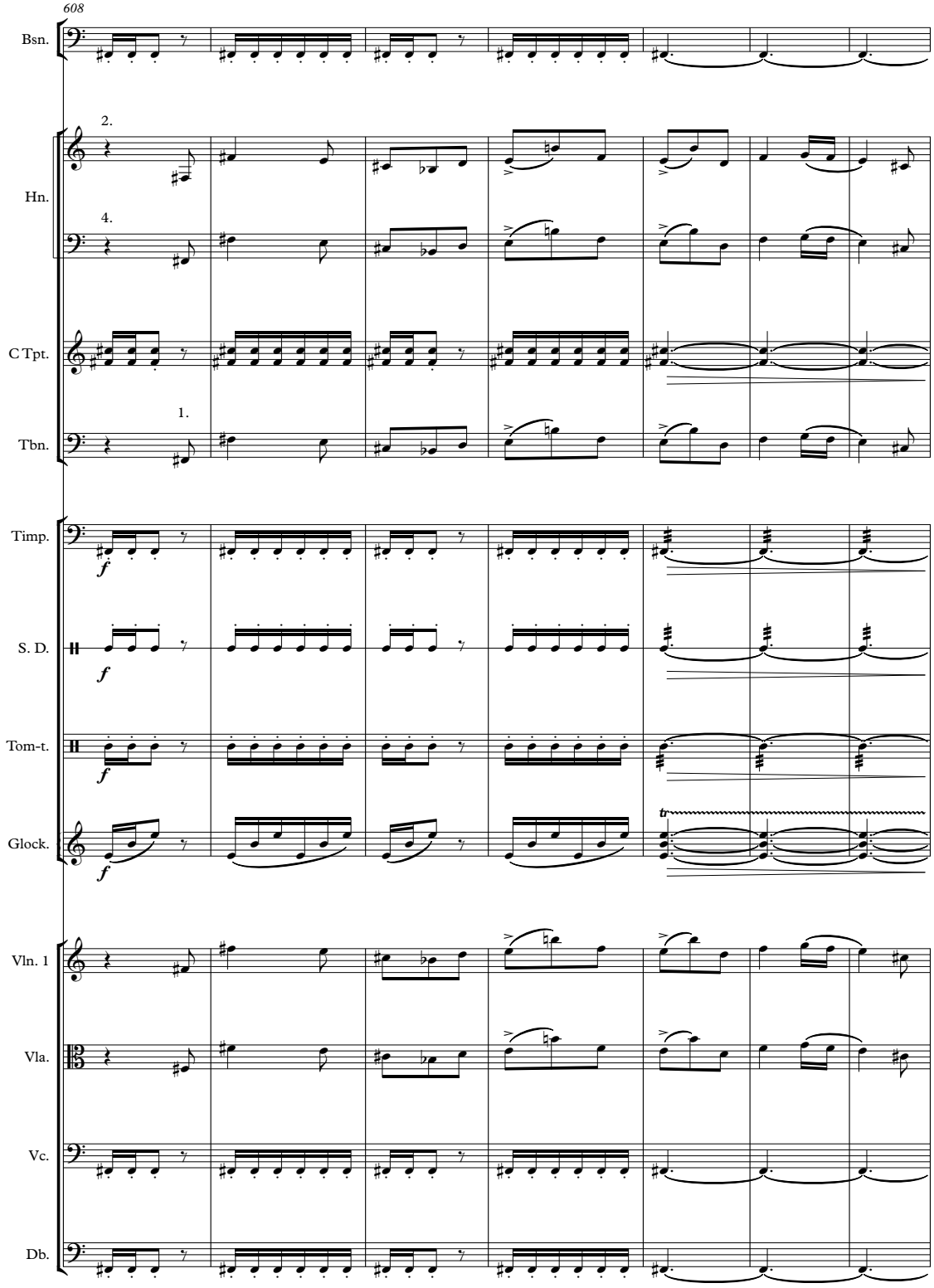

32
585
2.
Tbn.
Bass Tba.
S. D.
Hp.
Vln. 1
Vln. 2
Vla.
Vc.
Db.
ff
ff
f
pizz.

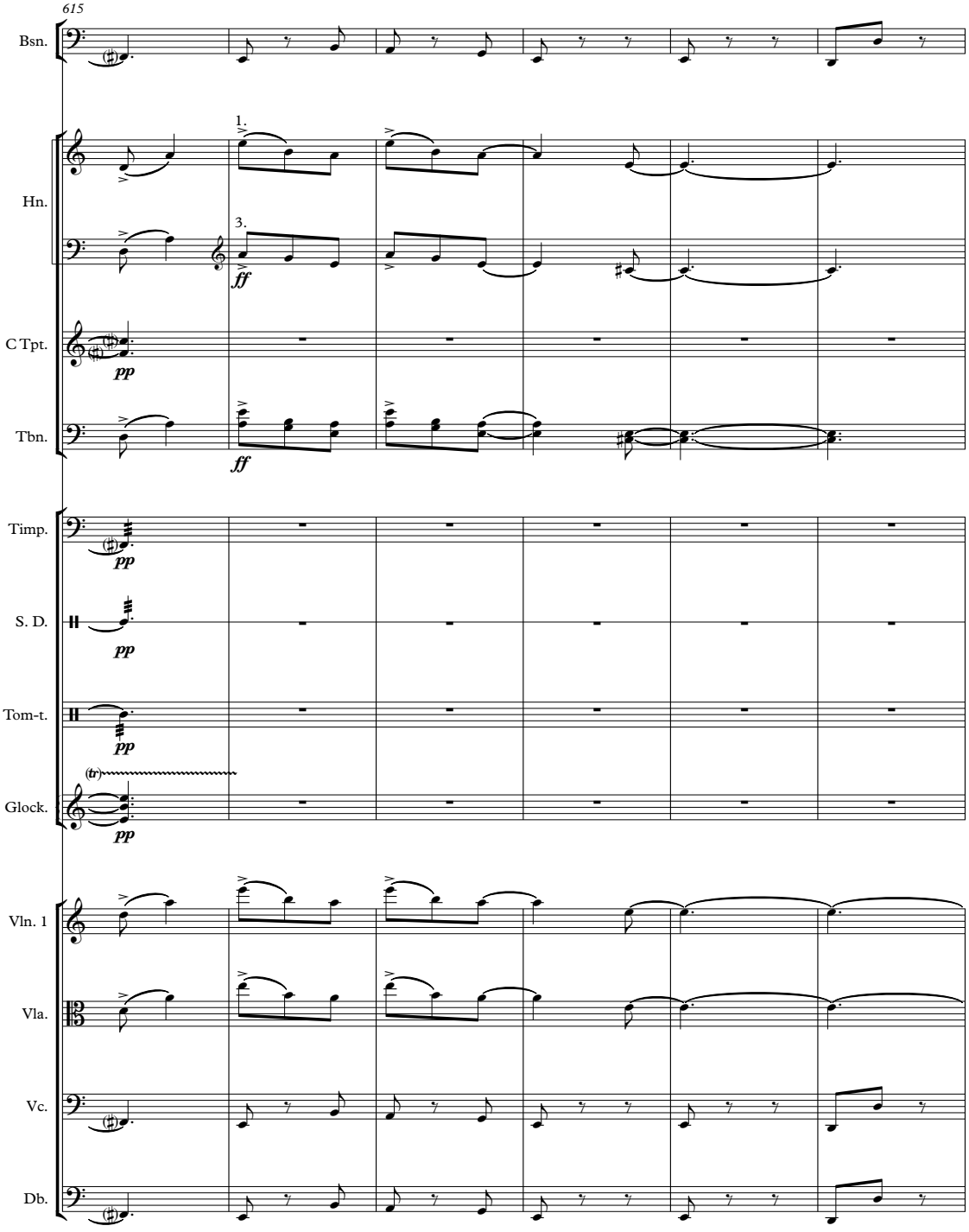

590
Picc.
Fl.
a2
Ob.
Cl.
Bsn.
Tbn.
Bass Tba.
S. D.
B. D.
Tri.
Glock.
Vln. 1
Vln. 2
Vla.
Vc.
arco
Db.

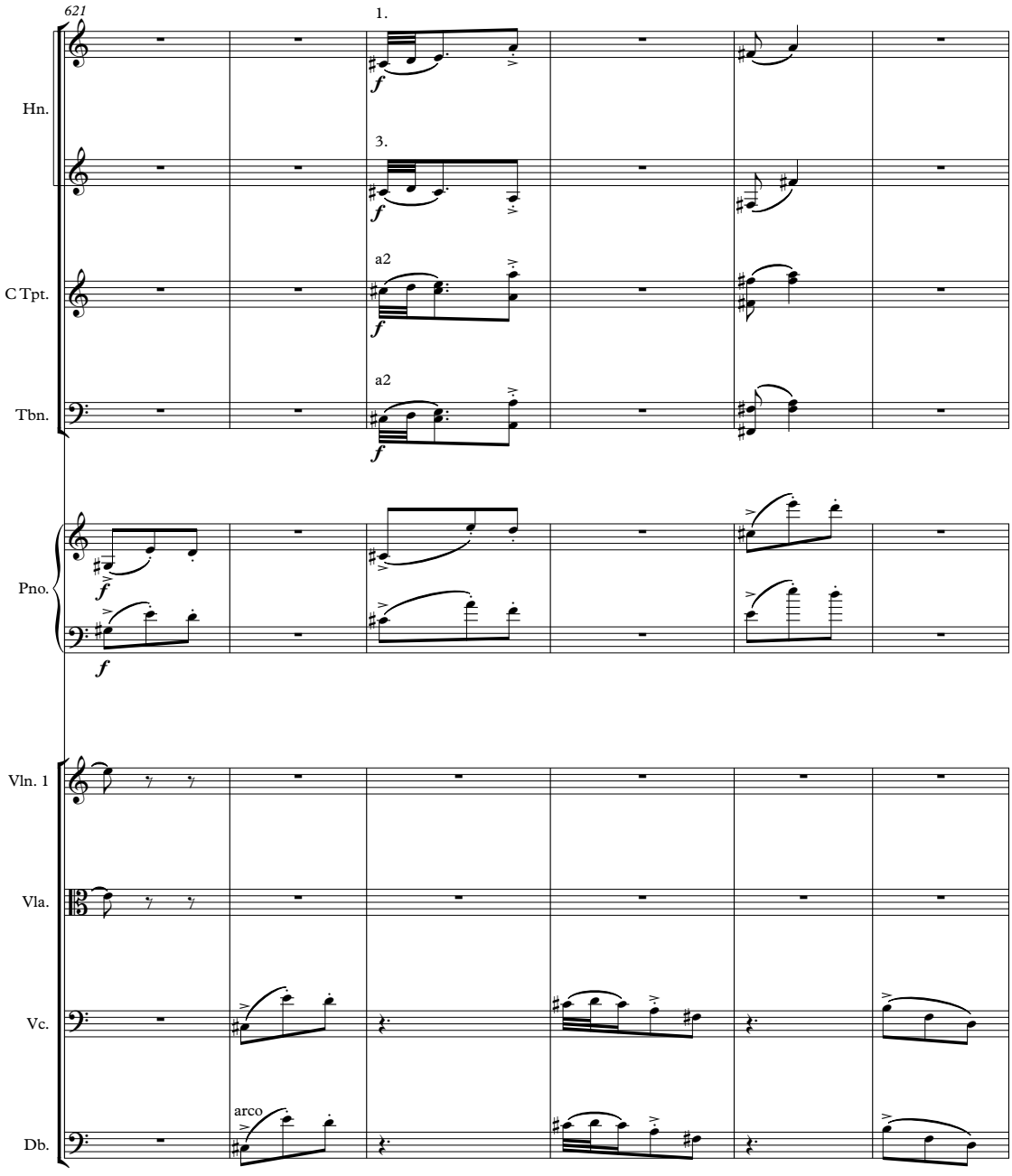

594
Picc.
Fl.
Ob.
Cl.
Bsn.
Glock.
Pno.
f
f
Vln. 1
Vln. 2
Vla.
Vc.
Db.

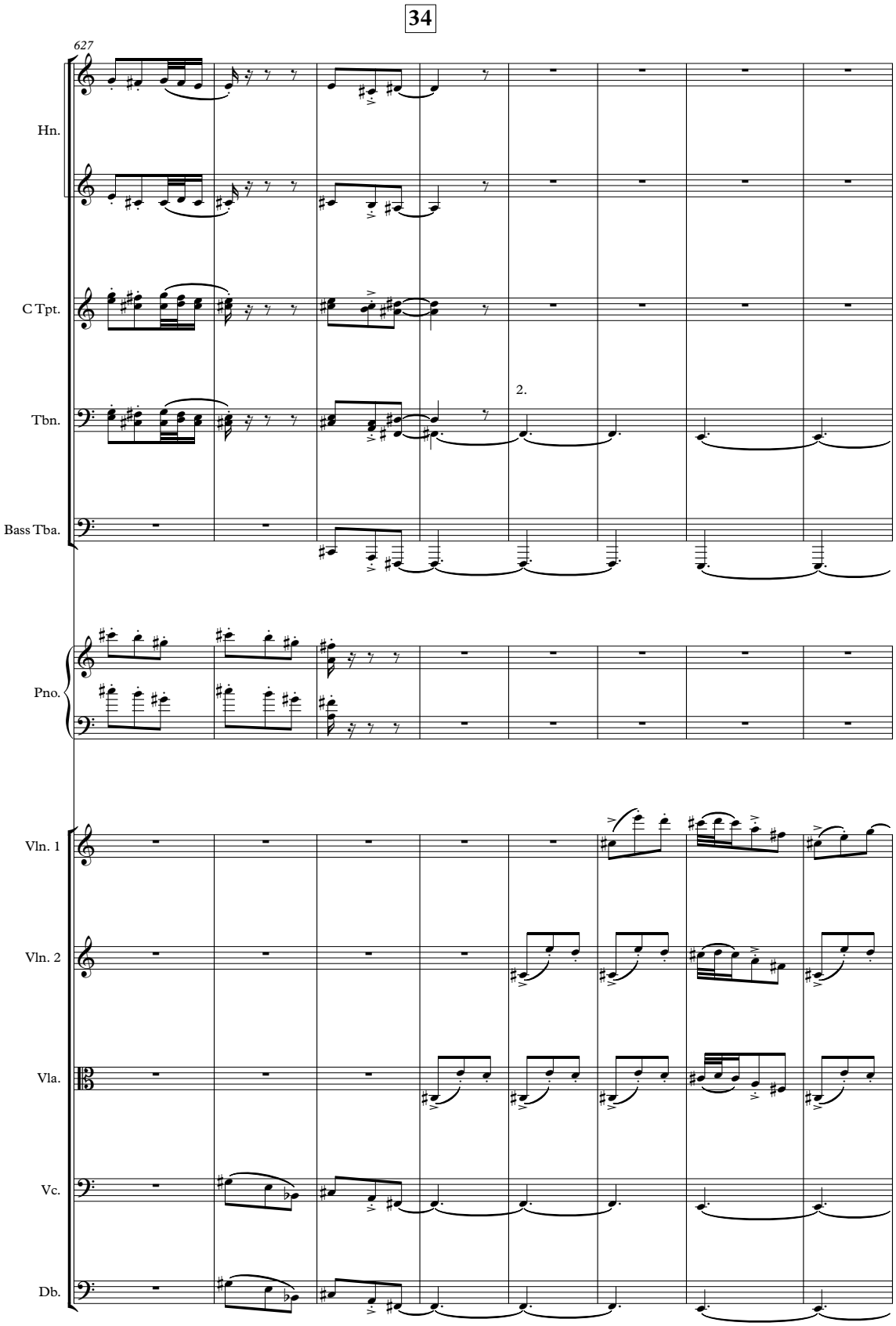

598
Bsn.
a2
ff
Hn.
a2
ff
a2
ff
C Tpt.
ff
Tbn.
a2
ff
Bass Tba.
ff
Timp.
tr
ff
S. D.
Cym.
ff
Tom-t.
f
Pno.
Vln. 1
Vln. 2
Vla.
Vc.
Db.
pizz.
arco


33
602
Bsn.
a2
f
Hn.
C Tpt.
Tbn.
Bass Tba.
Timp.
(tr)
S. D.
pp
Cym.
Tom-t.
pp
Vln. 1
Vln. 2
Vla.
Vc.
Db.


608
Bsn.
2.
Hn.
4.
C Tpt.
1.
Tbn.
Timp.
f
S. D.
f
Tom-t.
f
Glock.
f
tr
Vln. 1
Vla.
Vc.
Db.


615
Bsn.
Hn.
1.
3.
ff
C Tpt.
pp
Tbn.
ff
Timp.
pp
S. D.
pp
Tom-t.
pp
(tr)
Glock.
pp
Vln. 1
Vla.
Vc.
Db.


621
1.
3.
Hn.
C Tpt.
Tbn.
Pno.
Vln. 1
Vla.
Vc.
Db.
a2
a2
arco


34
627
Hn.
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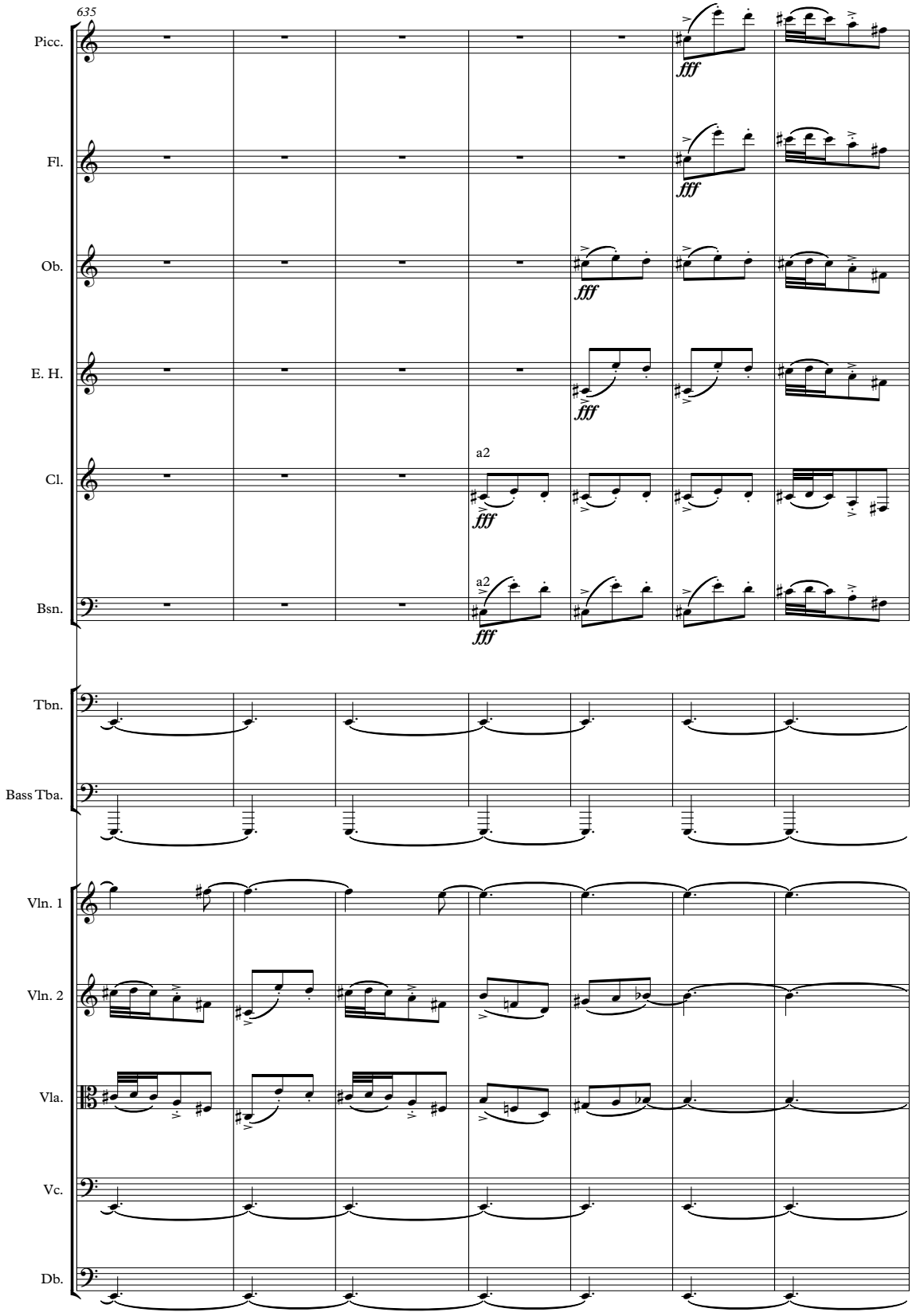
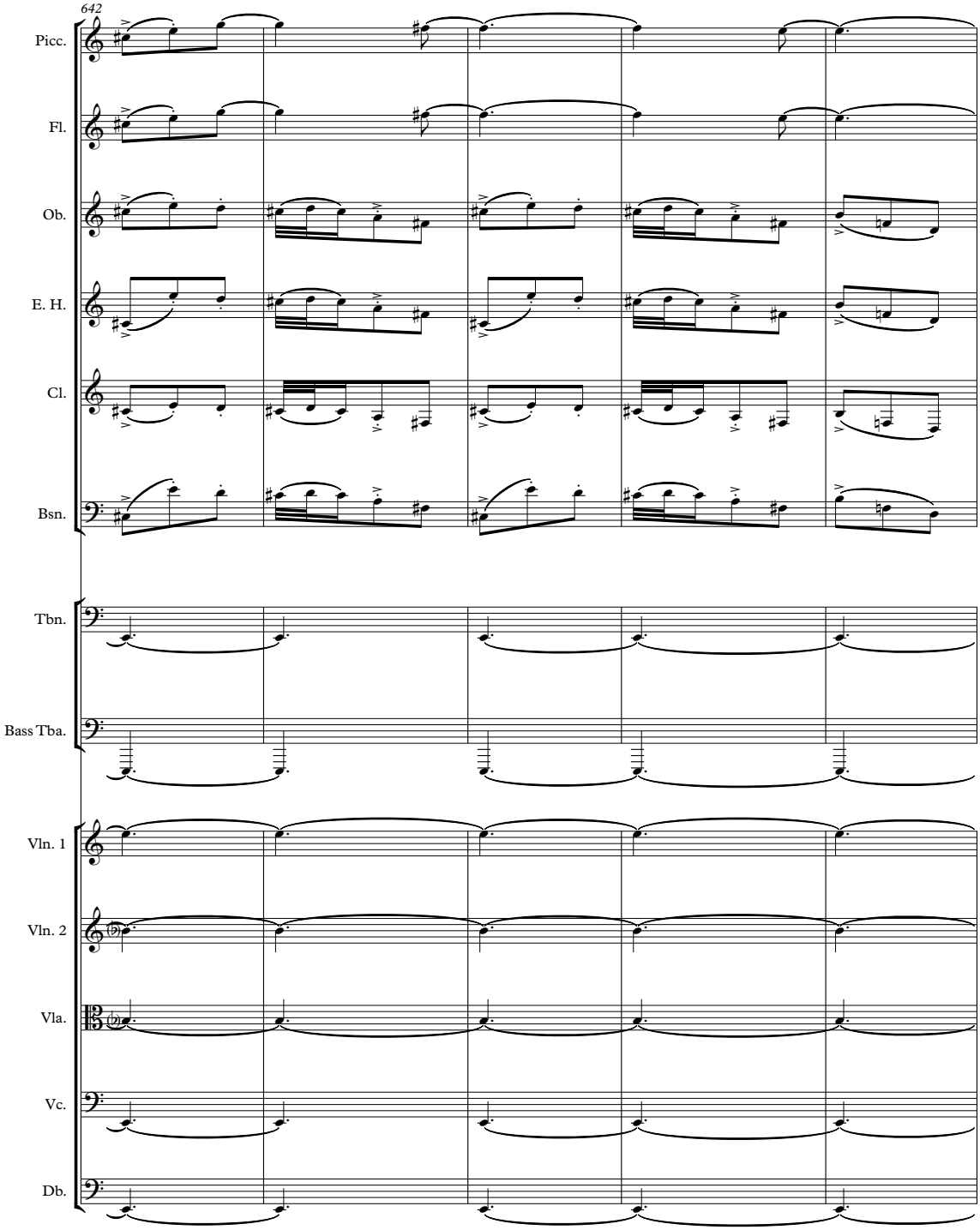
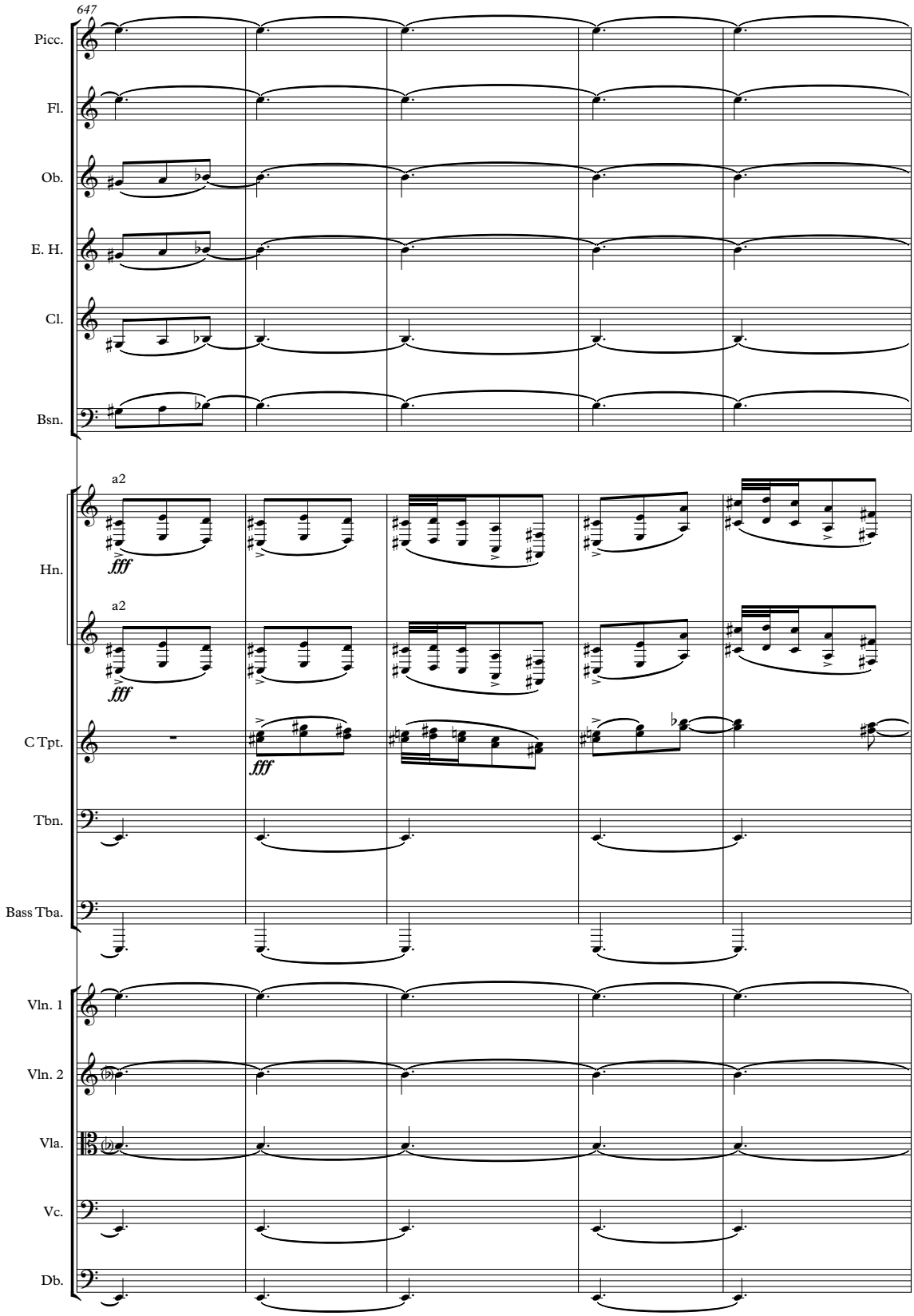
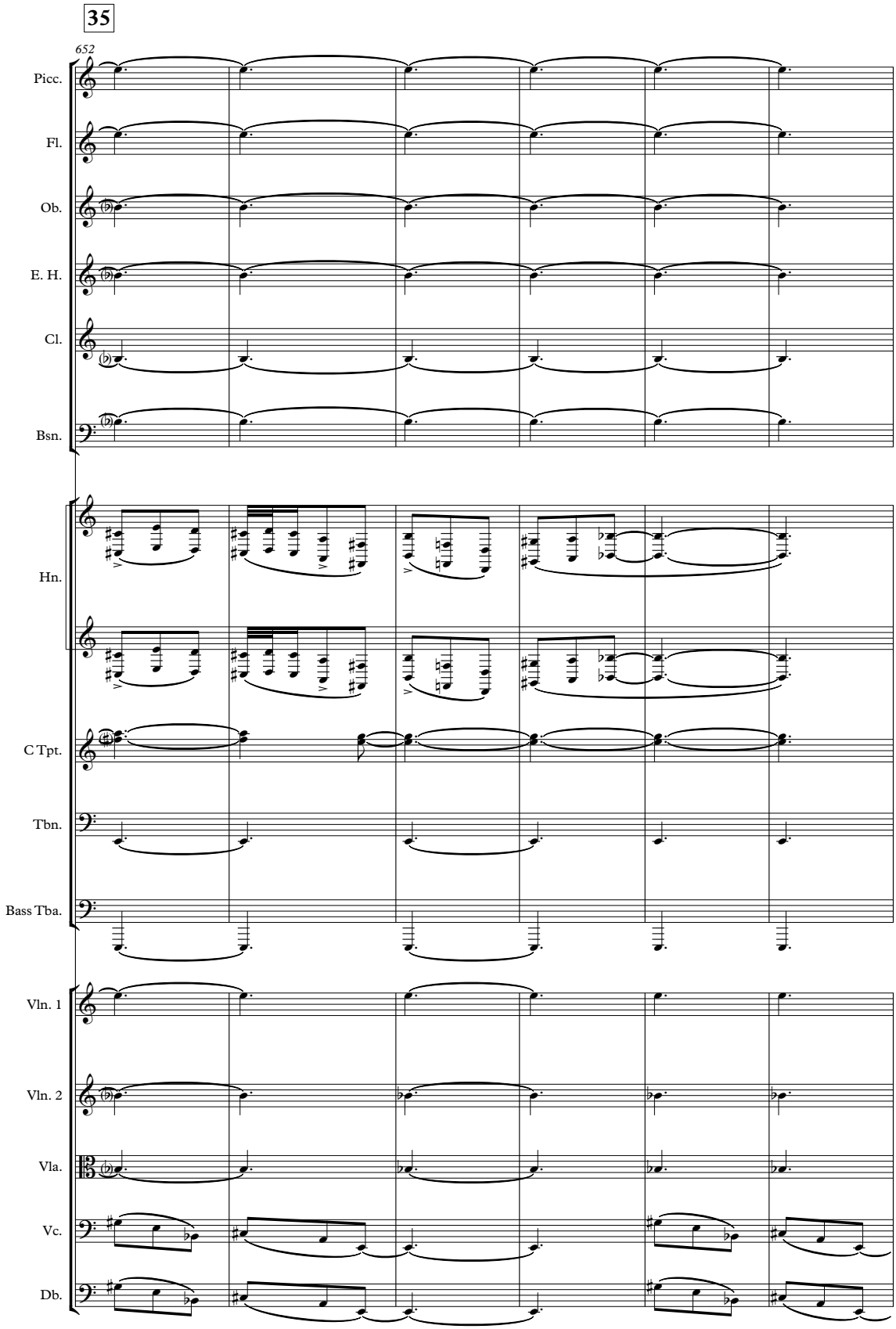
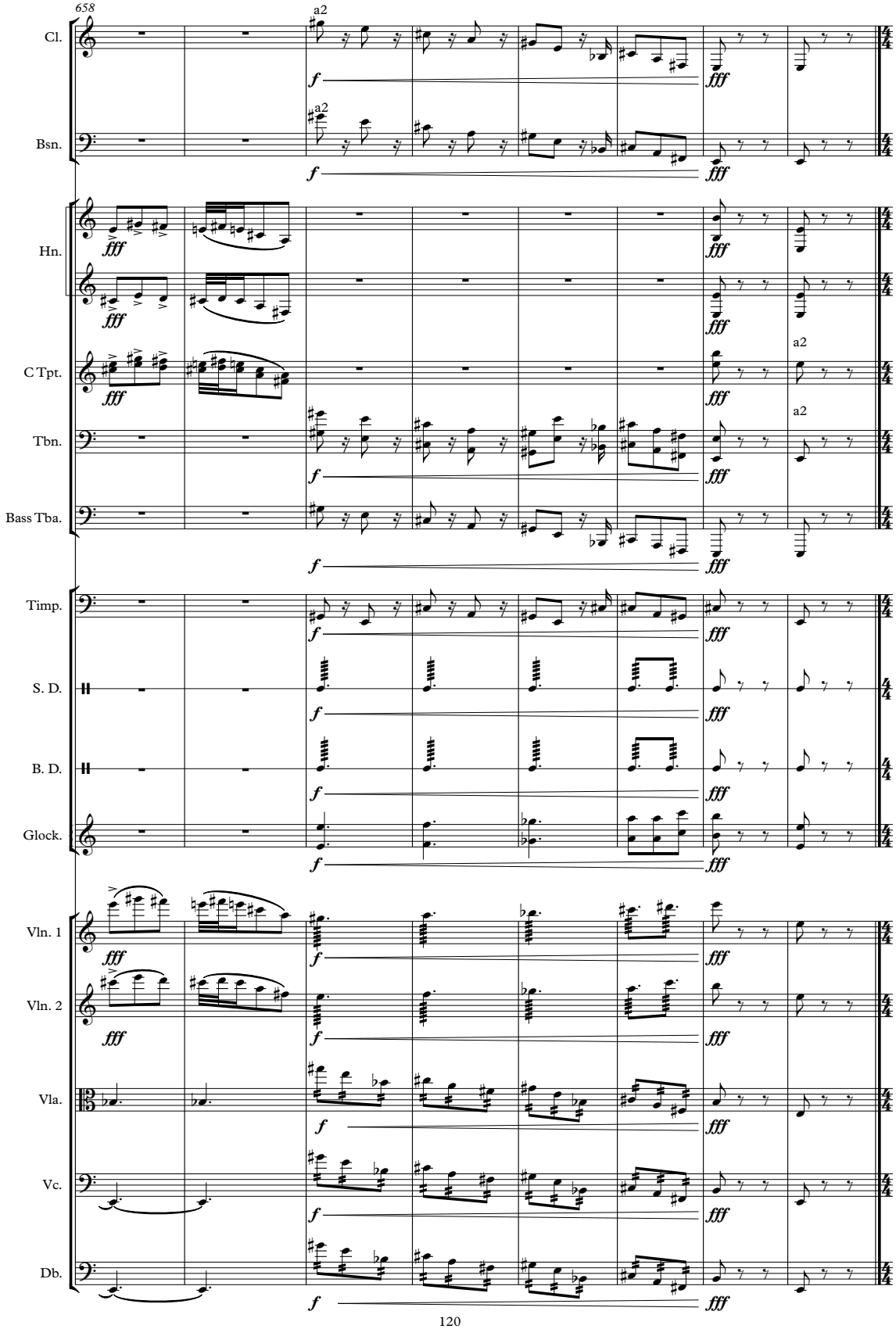
Tbn.
2.
Bass Tba.
Pno.
Vln. 1
Vln. 2
Vla.
Vc.
Db.


635
Picc.
Fl.
Ob.
E. H.
Cl.
Bsn.
Tbn.
Bass Tba.
Vln. 1
Vln. 2
Vla.
Vc.
Db.
fff
a2

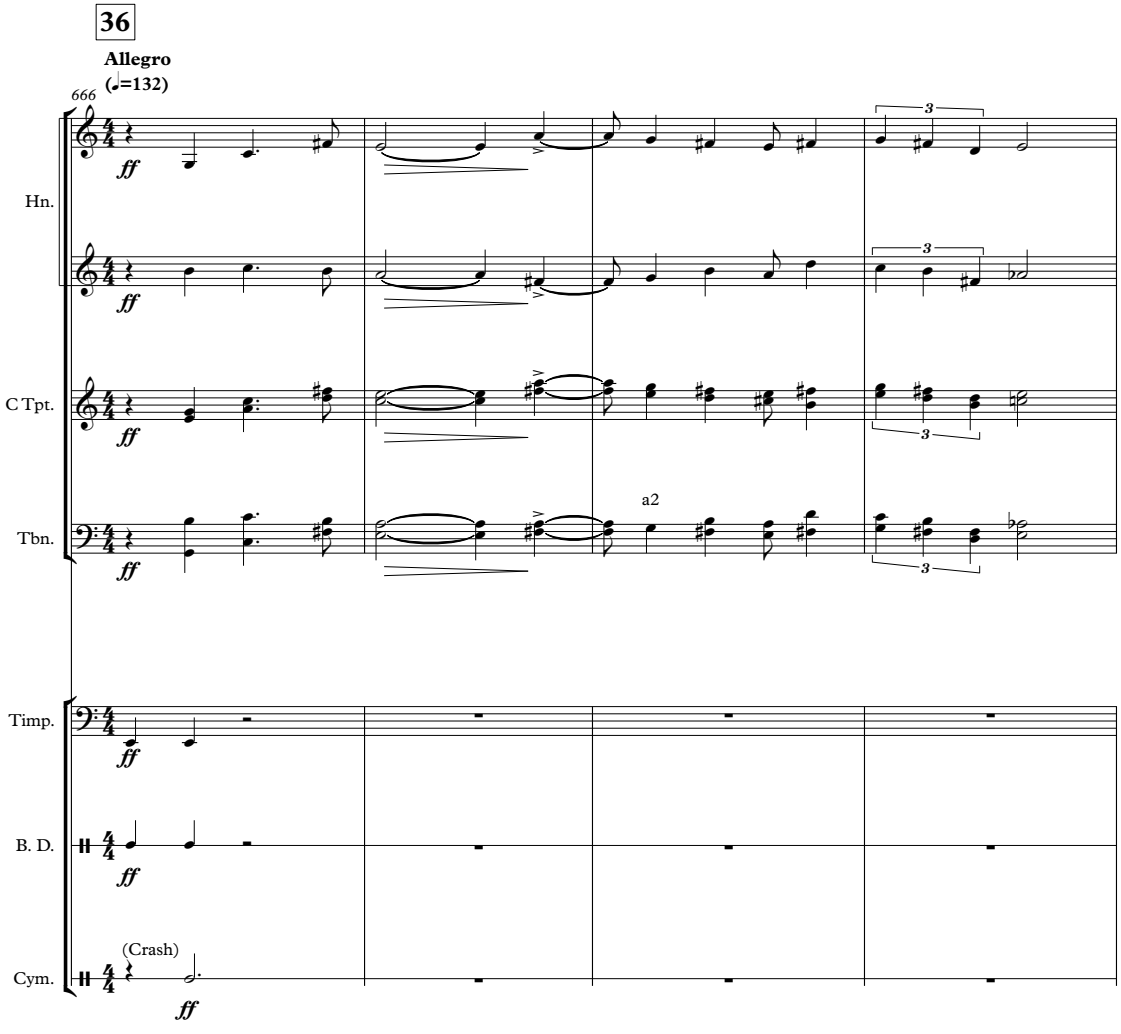

642
Picc.
Fl.
Ob.
E. H.
Cl.
Bsn.
Tbn.
Bass Tba.
Vln. 1
Vln. 2
Vla.
Vc.
Db.

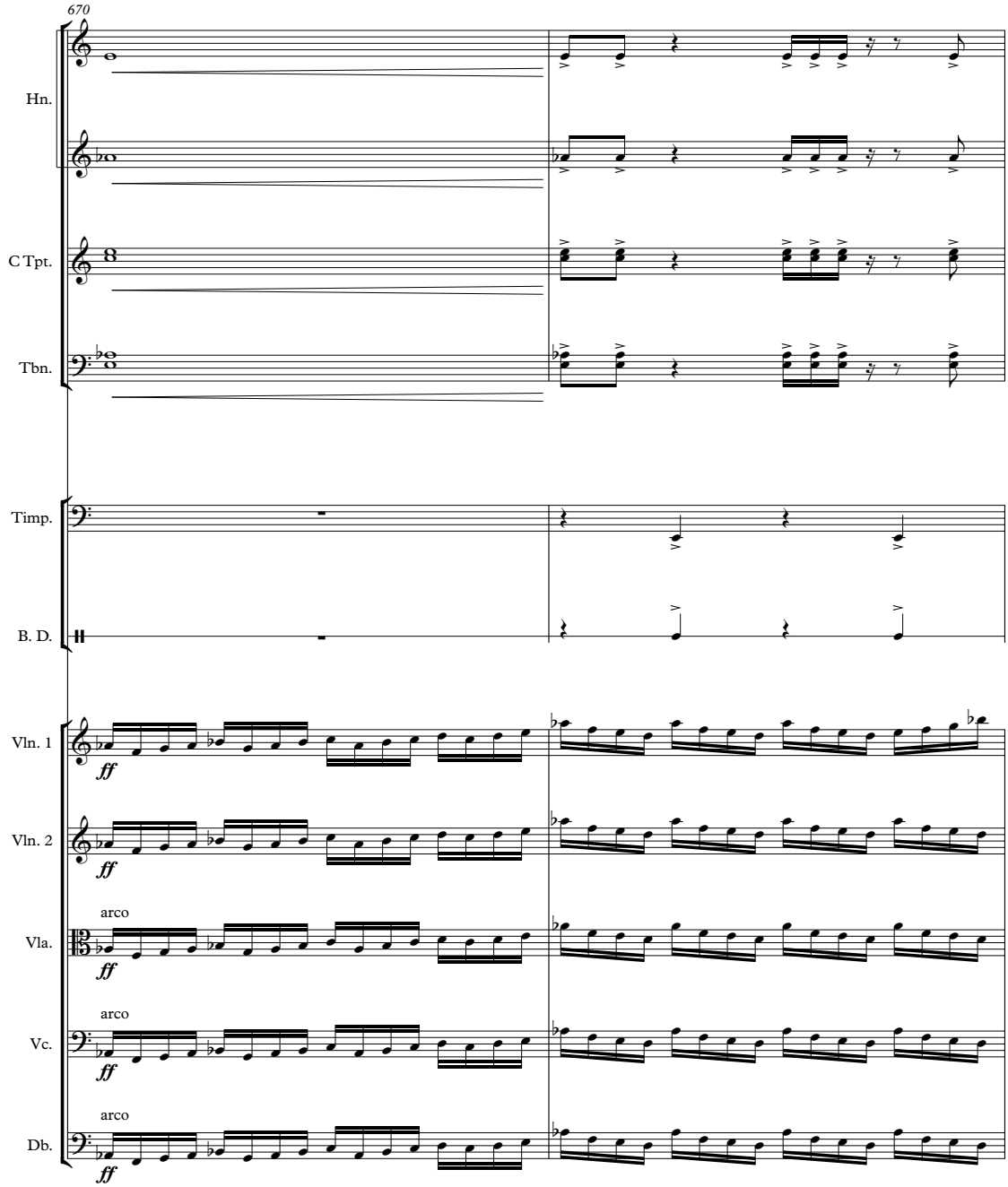

647
Picc.
Fl.
Ob.
E. H.
Cl.
Bsn.
a2
fff
Hn.
a2
fff
C Tpt.
fff
Tbn.
Bass Tba.
Vln. 1
Vln. 2
Vla.
Vc.
Db.

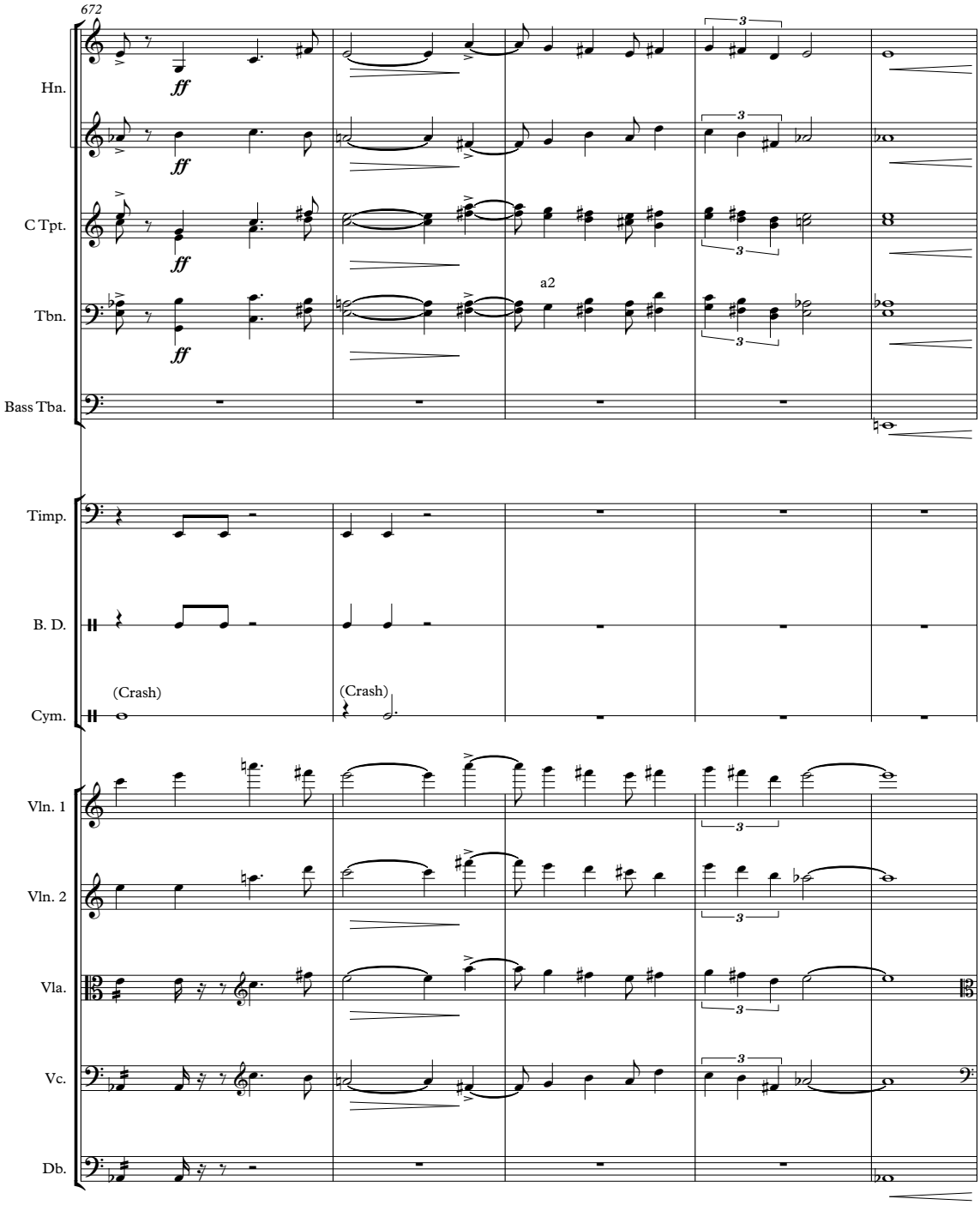

35
652
Picc.
Fl.
Ob.
E. H.
Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Bass Tba.
Vln. 1
Vln. 2
Vla.
Vc.
Db.

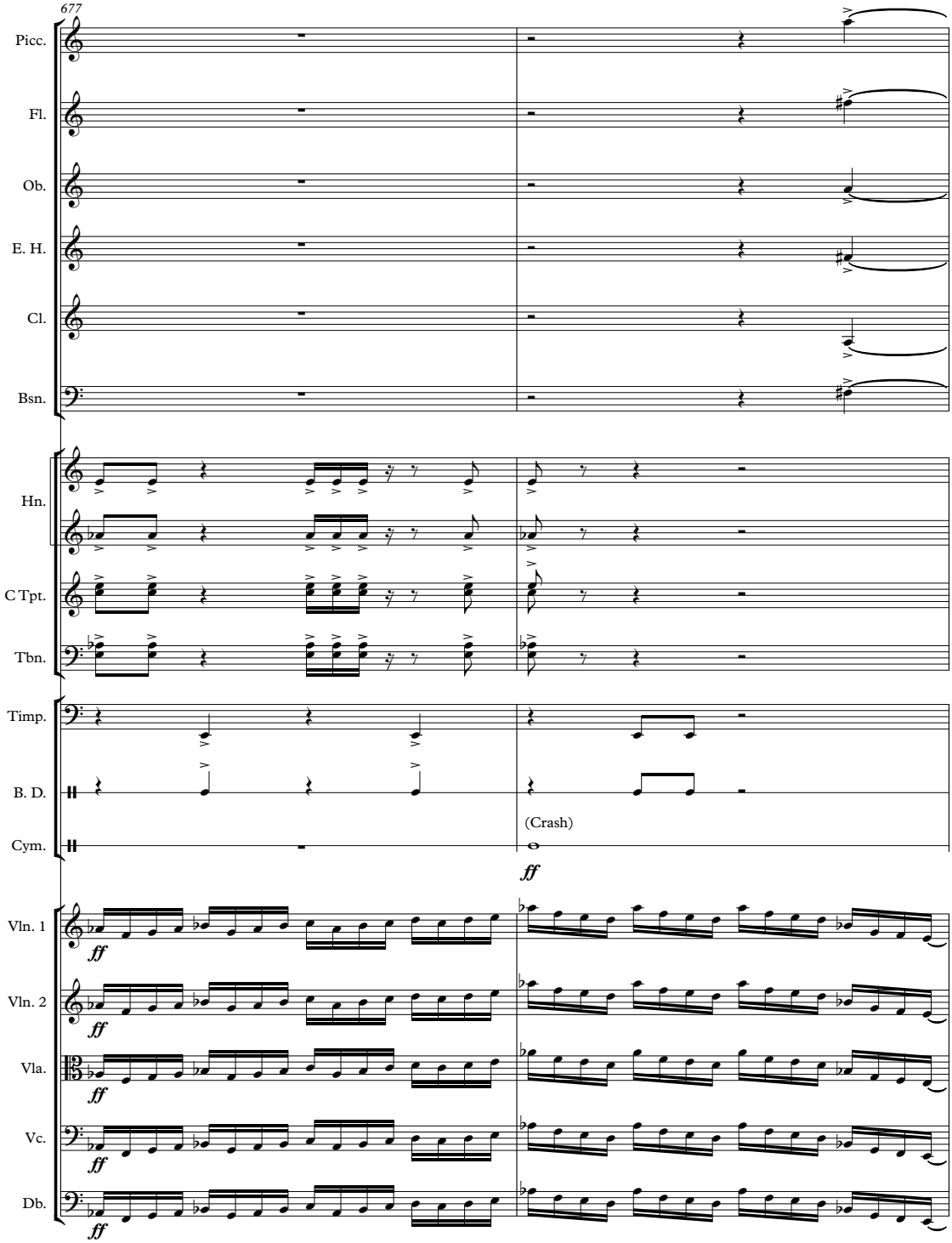

658
Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Bass Tba.
Timp.
S. D.
B. D.
Glock.
Vln. 1
Vln. 2
Vla.
Vc.
Db.
a2
fff
f

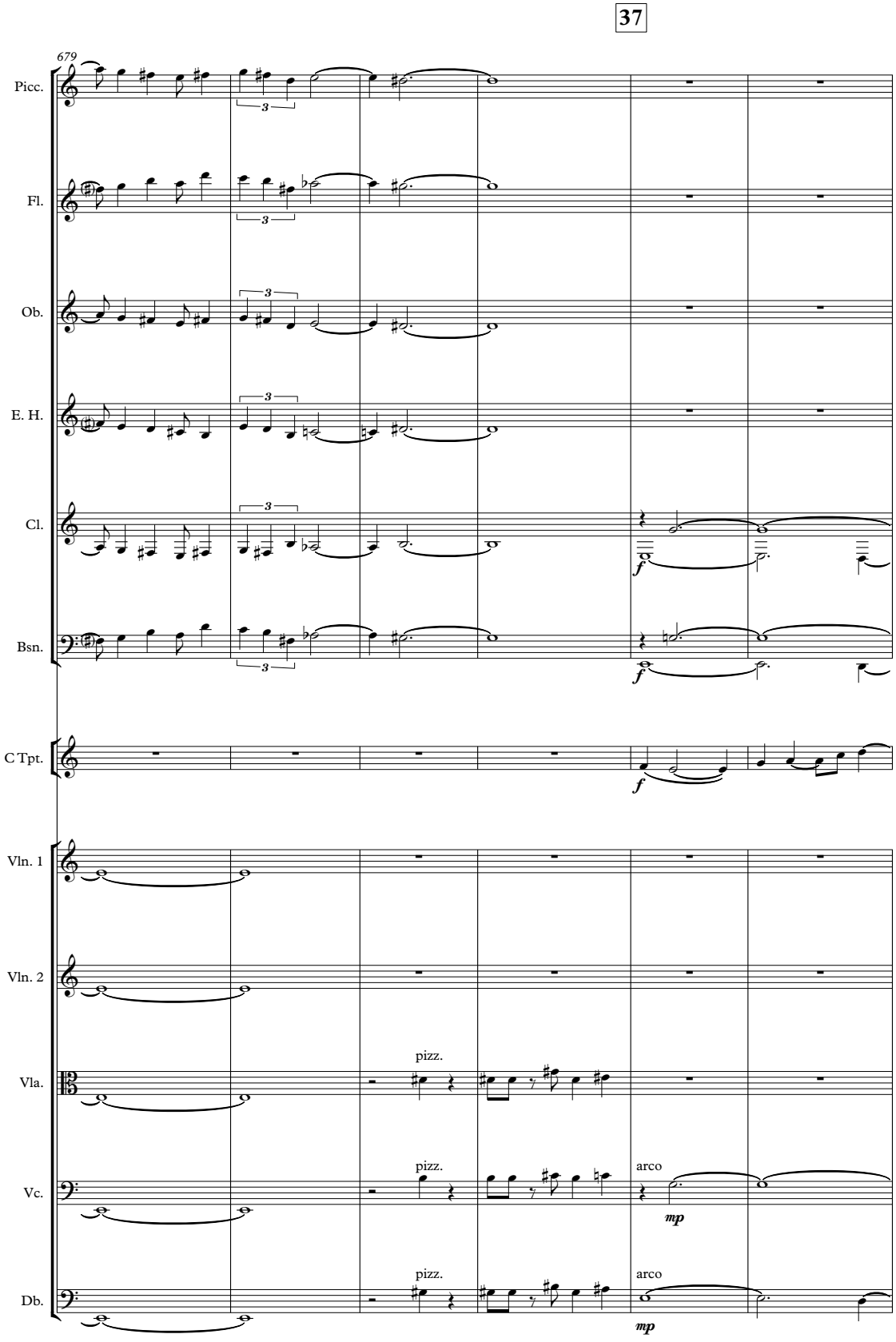
IV
Legends

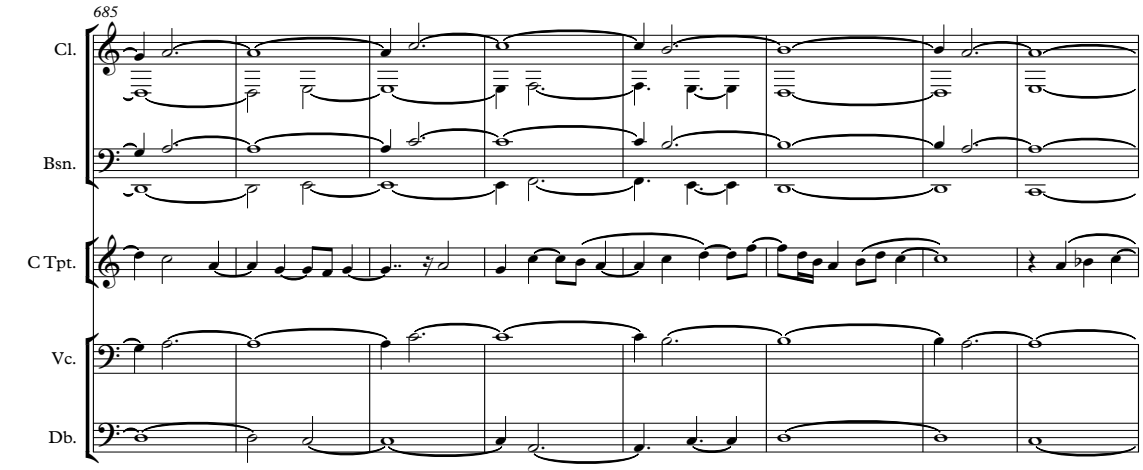



670
Hn.
C Tpt.
Tbn.
Timp.
B. D.
Vln. 1
Vln. 2
Vla.
Vc.
Db.
ff
arco


672
Hn.
C Tpt.
Tbn.
Bass Tba.
Timp.
B. D.
Cym.
Vln. 1
Vln. 2
Vla.
Vc.
Db.
ff
a2
(Crash)
(Crash)
3


677
Picc.
Fl.
Ob.
E. H.
Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Timp.
B. D.
Cym.
(Crash)
ff
Vln. 1
Vln. 2
Vla.
Vc.
Db.


37
679
Picc.
Fl.
Ob.
E. H.
Cl.
Bsn.
C Tpt.
Vln. 1
Vln. 2
Vla.
Vc.
Db.
pizz.
pizz.
pizz.
arco
arco
f
f
f
mp
mp


685
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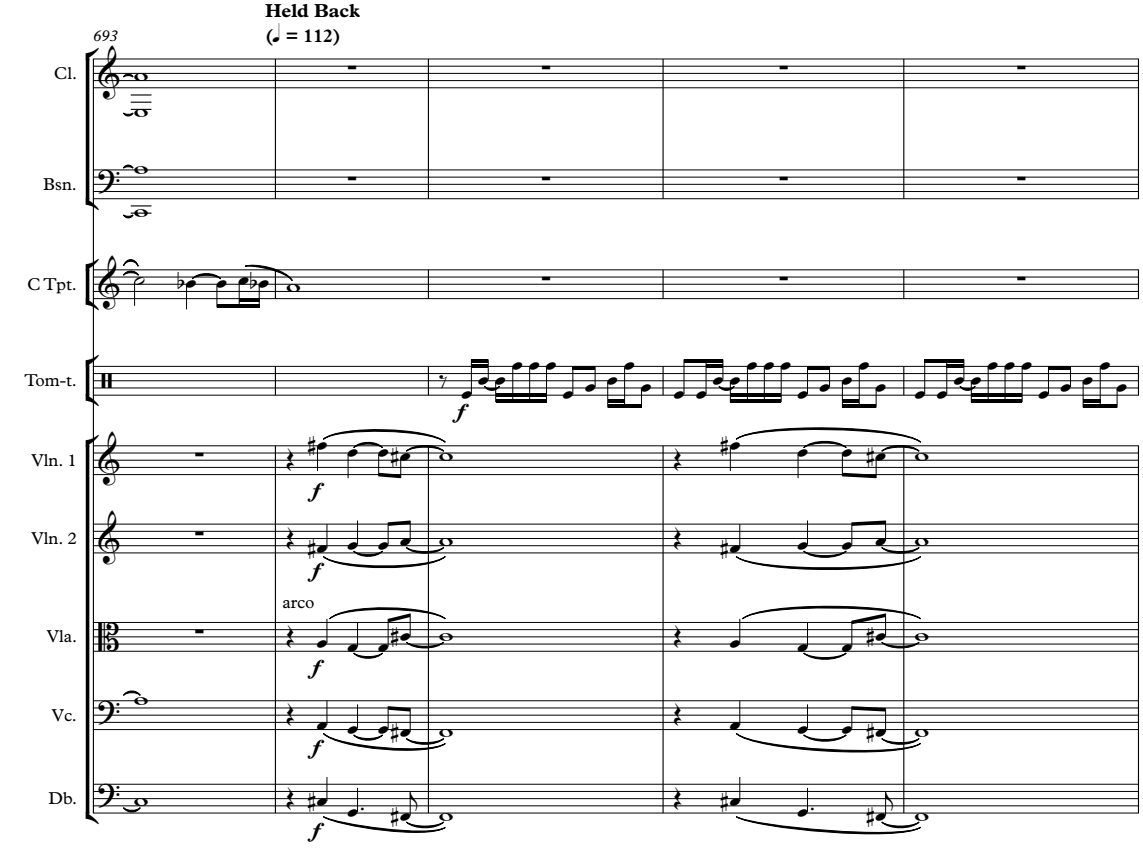
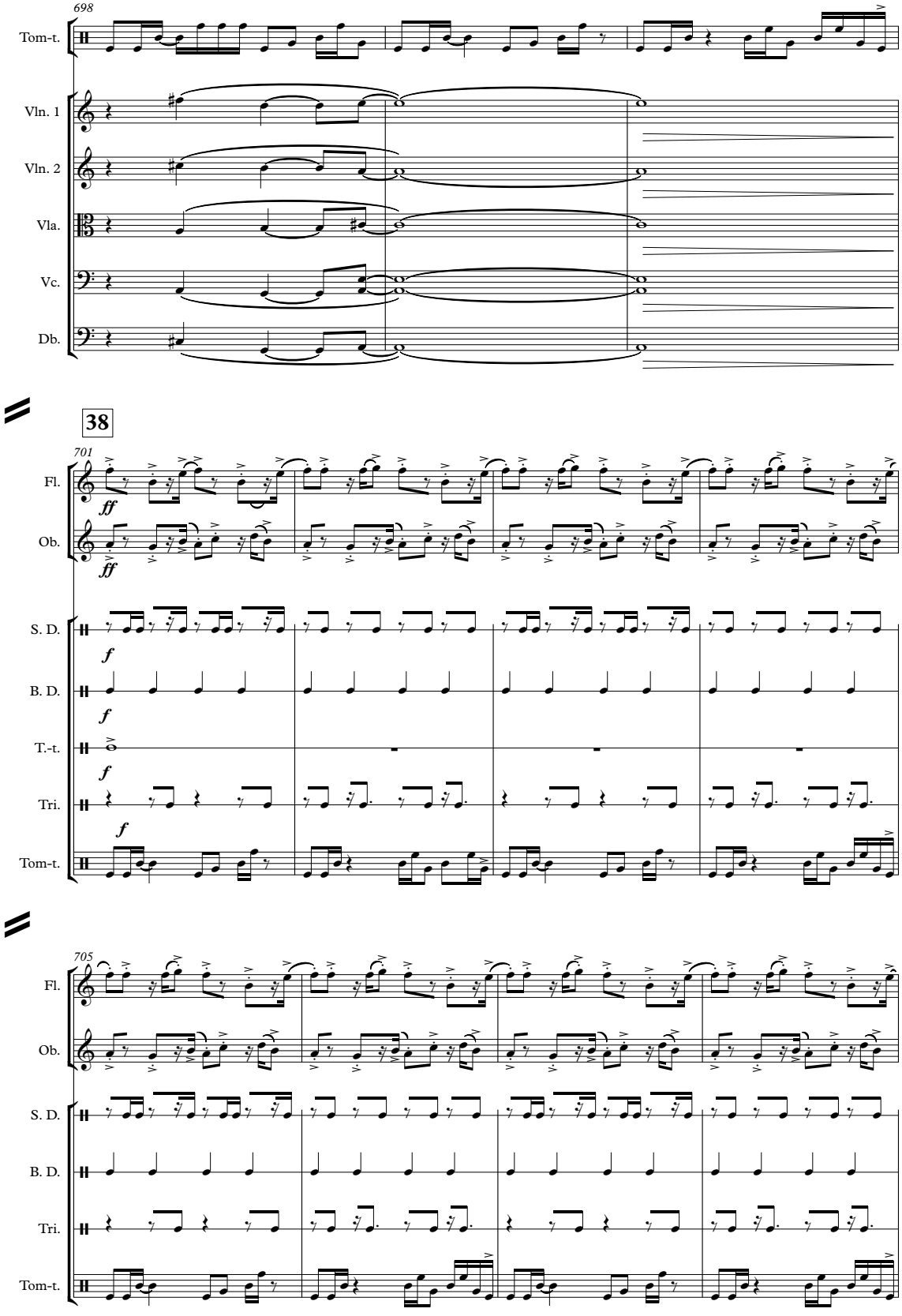
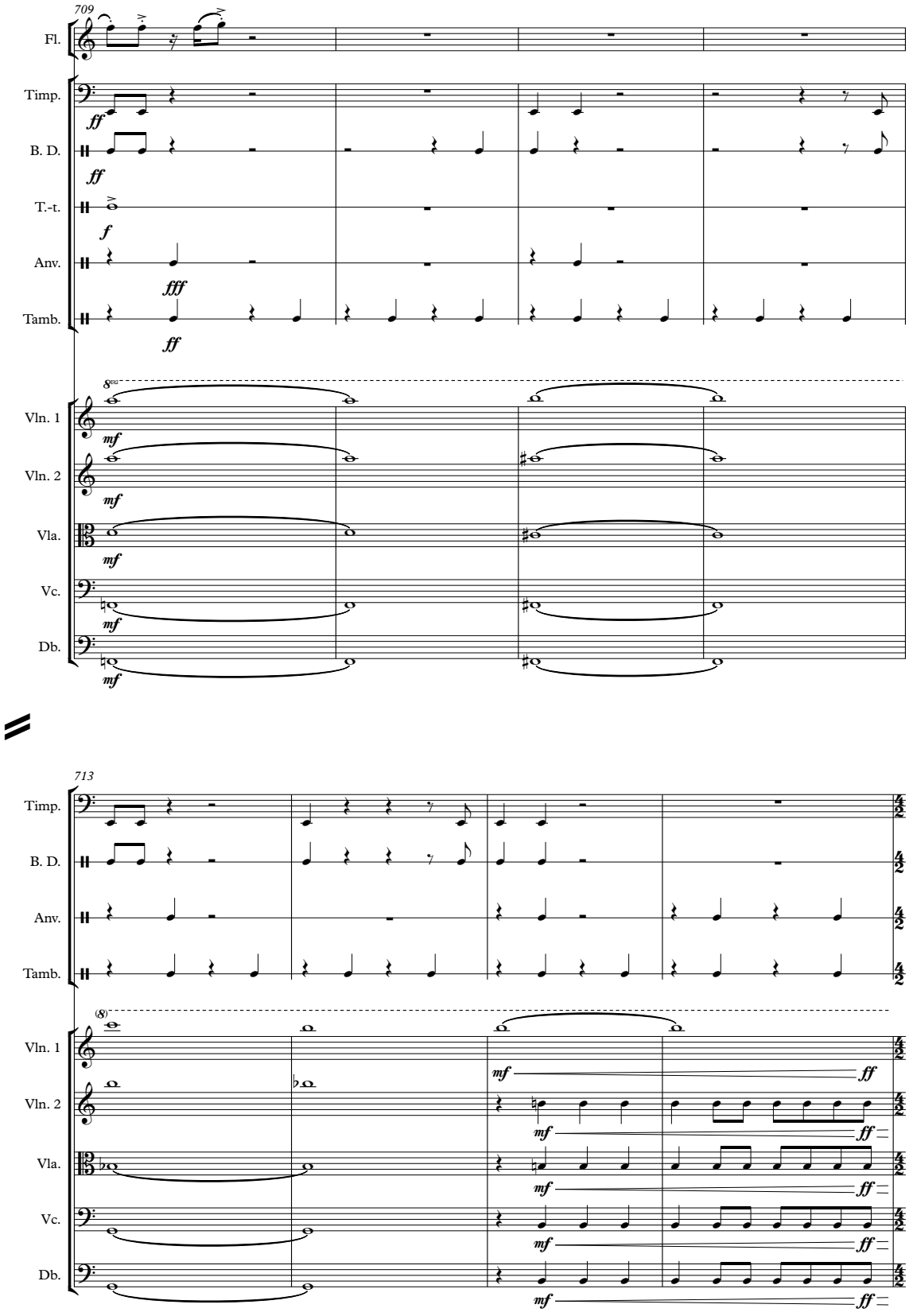
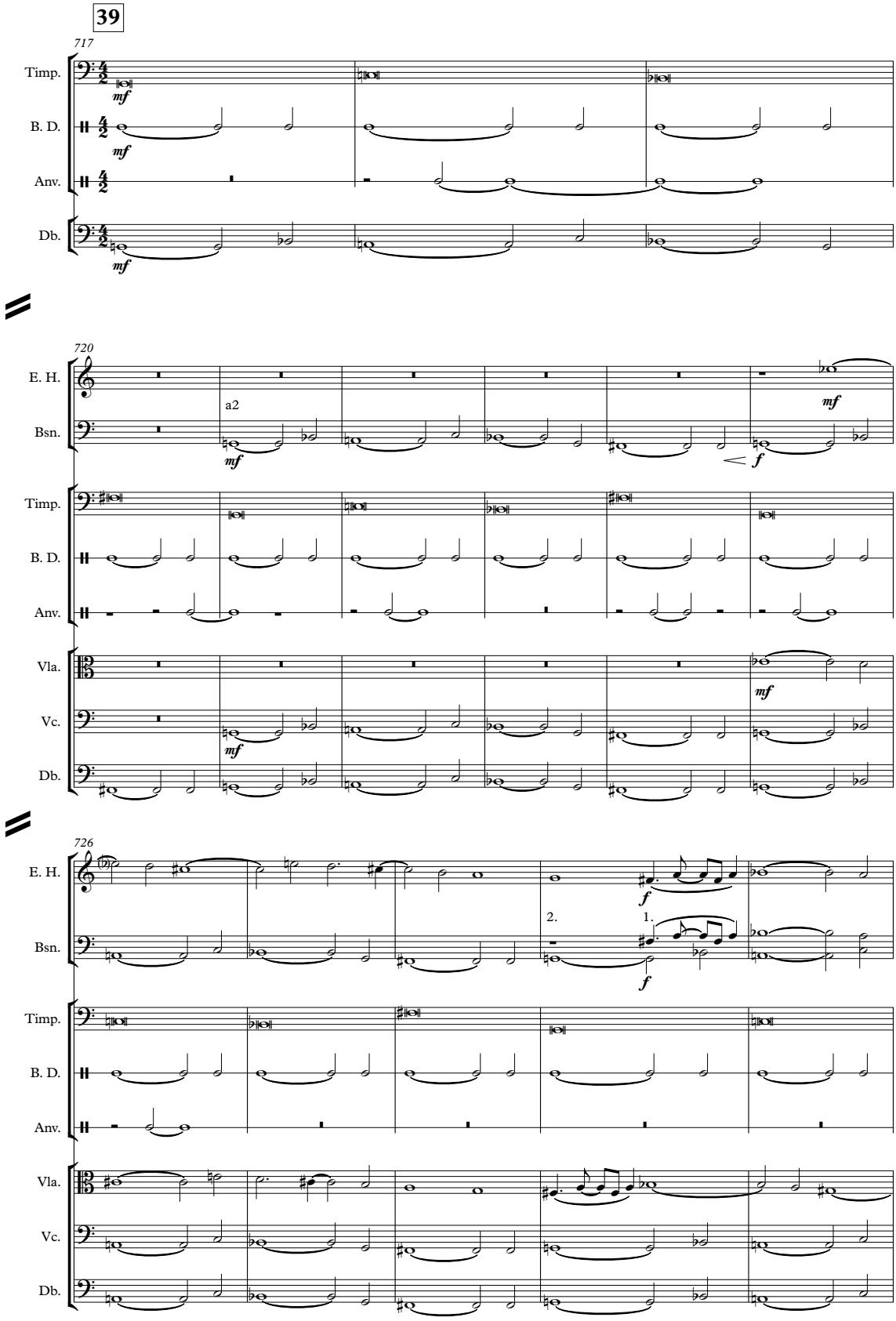
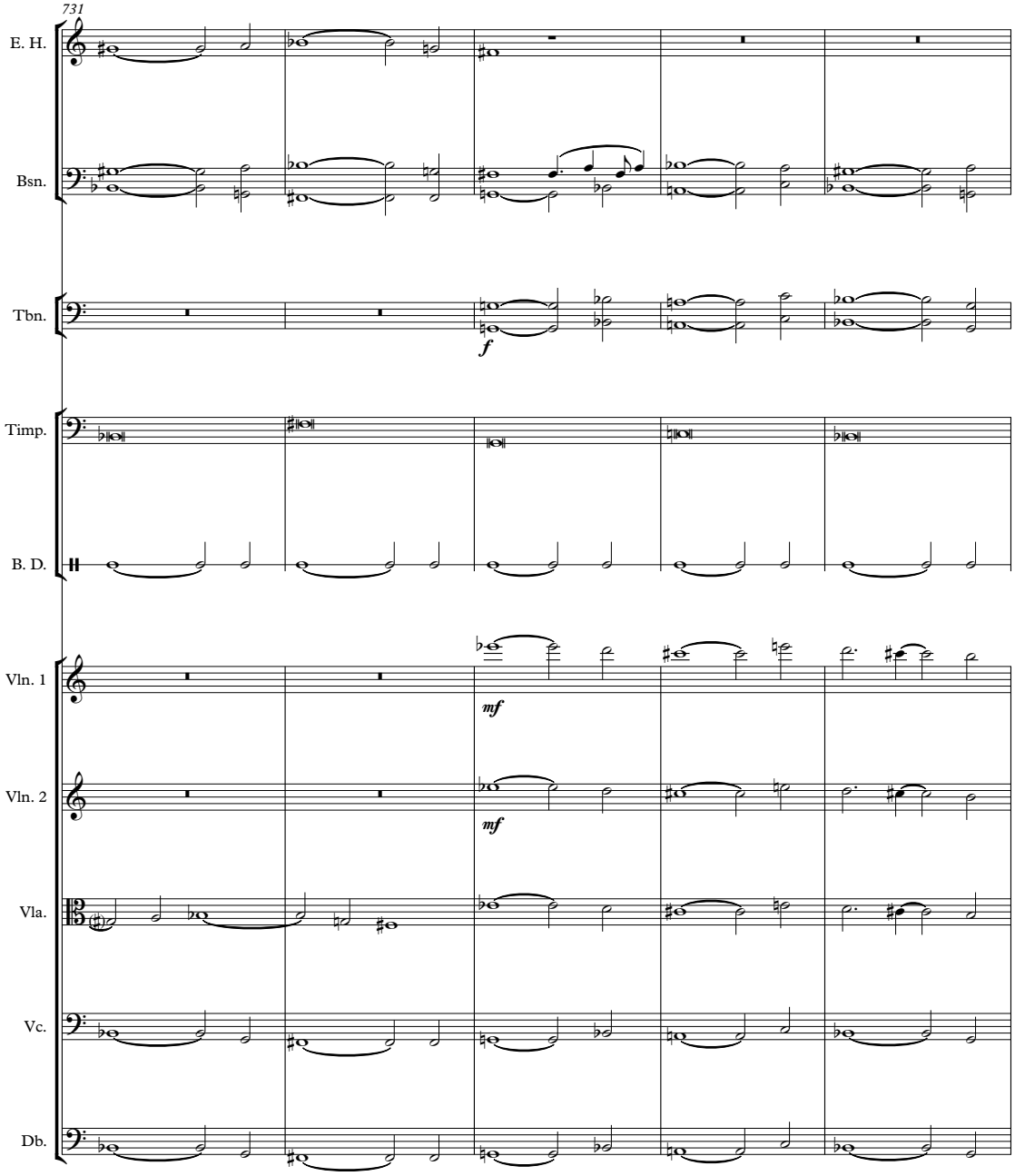
Bsn.
C Tpt.
Vc.
Db.

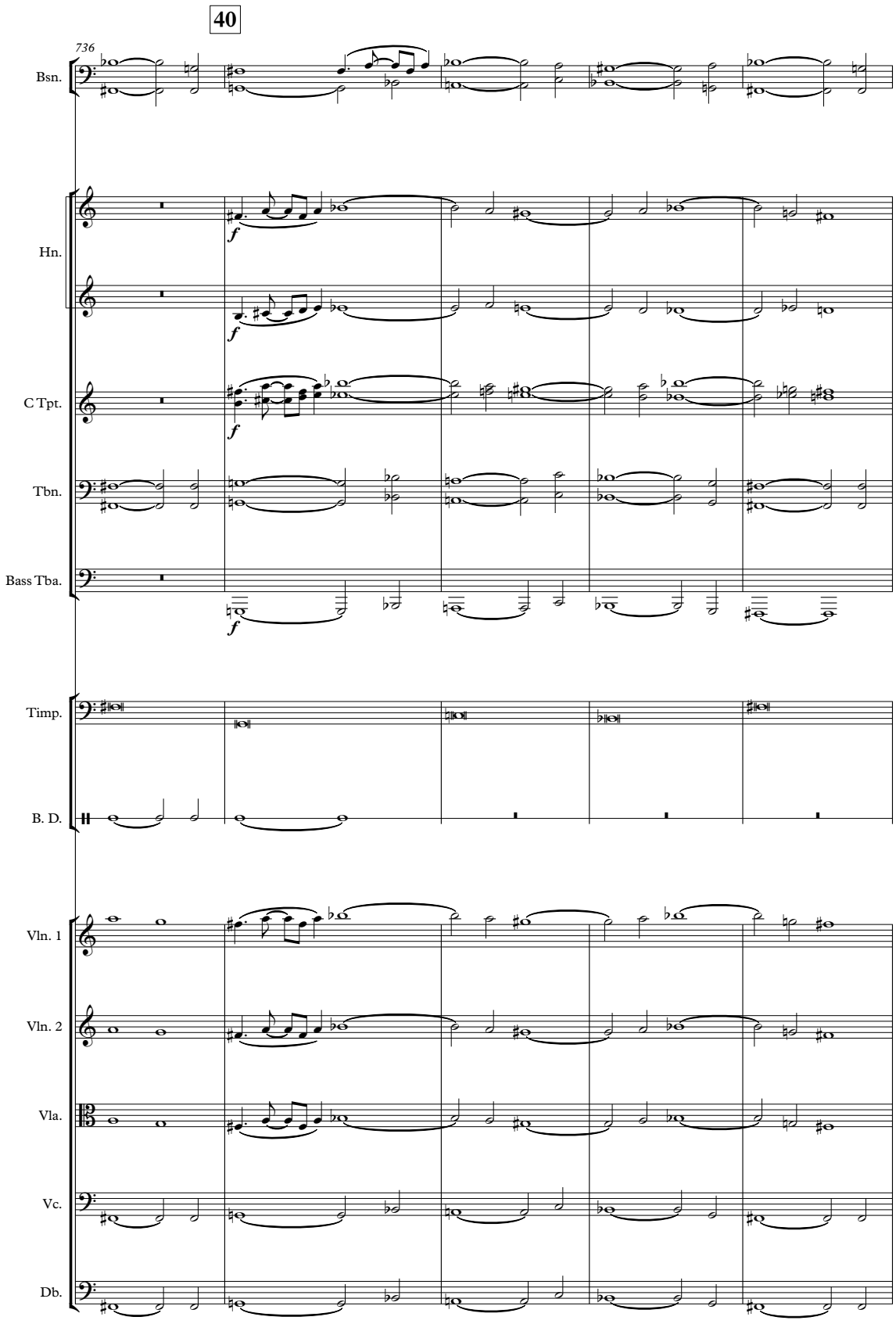

Held Back
(♩ = 112)
693
Cl.
Bsn.
C Tpt.
Tom-t.
Vln. 1
Vln. 2
arco
Vla.
Vc.
Db.

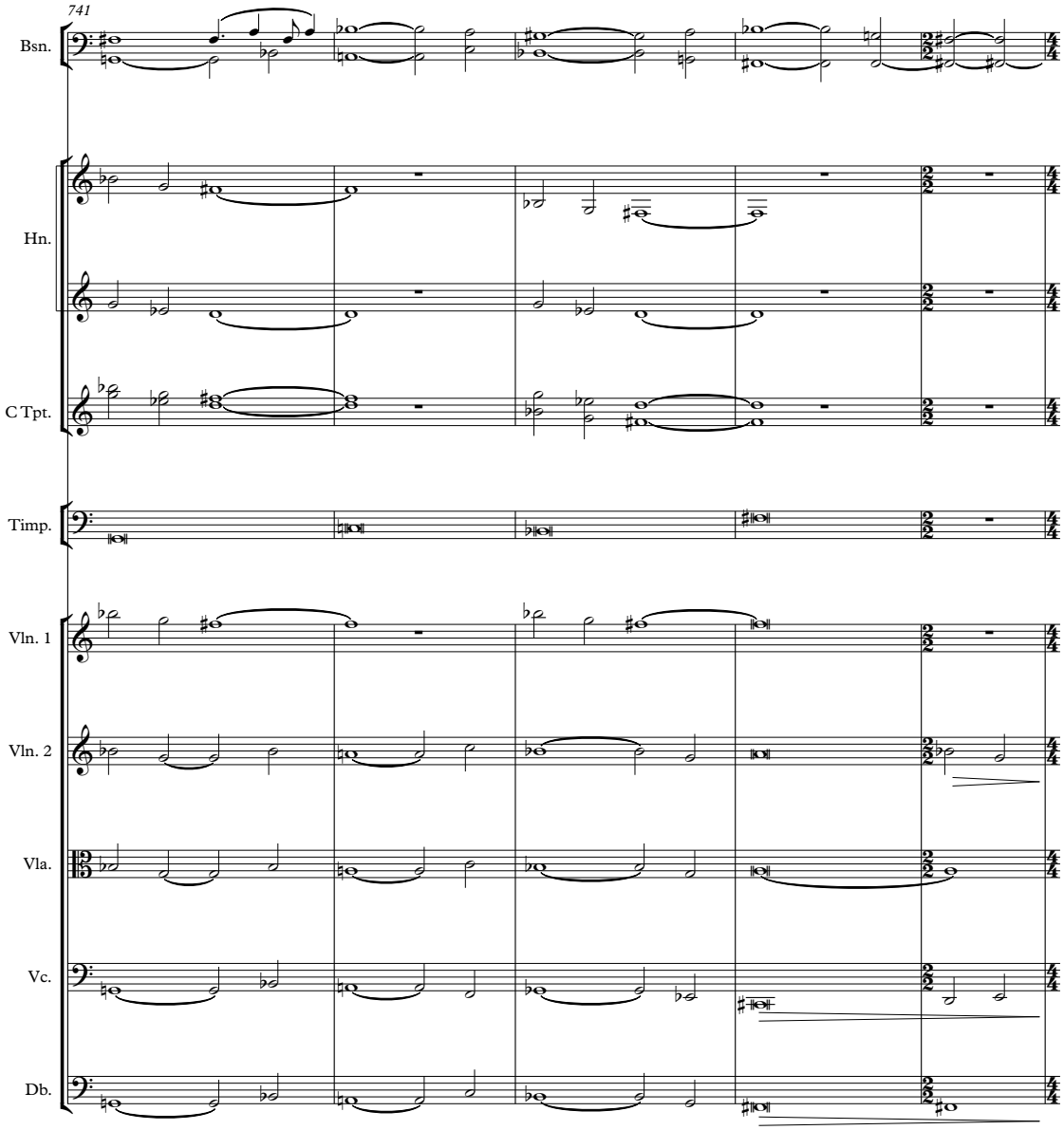

698
Tom-t.
Vln. 1
Vln. 2
Vla.
Vc.
Db.
38
701
Fl.
Ob.
S. D.
B. D.
T.-t.
Tri.
Tom-t.
ff
f
705
Fl.
Ob.
S. D.
B. D.
Tri.
Tom-t.

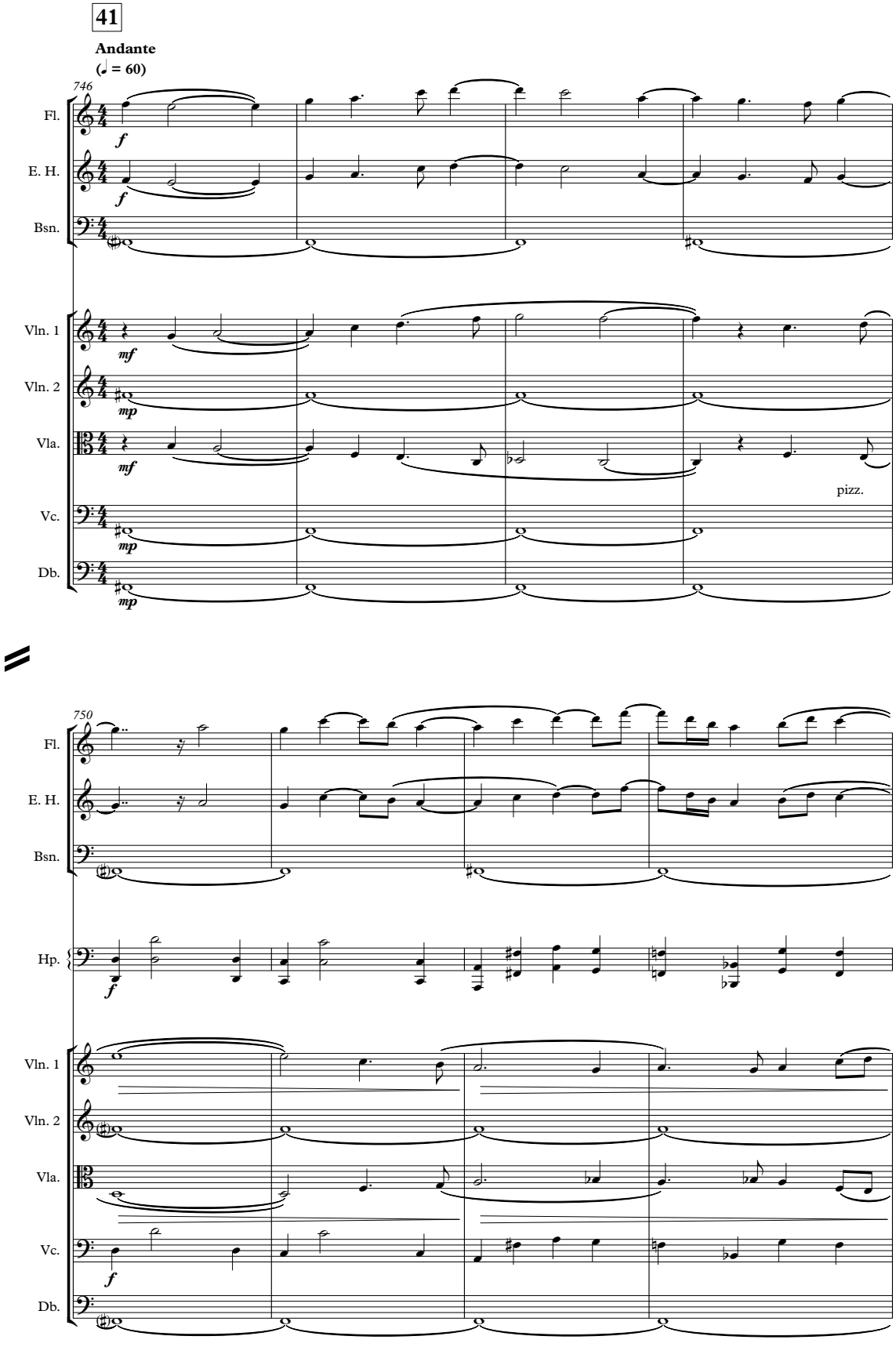

709
Fl.
Timp.
B. D.
T.-t.
Anv.
Tamb.
Vln. 1
Vln. 2
Vla.
Vc.
Db.
713

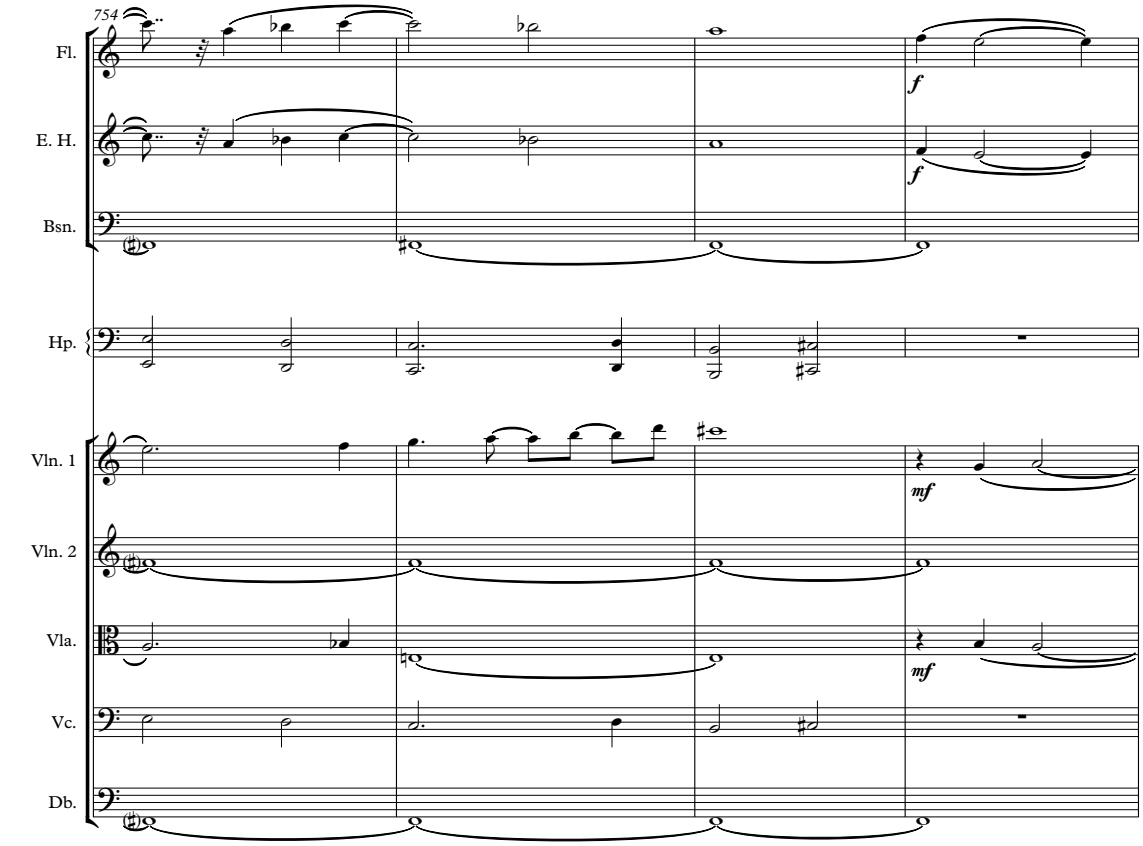

39
717
Timp.
B. D.
Anv.
Db.
mf
720
E. H.
Bsn.
a2
Vla.
Vc.
f
726
2.
1.

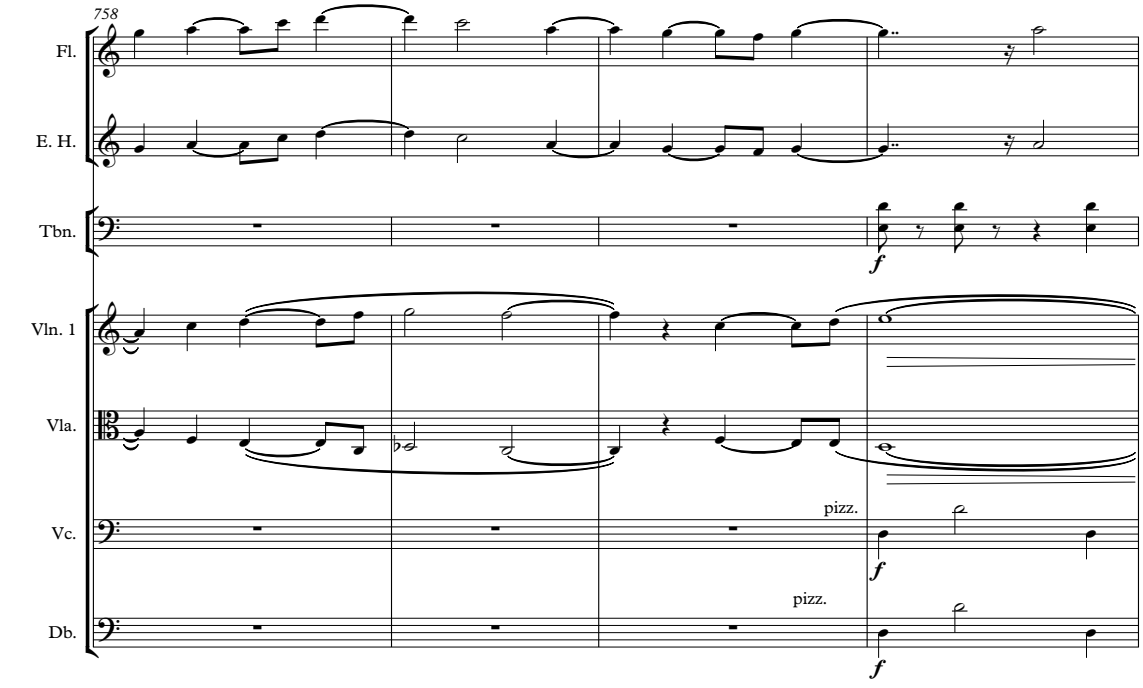

731
E. H.
Bsn.
Tbn.
f
Timp.
B. D.
Vln. 1
mf
Vln. 2
mf
Vla.
Vc.
Db.

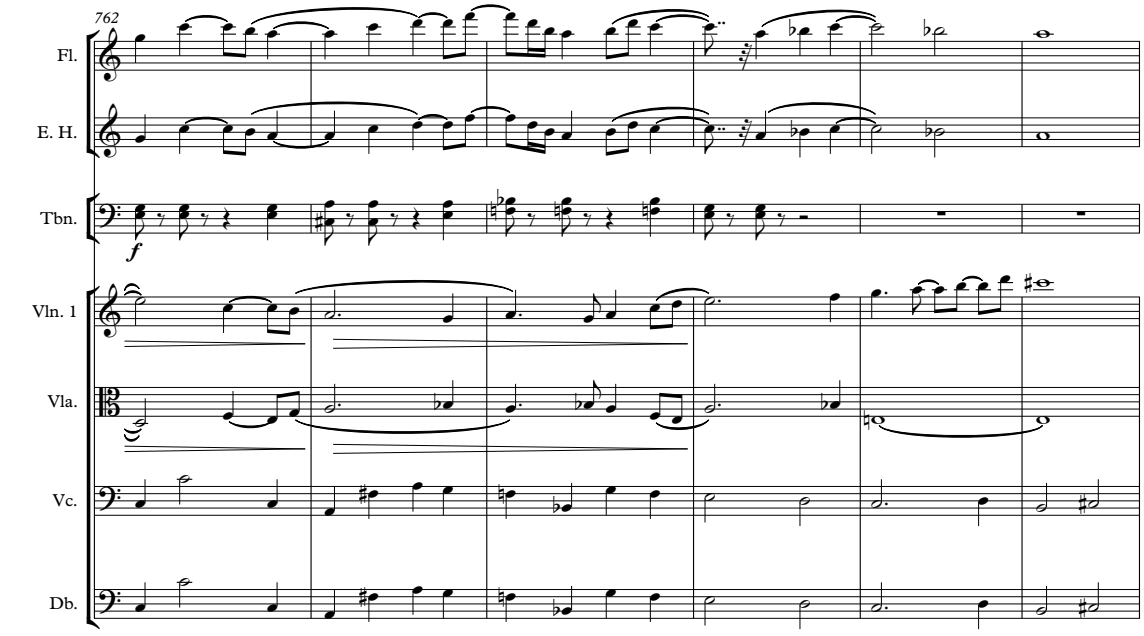

40
736
Bsn.
Hn.
C Tpt.
Tbn.
Bass Tba.
Timp.
B. D.
Vln. 1
Vln. 2
Vla.
Vc.
Db.

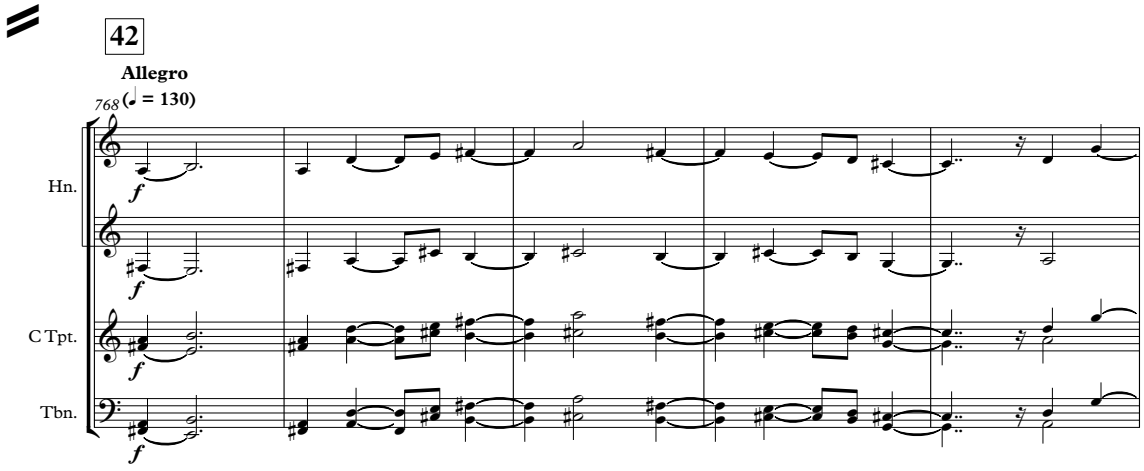

741
Bsn.
Hn.
C Tpt.
Timp.
Vln. 1
Vln. 2
Vla.
Vc.
Db.

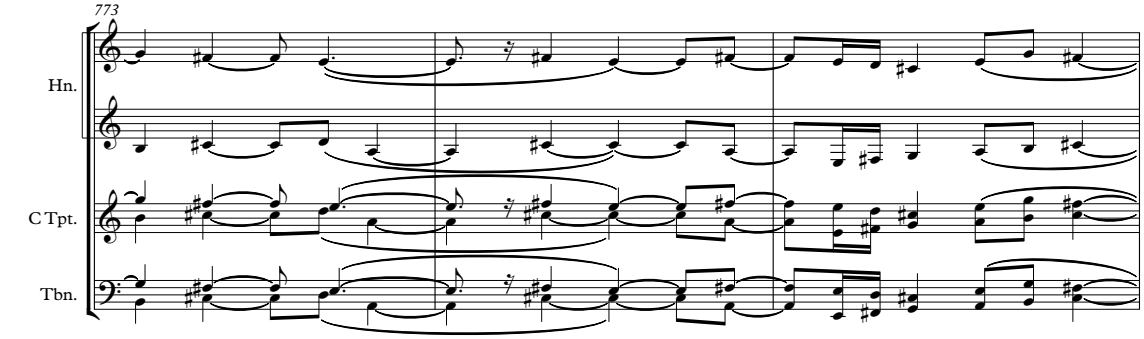

41
Andante
(♩ = 60)
746
Fl.
E. H.
Bsn.
Vln. 1
Vln. 2
Vla.
Vc.
Db.
f
mf
mp
pizz.
750
Hp.

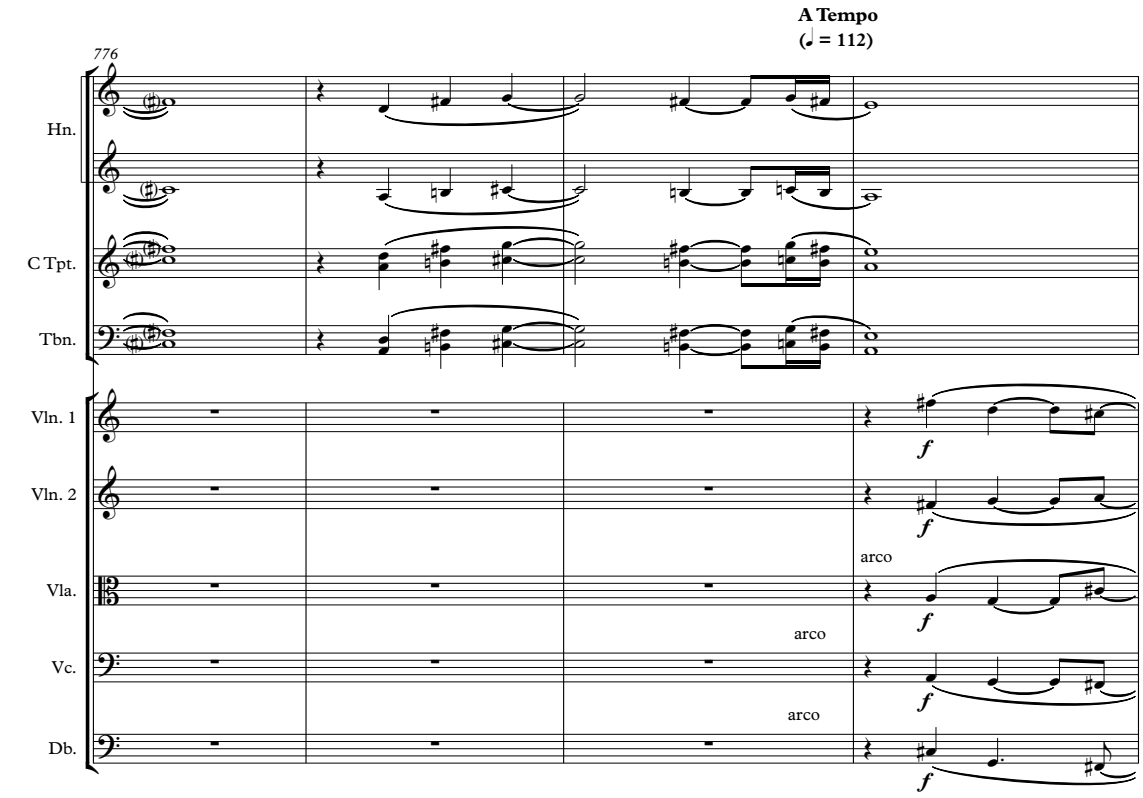

754
Fl.
E. H.
Bsn.
Hp.
Vln. 1
Vln. 2
Vla.
Vc.
Db.
f
f
mf
mf

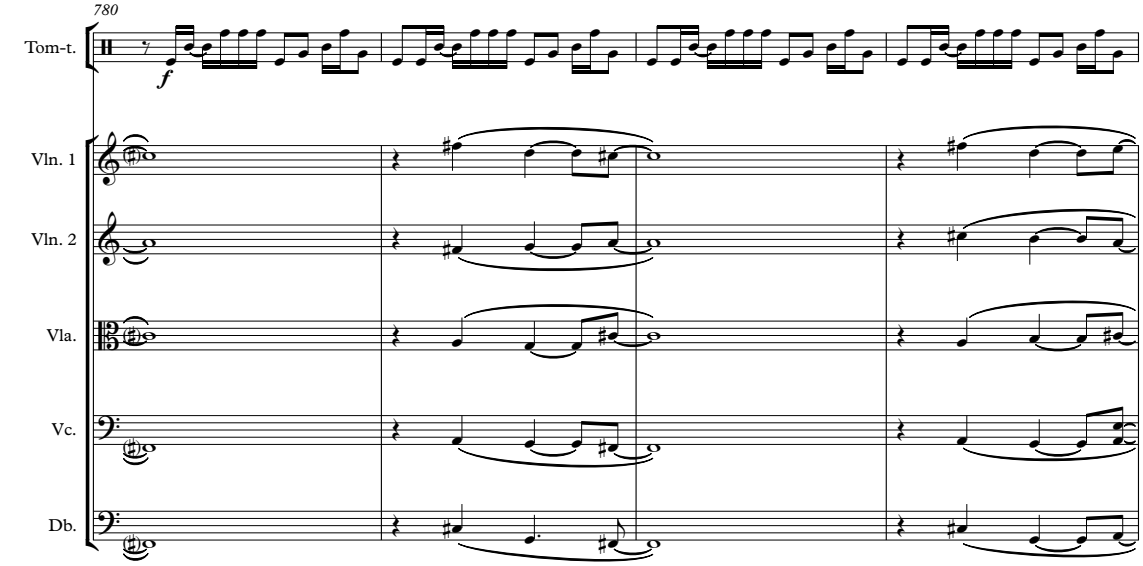

758
Fl.
E. H.
Tbn.
Vln. 1
Vla.
Vc.
Db.
pizz.
pizz.
f
f
f

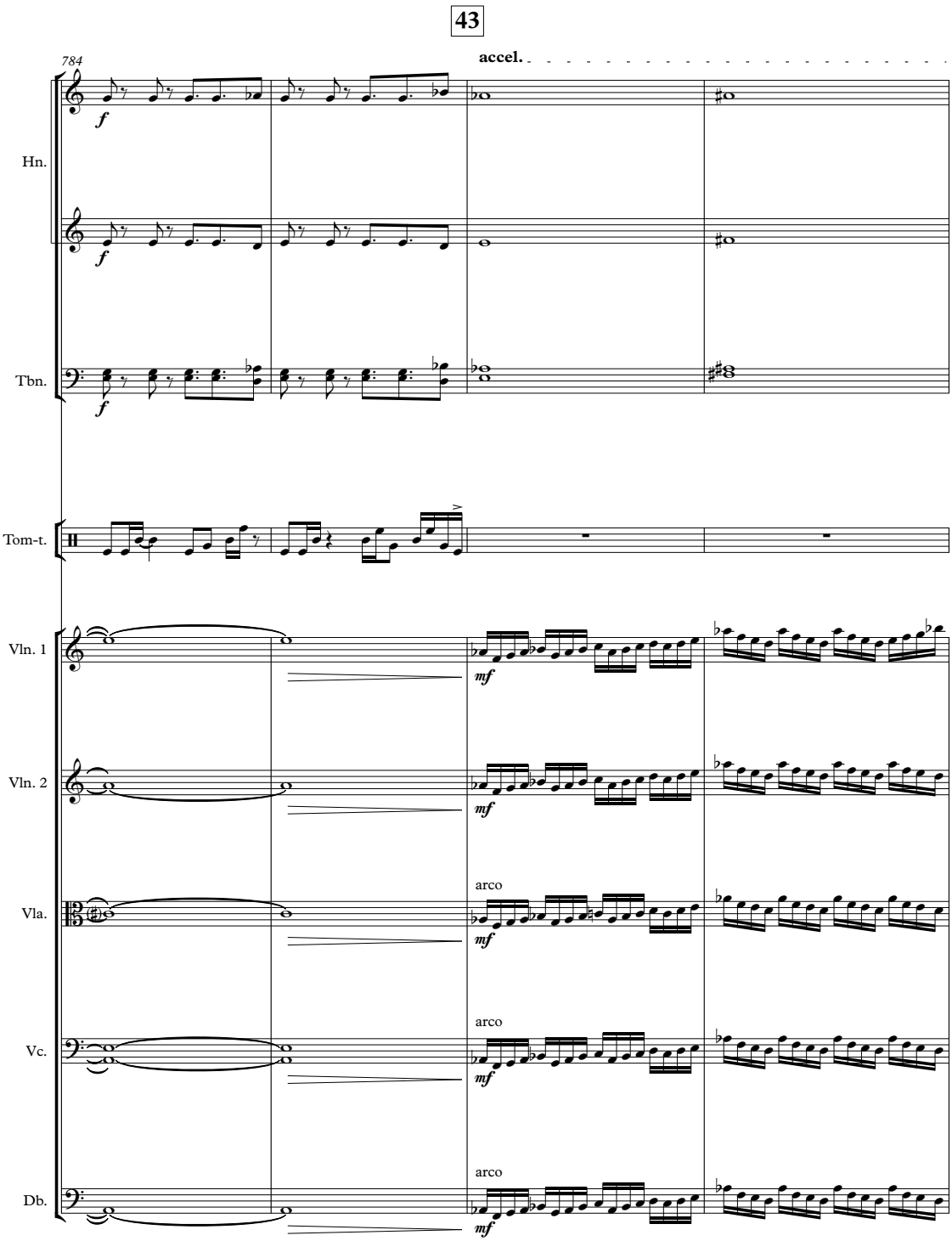

762
Fl.
E. H.
Tbn.
f
Vln. 1
Vla.
Vc.
Db.


42
Allegro
768
♩ = 130)
Hn.
f
C Tpt.
Tbn.


773
Hn.
C Tpt.
Tbn.

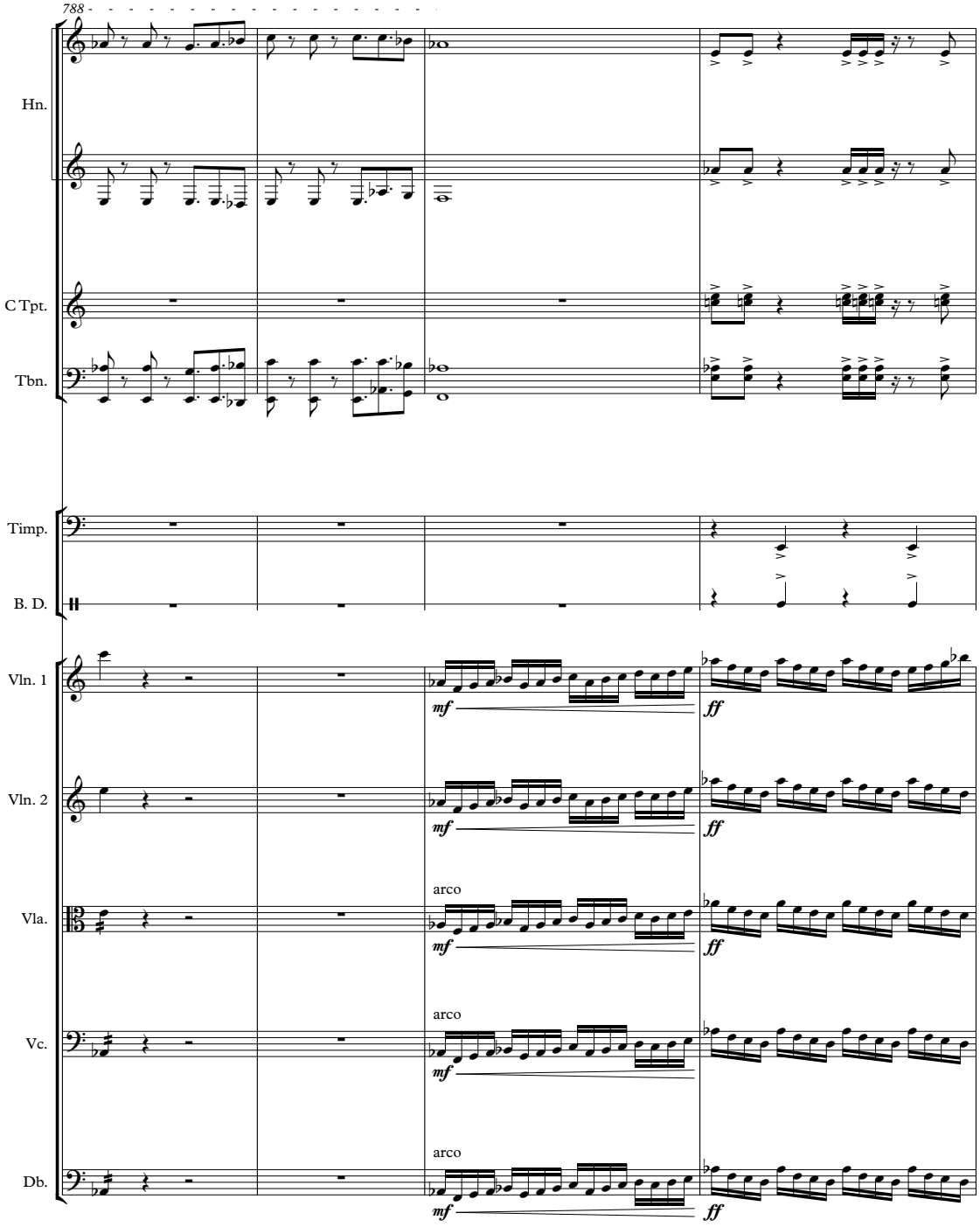

A Tempo
(♩ = 112)
776
Hn.
C Tpt.
Tbn.
Vln. 1
Vln. 2
Vla.
Vc.
Db.
arco
arco
arco
f

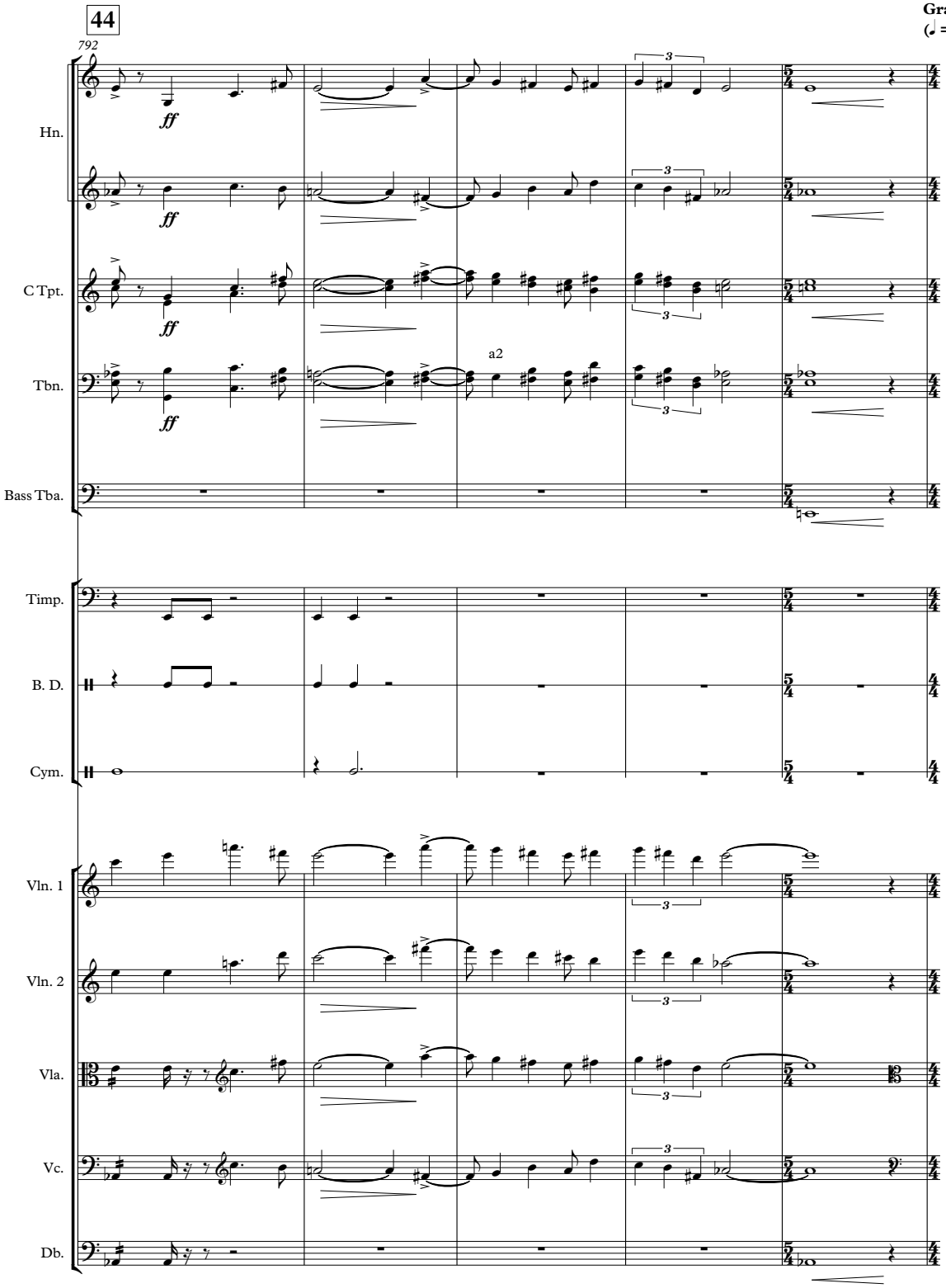

780
Tom-t.
Vln. 1
Vln. 2
Vla.
Vc.
Db.
f

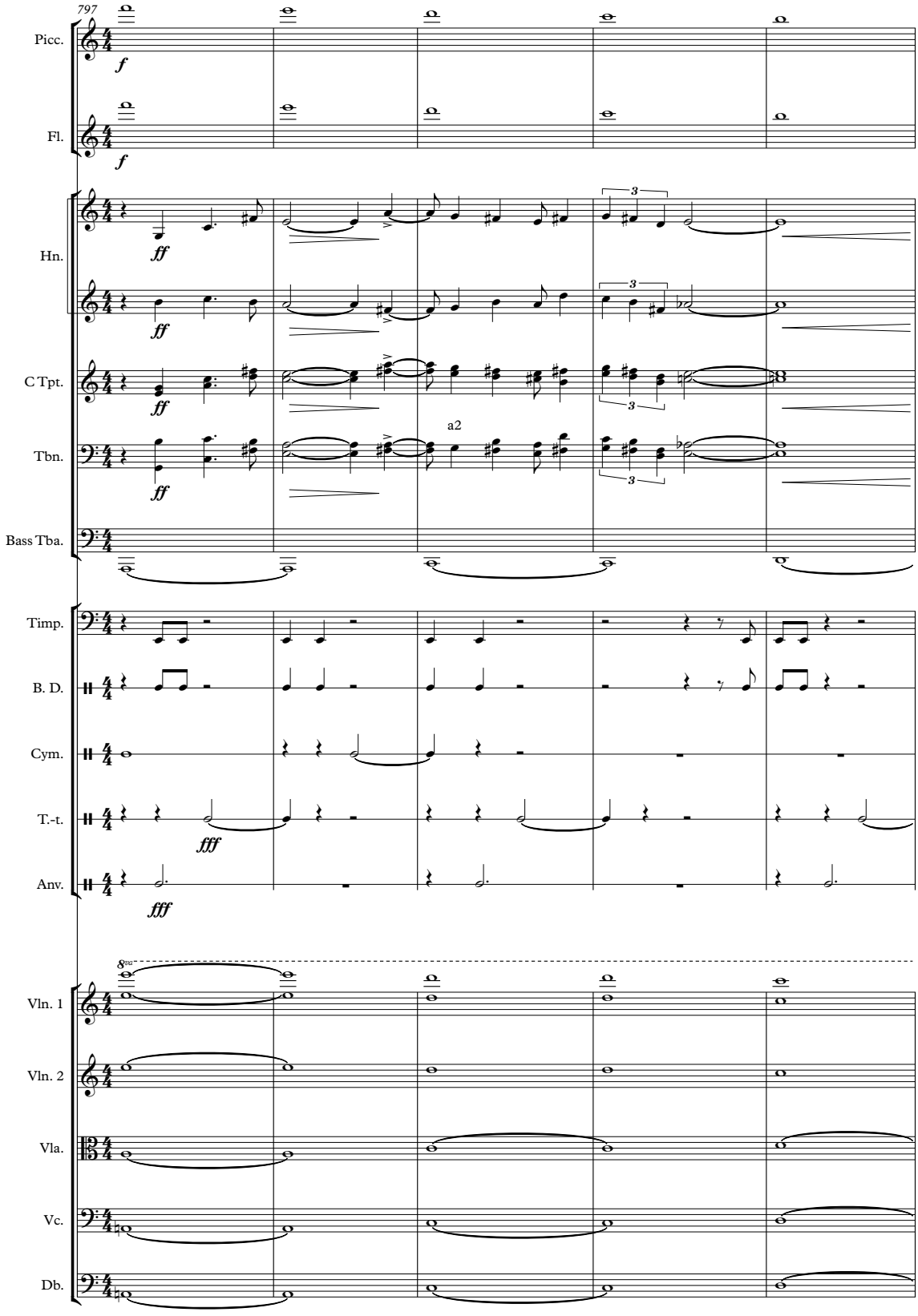

43
784
accel.
Hn.
Tbn.
Tom-t.
Vln. 1
Vln. 2
Vla.
Vc.
Db.
f
mf
arco

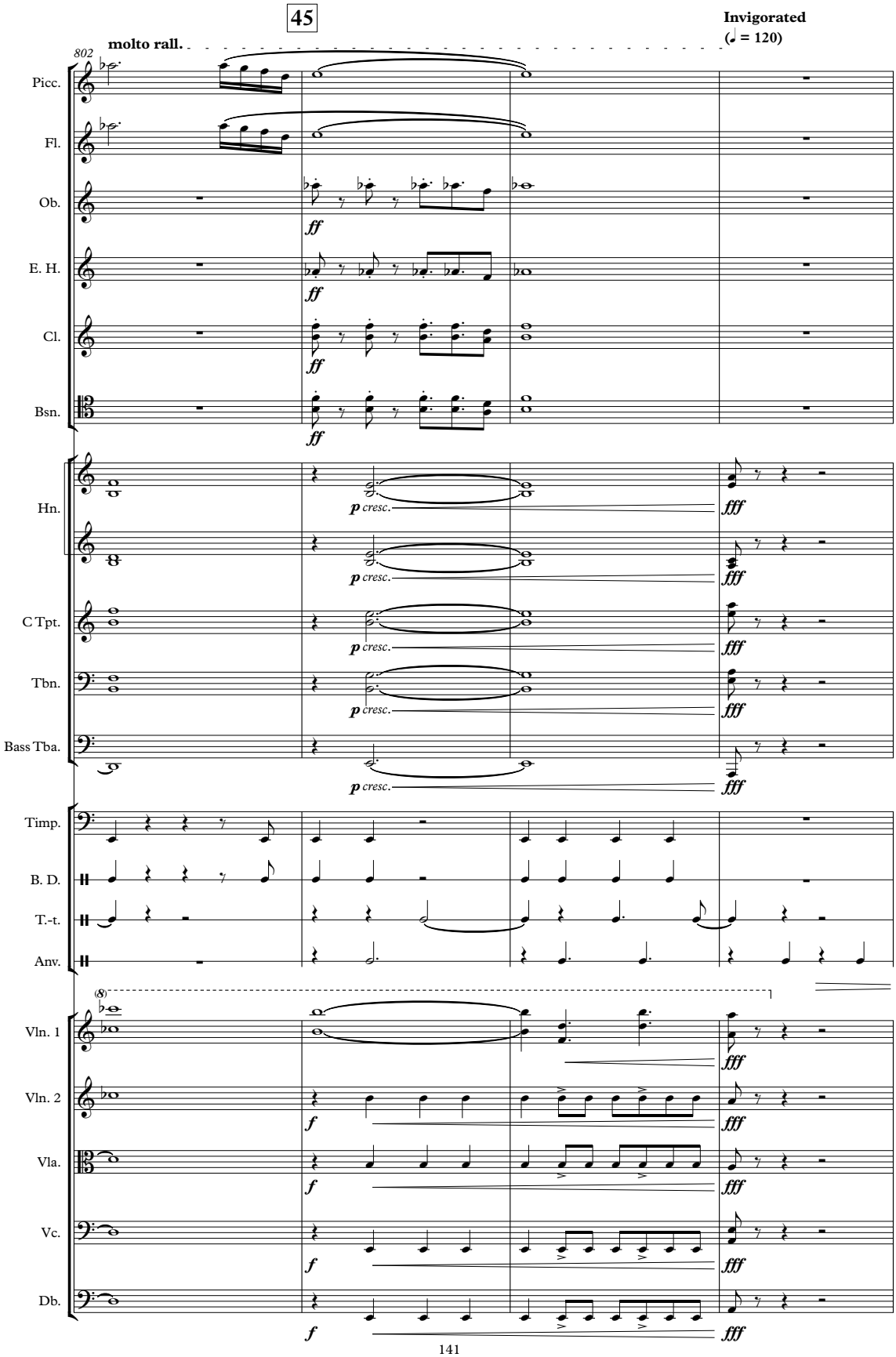
Allegro
(♩ = 130)

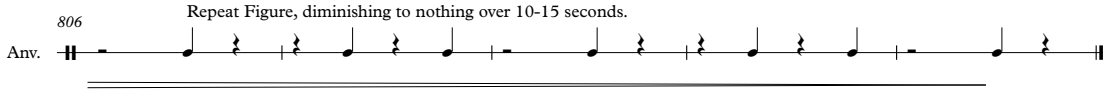
788




44
792
Grandiosso
(♩ = 80)
Hn.
C Tpt.
Tbn.
Bass Tba.
Timp.
B. D.
Cym.
Vln. 1
Vln. 2
Vla.
Vc.
Db.
ff
a2
3


797
Picc.
Fl.
Hn.
C Tpt.
Tbn.
Bass Tba.
Timp.
B. D.
Cym.
T.-t.
Anv.
Vln. 1
Vln. 2
Vla.
Vc.
Db.
a2
8va


45
molto rall.
802
Invigorated
(♩ = 120)
Picc.
Fl.
Ob.
E. H.
Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Bass Tba.
Timp.
B. D.
T.-t.
Anv.
Vln. 1
Vln. 2
Vla.
Vc.
Db.
ff
p cresc.
fff
f



Finished April 2016
Norman, OK