

EVERYTHING THAT RISES MUST CONVERGE:
FOR PIANO AND ORCHESTRA

by
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A THESIS

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“Everything that Rises Must Converge: For Piano and Orchestra,” a thesis prepared by Benjamin A. Krause in partial fulfillment of the requirements for the Master of Music degree in the School of Music and Dance. This thesis has been approved and accepted by:

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An Abstract of the Thesis of

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Title: EVERYTHING THAT RISES MUST CONVERGE: FOR PIANO AND
ORCHESTRA

Approved: _____
Dr. Robert Kyr

Everything That Rises Must Converge is a work for piano and orchestra in one movement. It is structured in three main sections preceded by an introduction, which resembles a traditional three-movement concerto reduced to one movement. Since all of the sections explore a common musical thread, it has a feeling of “stream-of-consciousness” and free association that suggest genres such as the rhapsody and symphonic tone poem. The thematic motto that begins the piece returns only at points of important formal delineations and is not presented by the piano itself until the work’s final moments. The composition also utilizes a foreshadowing technique wherein secondary material in one section is revealed as primary in later sections. The piece is titled after a short story by Flannery O’Connor and reflects its evocative imagery through the frequent use of ascending gestures as well as its final convergence of thematic ideas and musical forces.

CURRICULUM VITAE

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For my parents, who never let me quit taking piano lessons.

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INSTRUMENTATION

2 Flutes (2nd doubling Piccolo)
2 Oboes
2 B-flat Clarinets
2 Bassoons (2nd doubling Contrabassoon)
4 F Horns
2 C Trumpets
2 Trombones
Timpani
Percussion (2 players)
 Suspended Cymbals
 Tam-Tam
 Bass Drum
 Crotales
 Glockenspiel
 Celesta
 Vibraphone
Piano
Violin I
Violin II
Viola
Cello
Bass

Score in C

EVERYTHING THAT RISES MUST CONVERGE

for piano and orchestra

Benjamin Krause
2010

Delicately, distantly

♩ = 62 - 66

2 Flutes

2 Oboes

2 B♭ Clarinets

2 Bassoons

1 2
4 F Horns

2 C Trumpets

2 Trombones

Timpani

Percussion 1
Cymbal
Tam-Tam
Bass Drum
Crotales

Percussion 2
Glockenspiel
Celesta
Vibraphone

Delicately, distantly

♩ = 62 - 66

Piano Solo

Where pedal markings are not specifically indicated, use the pedal to sustain the harmony suggested by note values, phrasing, articulations, and rests.

Delicately, distantly

♩ = 62 - 66

Violin 1

Violin 2

Viola

Violoncello

Contrabass

$\text{♩} = 76$

7

2 Fls.
2 Obs.
2 Cls.
2 Bsns.
1 Hn.
2 Hn.
3 Hn.
4 Hn.
Timp.
Pno.
Vln. 1
Vln. 2
Vla.
Vc.

rit. - - - a tempo

17

Pno. *f* *f* *p* *pp*

5 *10* *6* *5*

8va

rit.

una corda

f *sempre f* ** f*

Cold and suspended in time

A ♩ = 48 - 52

2 Fls.

Ob. 1 *p* *pp*

Ob. 2 *p* *pp*

2 Cls. *mf* *pp*

Bsn. 1

Bsn. 2

2 Tpts.

2 Tbns.

Cold and suspended in time

♩ = 48 - 52

Pno. *p* *mf* *p* *ppp* *pp*

3 *5* *3*

Cold and suspended in time

♩ = 48 - 52

Vln. 1 div. a 2 *pp* *mp* *pp*

Vln. 2 *pp* *mp* *ppp*

div. *pp* *mp* *ppp*

Vla.

Vc.

24

2 Fls.
2 Obs.
2 Cls.
2 Bsns.
1
2
Hn.
3
4
2 Tpts.
2 Tbns.
Timp.
Susp.
Cymb.
Cel.
Pno.
Vln. 1
div. a 2
Vln. 2
Vla.
Vc.
Cb.

mf
p

f
sub.
p

pp
mf
pp
mf
pp
mf

Detailed description: This page of a musical score covers measures 24 and 25. The score is for a full orchestra. Measures 24 and 25 are marked with a 3/4 time signature. The woodwind section (Flutes, Oboes, Clarinets, Bassoons, Horns, Trumpets, Trombones) and percussion (Tympani, Suspended Cymbal, Celesta) are mostly silent in these measures. The Piano part features a melodic line with trills and triplets, starting in measure 24 and continuing into measure 25. The string section (Violins 1 and 2, Viola, Violoncello, Contrabass) has a melodic line in measure 24 and rests in measure 25. Dynamics include *mf*, *p*, *f*, *sub.*, and *pp*.

rit. -----

26

1. Solo 6

2 Fls.

2 Obs.

2 Cls.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

rit. -----

Pno.

heavy, expressive

f

tre corda

rit. -----

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

unis.

sub. p

div.

mfpp

pp

sub. p

mfpp

pp

n

sub. p

mfpp

n

mp

mfpp

n

poco accel. ----- ♩ = 52

29 B

(1.)

2 Fls. *mp* *pp* *ppp*

2 Obs.

2 Cls. *pp* *ppp*

2 Bsns.

con sord.

1 2 Hn. *pp*

3 4 con sord. *pp*

2 Tpts. 1. 3 *pp*

poco accel. ----- ♩ = 52

Pno. *mp* (prominent and very expressive)

mf

8^{va} -----

8^{vb} -----

poco accel. ----- ♩ = 52

Vln. 1 *n*

Vln. 2 div. *pp*

Vla.

Vc. *pp*

Cb. *pp*

32

2 Fls.
2 Obs.
2 Cls.
2 Bsns.

1
2
Hn.
3
4
2 Tpts. (1.)

Pno.

(8^{vb})

Vln. 1

div. bounce bow mf pp

sempre p

Vln. 2

Vla.

Vc.

Cb.

poco accel. - - - - -

34

Fl. 1

Fl. 2

2 Obs.

2 Cls.

2 Bsns.

1

2

Hn.

3

4

2 Tpts.

Susp. Cymb.

Cel.

poco accel. - - - - -

Pno.

poco accel. - - - - -

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

(poco accel.) - - - - - ♩ = 62-66

36

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

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

2 Obs. *a 2* *p*

2 Cls. *a 2* *p*

2 Bsns.

1 Hn. *mp* *mf* *sub. p*

2 Hn. *mp* *mf* *sub. p*

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

4 Hn. *mp* *mf* *sub. p*

2 Tpts.

Susp. Cymb.

Cel.

(poco accel.) - - - - - ♩ = 62-66

Pno. *mf*

(poco accel.) - - - - - ♩ = 62-66

Vln. 1 *mp* *f*

Vln. 2 *mp* *mf*

Vla. *mp* *mf* *unis.*

Vc. *mf*

Cb. *mf*

39

2 Fls. *a 2*
p *mf*

2 Obs. *(a 2)*
mf

2 Cls. *(a 2)*
p *mf*

2 Bsns. *a 2*
mf

1 Hn.
2 *mf*

3 Hn.
4 *mf*

2 Tpts. *a 2 senza sord.*
mf

2 Tbns.

Timp.

Susp. Cymb. *Suspended Cymbal soft mallet*
p *mf* *lv.*

Cel.

Pno. *(8va)* *15ma* *8va* *8va*
ff

Vln. 1 *unis.*
mf *div.*
ff

Vln. 2 *f* *ff*

Vla. *f*

Vc. *f*

Cb. *f*

C ♩ = 126

42

2 Fls. *ff*

2 Obs. *ff*

2 Cls. *ff*

2 Bsns. (a 2) *ff*

1 Hn. *senza sord.*

2 Hn. *a 2 senza sord.*

2 Tpts. (a 2) *mp* *f*

2 Tbns. *mp* *f*

Timp. *mf* *f*

Susp. Cymb.

Cel.

Pno. *f*

Vln. 1 *ffmf* *ff* *non div.*

Vln. 2 *ffmf* *ff* *non div.*

Vla. *ff*

Vc. *ff*

Cb. *ff*

45

2 Fls. *ff* a 2

2 Obs. *f* 1.

2 Cls. *ff*

2 Bsns. *f*

1 2
Hn. *mf* 1.

3 4
mf 3.

2 Tpts.

2 Tbns.

Timp.

Susp. Cymb.

Cel.

Pno. *ff* *f*

Vln. 1 *f*

Vln. 2 *f*

Vla. *f* pizz. b

Vc. *f* pizz. b

Cb.

48 2. to Piccolo

2 Fls. (a 2) *f*

Ob. 1 *f*

Ob. 2 *mf*

Cl. 1 *f*

Cl. 2 *mf*

2 Bsns.

Hn. (1.) (3.)

2 Tpts. *mf*

2 Tbns. *mf*

Timp.

Susp. Cymb.

Cel.

Pno. *mf* *ff* *8va*

Vln. 1

Vln. 2

Vla. *pizz.* *mf*

Vc.

Cb. *pizz.* *f*

51

2 Fls. (1.) *ff*

2 Obs. (1.) *ff*

Cl. 1 *ff* *p* *mp*

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

2 Bsns. *mf* *f* *mp*

1 2
Hn. *f*

3 4
f

Timp.

Susp. Cymb.

Cel.

Pno. *f* *mf* *piu f* *articulate and clear*

Vln. 1

Vln. 2

Vla. *mf* *f*

Vc. *pizz.* *mf* *f*

Cb.

54

Picc.

Fl. 1

2 Obs.

2 Cls.

2 Bsns.

1
2
Hn.
3
4

Timp.

Susp.
Cymb.

Cel.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

mp

mp

mp

mf

mf

mf

57

2. Piccolo

Picc. *f* *f*

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

2 Obs. *f* *mf* *f* *mf*

2 Cls. *f* *mf* *mf* *f* *mf* *mf*

2 Bsns. *f*

Hn. 1, 2, 3, 4

2 Tpts. *p* *mf* *p*

2 Tbns.

Timp.

Susp. Cymb.

Cel. *(no ped.) p* *f* *p*

Pno. *ff* *f*

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

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

Vla. *f* *f*

Vc. *f*

Cb. *f*

D

59

Picc. *mf* *mp* *f*

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

2 Obs. *mp* *f*

2 Cls. *mp* *p* *mf* *mp* *f*

Bsn. 1 *f* *mf* 7

Bsn. 2 *mp* *f* *sub.* *p*

Hn. 1 *mf* *mp* a 2

Hn. 2 4. con sord. 3. (senza sord.) *f* *sub.* *mp*

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

2 Tbns.

Timp.

Susp. Cymb.

Cel. *f*

Pno. *mp* *mp* *f* *f*

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

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

Vla. *pizz.* *p* *mp* *f* *arco* 7 *mf*

Vc. *pizz.* *p* *mp* *f* *arco* 6 *sub.* *mp*

Cb. *mf* *mp*

62

Picc. *f*

Fl. 1 *f ff*

2 Obs. *ff*

2 Cls. *f*

Bsn. 1 *f mf ff*

Bsn. 2 *f fp ff*

Hn. 1 *mf f ff*

Hn. 2 *f ff*

3 *mf f ff*

4 *f ff*

2 Tpts. *mf f ff*

2 Tbns. *mf f*

Timp. *f*

Susp. Cymb. *f*

Cel. *f*

Pno. *ff ff*

Vln. 1 *mf ff*

Vln. 2 *mf ff*

Vla. *f mf ff*

Vc. *f mp ff*

Cb. *f fp ff*

65

This page of a musical score, numbered 65, contains the following parts and markings:

- Picc.**: Piccolo part, starting with a dynamic of *f* and moving to *ff*.
- Fl. 1**: Flute 1 part, starting with a dynamic of *f* and moving to *ff*.
- 2 Obs.**: Oboe parts, starting with a dynamic of *sf*.
- Cl. 1**: Clarinet 1 part, starting with a dynamic of *f* and moving to *ff*.
- Cl. 2**: Clarinet 2 part, starting with a dynamic of *ff* and moving to *f*.
- 2 Bsns.**: Bassoon parts, starting with a dynamic of *f* and moving to *ff*. Includes fingerings like *a 2*, *6*, and *5*.
- Hn.**: Horns (1, 2, 3, 4), starting with a dynamic of *fp* and moving to *f*.
- 2 Tpts.**: Trumpet parts, starting with a dynamic of *fp* and moving to *f*.
- 2 Tbns.**: Trombone parts, starting with a dynamic of *fp* and moving to *f*.
- Timp.**: Timpani part, starting with a dynamic of *f*.
- Susp. Cymb.**: Suspended cymbal part, marked with a circled cross symbol.
- Cel.**: Celesta part, marked with a circled cross symbol.
- Pno.**: Piano part, consisting of two staves.
- Vin. 1**: Violin 1 part, starting with a dynamic of *ffmp* and moving to *ff*.
- Vin. 2**: Violin 2 part, starting with a dynamic of *ffmp* and moving to *ff*. Includes the marking *div.*
- Vla.**: Viola part, starting with a dynamic of *ffmp* and moving to *ff*.
- Vc.**: Violoncello part, starting with a dynamic of *mf* and moving to *ff*. Includes fingerings like *5* and *6*.
- Cb.**: Contrabass part, starting with a dynamic of *mf* and moving to *ff*. Includes fingerings like *5* and *6*.

68

E

2. to Flute

Picc.

Fl. 1

2 Obs.

2 Cls.

2 Bsns.

1 Hn.

2 Hn.

3 Hn.

4 Hn.

2 Tpts.

2 Tbns.

Timp.

Susp. Cymb.

Cel.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

ff

f

mf

quasi gliss.

f

mf

mp

f

ff

mf

mp

p

pp

pp

with rambunctious drive!

72

2 Fls.
2 Obs.
2 Cls.
2 Bsns.

1
2
Hn.
3
4
2 Tpts.
2 Tbns.

Timp.
Susp.
Cymb.
Cel.

Pno.

Vln. 1
Vln. 2
Vla.
Vc.
Cb.

75

2 Fls.
2 Obs.
2 Cls.
2 Bsns.
1 Hn.
2 Tpts.
2 Tbns.
Timp.
Susp. Cymb.
Cel.
Pno.
Vln. 1
Vln. 2
Via.
Vc.
Cb.

1.
mp
f
mp
f
1.
p *mf*
p
sub. mf
f
div.
p *mf*
pizz.
f *mp*

Detailed description: This page of a musical score, numbered 75, contains staves for various instruments. The woodwind section includes two flutes, two oboes, two clarinets, two bassoons, one horn, two trumpets, and two trombones. The percussion section includes timpani, suspended cymbal, and celesta. The piano part is shown in grand staff notation. The string section includes first and second violins, viola, violin, and cello. The score is in 4/4 time. Dynamics range from piano (*p*) to fortissimo (*f*). Performance markings include first endings, *sub.* (subito), *div.* (diviso), and *pizz.* (pizzicato).

81

Musical score for page 24, starting at measure 81. The score includes parts for Flutes 1 and 2, Oboes, Clarinets, Bassoons, Horns, Trumpets, Trombones, Timpani, Suspended Cymbal, Celesta, Piano, Violins 1 and 2, Viola, Violoncello, and Contrabass. The music features various dynamics like *f*, *mf*, *sfz*, and *sf*, and includes performance instructions such as "2. to Piccolo", "a 2", and "(ten.)".

85 F

2 Fls.

2 Obs. *f* *fp*

2 Cls. *f* *fp* *mf* *p*

2 Bsns. 2. to Contrabassoon

Hn. 1 *mf* *fp*

2 Tpts.

2 Tbns.

Timp. *mf*

Susp. Cymb.

Vib. med. motor *secco mp* med. hard mallet *pp*

Pno. *f* *mf* *p* *pp*

sempre pedal mp lightly

Vln. 1 *mp* *f* *div.*

Vln. 2 *mp* *f* *pp*

Vla.

Vc.

Cb.

91

2. Piccolo

Picc.

Fl. 1

2 Obs.

2 Cls.

2 Bsns.

1. *pp* — *f*

1. con sord. *pp* — *f*

3. con sord. *pp* — *f*

2 Tpts.

2 Tbns.

1. *p* < *f*

Timp.

Susp. Cymb.

Glsp.

15 Glockenspiel *mf* < *f*

Pno.

molto *ffz* *f*

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

97

Picc. *p* *mf* *mf* *sfz* *f*

Fl. 1 *mp* *p* *mf* *mf* *sfz* *f*

2 Obs. *mp* *p* *mp* *p* *sfz* *f*

2 Cls. *mp* *p* *mf* *sfz* *f*

2 Bsns.

Hn. 1 2 3 4 *f* 3. senza sord.

2 Tpts. *p* con sord.

2 Tbns.

Timp.

Susp. Cymb.

Glsp.

Pno. *sub. mp* *ff* *sub. mp* *ffz*

Vln. 1 *f* *fp* *f*

Vln. 2 *f* *fp* *f*

Vla.

Vc. *div.* *p*

Cb.

103

Picc.
Fl. 1
2 Obs.
2 Cls.
Bsn. 1
Cbsn.

1
2
Hn.
3
4
2 Tpts.
2 Tbns.

1. senza sord. *sfp*
2. senza sord.
4. (senza sord.) *sfp*

Timp.
Susp.
Cymb.
Glsp.

Pno.

mf *f*

Vln. 1
Vln. 2
Vla.
Vc.
Cb.

p *p*

109

This page of a musical score, numbered 109, contains the following parts and markings:

- Picc.:** Piccolo part with dynamics *mp*, *mf*, and *p*. Includes triplet markings.
- Fl. 1:** First Flute part with dynamics *mp*, *mf*, and *p*. Includes triplet markings.
- 2 Obs.:** Two Oboe parts with dynamics *mf* and *p*. Includes a marking "a 2" and triplet markings.
- 2 Cls.:** Two Clarinet parts with dynamics *mp*, *mf*, and *p*. Includes triplet markings.
- Bsn. 1:** Bassoon part.
- Cbsn.:** Contrabassoon part, marked "2. Contrabassoon" with dynamics *mf* and *p*.
- Hn.:** Horns (1-4) with dynamics *p*.
- 2 Tpts.:** Two Trumpets.
- 2 Tbns.:** Two Trombones.
- Timp.:** Timpani.
- Susp. Cymb.:** Suspended Cymbal.
- Gisp.:** Gong.
- Pno.:** Piano part with dynamic *mf*.
- Vln. 1 & 2:** Violins 1 and 2 with dynamics *p* and *f p*.
- Vla.:** Viola.
- Vc.:** Violoncello.
- Cb.:** Contrabass with dynamic *p*.

115 **G**

115 **G**

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

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

2 Obs. (a2) *f* *ff* *ff* *f* *ff*

2 Cls. *f* *ff* *ff* *f* *ff*

Bsn. 1 *f* *fp* *f* *f* *fp* *ff*

Cbsn. *f* *fp* *f* *f* *fp* *ff*

Hn. 1 *f* *fp* *mf* *f* *fp* *f*

Hn. 3 *f* *fp* *mf* *f* *fp* *f*

2 Tpts. 1 2 con sord. *mp* *mf*

2 Tbns. *mp* *mf*

Timp.

Susp. Cymb.

Glosp. **Glockenspiel** *f* *f*

Pno. *fff* *f* *ff* *f* *ff*

Vln. 1 *f* *mp* *f* *mp* *ff*

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

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

Vc. *f* *fp* *f* *fp* *ff*

Cb. *f* *fp* *f* *fp* *ff*

120

2. to Flute

Fl. 1

Fl. 2

2 Obs.

2 Cls.

Bsn. 1

Cbsn.

1

2

Hn.

3

4

2 Tpts.

2 Tbns.

Timp.

Susp. Cymb.

Gisp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Suspended Cymbal
hard stick

mf

mp

mf

f

f sub. mp

f sub. mp

f sub. mp

f

sfz

sfz

sfz

sfz

sfz

sfz

f

f

mp

f sub. p

mp

f sub. mp

f sub. mp

f

p

mf

mp

f

mf

f

124

Fl. 1

Fl. 2

2 Obs. (a 2)
f

2 Cls.
f

Bsn. 1

Cbsn.
sub. mp *f* *mp* *f* *p*

Hn. 1 2
fp *mf* *p* *mf* *p*

3 4
fp *mf* *p* *mf* *p*

2 Tpts.

2 Tbns.

Timp.

Susp. Cymb.
Cymbal soft mallet *p* *mf* *L.v.* *p* *mf* *L.v.*

Glsp.

Pno.
ff *f* *ff* *f* *ff*

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

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

Vla.
mp *f* *mp* *f* *p*

Vc.
mp *f* *mp* *f* *p*

Cb.
sub. mp *f* *mp* *f* *p*

131 H

Fl. 1
Fl. 2
2 Obs.
2 Cls.
Bsn. 1
Cbsn. 2. to bassoon
Hn. 1, 2, 3, 4
2 Tpts.
2 Tbns.
Timp. *mf* *ff*
Susp. Cymb. *p* *f*
Glsp.
Pno. *fff* ferociously
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

rit. ----- molto rit. -----

135

2 Fls.
2 Obs.
2 Cls.
2 Bsns.
1 2
Hn.
3 4
2 Tpts.
2 Tbns.
Timp.
Tam-Tam
Gisp.

rit. ----- molto rit. -----

Pno.

rit. ----- molto rit. -----

Vln. 1
Vln. 2
Vla.
Vc.
Cb.

I Still, from a distance
♩ = 52

2 Fls. *pp* *mf* *pp*

2 Obs.

2 Cls. *pp* *mf* *pp*

2 Bsns.

1 2
Hn.

3 4

2 Tpts. *p*

2 Tbns.

Timp.

Tam-Tam
Crot. *l.v.* *Crotales with cello bow* *l.v.*

Cel. *Celesta* *n* *mp*

Still, from a distance
♩ = 52

Pno. *pp*

8^{va}

Still, from a distance
♩ = 52

Vln. 1 *div. con sord.* *ppp* *p* *mf* *ppp*

Vln. 2 *pp*

Vla. *unis.* *pp*

Vc.

Cb.

147

2 Fls. *p* < *mp* *p* — *mf*

2 Obs.

2 Cls. *p* < *mp* *p* — *mf*

2 Bsns.

Hn. 1 *mp* > *p* *mp* > *p* *mp* > *pp* *mp* — *pp* *p* — *pp*

Hn. 2 (3.) *mp* — *pp* *p* — *pp*

Hn. 3 *mp* — *pp* *p* — *pp*

Hn. 4 *mp* — *pp* *p* — *pp*

2 Tpts. (1.) *mp* > *p* *mp* > *p* *mp* > *pp* *pp* < *mp* > *pp* *ppp* — *mp* *sub.* *p* — *pp*

2 Tbns.

Timp.

Crot. *ppp* < *p* *pp* < *mp*

Cel.

Pno.

Vln. 1 *pp* *senza sord.* *p*

Vln. 2 *pp*

Vla. *pp* < *mp* *pp* — *mp* *sub.* *p*

Vc. *pp* *pp* < *mp* — *pp* *pp* < *mp* *sub.* *p*

Cb. *pizz.* *p* — *p* — *mp*

J Very calm $\text{♩} = 46$ rit. - - - - a tempo ($\text{♩} = 92$)

2 Fls. *p* *pp* *pp* *mp* *pp* *mp* *pp* *p*

2 Obs.

2 Cls. *p* *pp* *pp* *mp* *pp* *mp* *pp* *p*

2 Bsns.

1 2 *a 2 con sord.* *p* *pp* *pp* *mp* *pp* *mp* *pp* *p*

3 4 Hn.

2 Tpts.

2 Tbns.

Timp.

Crot.

Cel.

Very calm $\text{♩} = 46$ rit. - - - - a tempo ($\text{♩} = 92$)

Pno.

Very calm $\text{♩} = 46$ rit. - - - - a tempo ($\text{♩} = 92$)

Vln. 1 *mf* *p* *mp* *p*

Vln. 2

Vla. *p*

Vc. *div.* *p*

Cb.

159

2 Fls. (a 2) *pp*

2 Obs. 1. Solo *mp dolce* *espr.* *p* *f* *p* *espr.* *p < mp* ³

2 Cls. *pp*

2 Bsns.

1 Hn. *pp*

2 Tpts.

2 Tbns.

Timp.

Crot.

Cel. *Celesta* *pp*

Pno.

Vln. 1 *pp* *div.* *p* *f* *pp*

Vln. 2 *pp* *div.* *mp* *sub. pp* *p* *mf* *p* *f* *pp*

Vla. *pp* *mp* *sub. pp* *div.* *p* *mf* *p* *f* *pp*

Vc. *pp* *mp* *sub. pp* *p* *mf* *p* *f* *pp*

Cb.

165

K

poco rit. - - - - ♩ = 82

2 Fls. - - - -

2 Obs. *mf* *p* *mf* *mp* *p* *mp* *pp*

2 Cls. - - - -

2 Bsns. *p*

1 Hn. *mp* con sord.

2 Hn. *mp* con sord.

2 Tpts. - - - -

2 Tbns. - - - -

Timp. - - - -

Crot. - - - -

Cel. - - - -

poco rit. - - - - ♩ = 82

Pno. - - - -

Vln. 1 *p* *mf* *p* *n* *pp* *p* *mp*

Vln. 2 *p* *mf* *p* *n* *pp* *p* *mp*

Vla. *p* *mf* *p* *n*

Vc. *p*

Cb. *pizz.* *p*

171

Quicker

(♩ = 92)

2 Fls.
2 Obs.
2 Cls.
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
2 Tpts.
2 Tbns.
Timp.
Crot.
Cel.

Quicker

(♩ = 92)

Pno.

Quicker

(♩ = 92)

Vln. 1
Vln. 2
Vla. div. a 2
Vc. div. a 2
Cb.

176

L
rit. - - - - - Broader $\text{♩} = 72$

2 Fls. *a 2*
2 Obs. 1. Solo
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1 2
Hn. 3 4
2 Tpts.
2 Tbns.
Timp.
Crot.
Cel.
Pno.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

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

mf *f* *p*

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

mp *mf*

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

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

mp *mp* *mp*

senza sord. *p* *f* *1.* *mp*

senza sord. *p* *f* *sub. mp*

con sord. *p dolce*

con sord. *p dolce*

mp *mp* *mp*

mp

rit. - - - - - Broader $\text{♩} = 72$

rit. - - - - - Broader $\text{♩} = 72$

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

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

p *mp* *pp* *pp*

p *mp* *f* *pp* *pp*

p *mp* *f* *pp* *pp*

p *mp* *f* *sub. p*

182 rit. ----- a tempo
(♩ = 72)

(a 2)

2 Fls. *pp* *p < mp* *pp < f*

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

Ob. 2 *p < mp* *pp < f*

2 Cls. (1.) *pp*

Bsn. 1 *pp* *p < mp >* *pp < f*

Bsn. 2 *pp* *p >* *pp < f*

Hn. 1. *pp < f*

2 Tpts. *pp*

2 Tbns. *pp*

Timp.

Crot.

Cel. *p* *Celesta*

rit. ----- a tempo
(♩ = 72)

Pno.

rit. ----- a tempo
(♩ = 72)

Vln. 1 *p < fp* *n* *ppp* *mp*

div. a 2 *p < fp* *n* *ppp* *mp*

Vln. 2 *p < fp* *ppp* *ppp* *mp*

Vla. *p < fp* *ppp* *ppp* *mp*

div. a 2 *p < fp* *ppp* *ppp* *mp*

Vc. *p < fp* *ppp* *ppp* *mp*

div. a 2 *p < fp* *ppp* *ppp* *mp*

Cb. *pp*

187

2 Fls. *p* *mp* *pp* *f*

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

Ob. 2 *p* *mp* *pp* *f*

2 Cls. *p* *mp* *pp* *f*

2 Bsns. *p* *mp* *pp* *f*

Hn. 1 2 3 4

2 Tpts. *mp* *pp* *mf* 1. con sord.

2 Tbns.

Timp.

Crot. *p* Crotales

Cel. *pp* *mp* Celesta

Pno.

Vln. 1 *pp* *mp* *ppp* *ppp* *mp* div. a 2

Vln. 2 *pp* *mp* *ppp* *ppp* *mp*

Vla. *pp* *mp* *ppp* *ppp* *mp* div. a 2

Vc. *pp* *mp* *ppp* *ppp* *mp* div. a 2

Cb. *pp* *mp* *ppp* *ppp* *mp*

193

M

♩ = 52

2 Fls.
2 Obs.
2 Cls.
2 Bsns.
1
2
Hn.
3
4
2 Tpts.
2 Tbns.
Timp.
Bs. Dr. Bass Drum *l.v.*
Cel.
Pno. *fff* *sub. p* *loco*
Vln. 1 div. a 2 *mf* *sub. pp* *mp* *n* *p*
Vln. 2 div. a 2 *p* *mf* *sub. pp* *mp* *n* *p*
Vla. div. a 2 *p* *mp* *mf* *pp* *mp* *n* *p*
Vc. div. a 2 *p* *mp* *mf* *pp* *mp* *pp*
Cb. *mp* *pp*

198 *poco rit.* - - - - **Subdued, sweetly**
♩ = 52 - 56

2 Fls.
2 Obs.
2 Cls.
2 Bsns.
1
2
Hn.
3
4
2 Tpts.
2 Tbns.
Timp.
Bs. Dr.
Cel.

Subdued, sweetly
poco rit. - - - - ♩ = 52 - 56
simply, without too much affectation

Pno.
pp *p* *mp* *p* *mp*
* *(pp) always legato (slurs show harmonic groupings)* *mp*

Subdued, sweetly
poco rit. - - - - ♩ = 52 - 56

Vln. 1
Vln. 2
div. a 2
Vla.
Vc.
Cb.

203

2 Fls.
2 Obs.
2 Cls.
2 Bsns.

1
2
Hn.
3
4
2 Tpts.
2 Tbns.

Timp.
Bs. Dr.
Cel.

Pno.
mf *p* *poco rubato* *p* *mf*

Vln. 1
Vln. 2
Vla.
Vc.
Cb.
p *pp* *p* *mp* *p* *pp*

207

rit. - - -

2 Fls.
2 Obs.
2 Cls.
2 Bsns.

1
2
Hn.
3
4
2 Tpts.
2 Tbns.

Timp.
Bs. Dr.
Cel.

Pno.

Vln. 1
Vln. 2
Vla.
Vc.
Cb.

N Moving forward
♩ = 60

2 Fls. *mf* *f* *mf* *f*

2 Obs.

2 Cls. *mf* *f* *mf* *f*

2 Bsns.

Hn. 1 2 *pp* *p*

3 4 *pp* *p*

2 Tpts.

2 Tbns.

Timp.

Bs. Dr.

Cel.

Moving forward
♩ = 60

Pno. *p* *pp* *fp* *p* *f* *sfz* *sfz*

Moving forward
♩ = 60

Vln. 1 *p* *mf* *f*

Vln. 2 *p* *mf* *f*

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

Vc. *div.* *p* *unis.* *p* *mf*

Cb. *p* *p* *mf*

215

2 Fls. (1.) *p* *mp* *f* *mp*

2 Obs. *mp* *f* *mp* *f* *mp*

2 Cls. *p*

2 Bsns.

Hn. 1 *mf* *p*

Hn. 2 *mf* *p*

Hn. 3 (3.)

Hn. 4

2 Tpts.

2 Tbns.

Timp.

Bs. Dr.

Cel.

Pno. *ff* *mp* *f* *mp* *f*

Vln. 1 *mp* *pp* *mp* *pp*

Vln. 2 *pp* *mp* *pp* *mp*

Vla. *pp* *pp* *mp* *pp*

Vc. div. a 2 *p* *mf* *p* *mf*

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

220

(a 2) *espr.*

2 Fls. *f* *mp* *f*

2 Obs. *f* *mp* *f*

2 Cls.

2 Bsns.

1
2
Hn.

3
4

2 Tpts.

2 Tbns.

Timp.

Bs. Dr.

Cel.

Pno. *fp* *f*

Vln. 1 *mf* *p* *pp*

Vln. 2 *pp* *mf* *p*

Vla. *mp* *pp* *mp*

Vc. div. a 2 *p* *mf* *p*

Cb. *p* *mf* *p*

223

(a 2)

2 Fls. *mp* *mf* *p* *mp* *p* *mp* *p*

2 Obs. *mp* *mf* *p*

2 Cls. *mp* *p* *mp* *p*

2 Bsns.

1 2 3 4
Hn. *mp* *mf* *p* *mp*

2 Tpts. *p* *pp*

2 Tbns.

Timp.

Bs. Dr.

Cel.

Pno. *fp* *mf* *fp* *mf*

Vln. 1 *mf* *sub p* *pp*

Vln. 2 *pp* *p*

Vla. *pp* *p* *pp*

Vc. div. a 2 *mf* *p* *pp*

Cb. *p* *pp*

227

O

2 Fls. (a 2) *pp* *ppp* *mf* *pp*

2 Obs.

2 Cls. (a 2) *pp* *ppp* *mf* *pp*

2 Bsns.

1 Hn. *p* *p* *pp*

2 Tpts.

2 Tbns.

Timp.

Bs. Dr.

Cel.

Pno. *p* *mf* *p* *mf* *mp*

Vln. 1 *(pp)* *n*

Vln. 2 *pp* *n*

Vla. *(pp)* *n*

Vc. *ppp* *p* *mp*

Cb. *ppp* *p* *mp*

molto legato

231

Musical score for measures 231-234. The score includes parts for 2 Flutes (Fls.), 2 Oboes (Obs.), 2 Clarinets (Cls.), 2 Bassoons (Bsns.), Horns (Hn.), 2 Trumpets (Tpts.), 2 Trombones (Tbns.), Timpani (Timp.), Bass Drum (Bs. Dr.), Cymbals (Cel.), Piano (Pno.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Measures 231-234 are marked with a first ending bracket (1.) above the woodwind parts. The woodwinds (Fls., Obs., Cls.) play a melodic line with dynamics *mp*, *p*, *mp*, *pp*, and *mf*. The Horns (Hn.) and Trumpets (Tpts.) play a rhythmic accompaniment with dynamics *mp* and *pp*. The Piano (Pno.) part features a complex texture with dynamics *p*, *mp*, and *pp*. The strings (Vln. 1, Vln. 2, Vla., Vc., Cb.) play a rhythmic accompaniment with dynamics *p* and *mf*.

235

(1.)

2 Fls. *mp* *pp*

2 Obs.

2 Cls. *mp* *pp*

2 Bsns.

1
2
Hn. *mp* *pp*

3
4
mp *pp*

2 Tpts.

2 Tbns.

Timp.

Bs. Dr.

Cel.

Pno. *f* *sub. p* *mp* *mf* *p*

Vln. 1 *pp* *mf* *mp*

Vln. 2 *pp* *mf* *mp*

Vla. *mp* *pp* *mf* *mp*

Vc. *mp* *pp*

Cb. *mp* *pp*

P

rit. ----- a tempo

239

2 Fls.
2 Obs.
2 Cls.
2 Bsns.

1
2
Hn.
3
4
2 Tpts.
2 Tbns.

Timp.
Susp. Cymb.
Glsp.

rit. ----- a tempo

Pno.

rit. ----- a tempo

Vln. 1
Vln. 2
Vla.
Vc.
Cb.

244

2 Fls. 

2 Obs. 

2 Cls. 

2 Bsns. 

1
2 Hn. 

3
4 

2 Tpts. 

2 Tbns. 

Timp. 

Susp. Cymb. *L.v.* 

Gisp. *L.v.* 

Pno. 

Vln. 1 

Vln. 2 

Vla. 

Vc. 

Cb. 

249

Q

2 Fls. *pp* *dolce* *p* *pp*

2 Obs. *pp* *dolce* *p* *pp*

2 Cls. *p* *mf* *pp* *p* *pp* *dolce*

2 Bsns. *mf* *p*

1. 2. Hn. *p*

3. 4. *p*

2 Tpts. *mp* *p* *pp* (1.) *p*

2 Tbns.

Timp.

Susp. Cymb.

Gisp.

Pno. *p* *ff* *p*

Vln. 1

Vln. 2

Vla. *pp*

Vc.

Cb.

256

R

2 Fls. *pp*

2 Obs. *pp*

2 Cls. *p* *mf* *pp*

2 Bsns. *p* *mp*

1. *pp*

2 Tpts. *pp*

2 Tbns.

Timp.

Cymb. Bs. Dr. *pp*

Celesta *mp*

Pno.

Vln. 1 div. a 2 *p* *mp* *sub. pp* *mp* *pp*

Vln. 2 div. a 2 *p* *mp* *sub. pp* *mp* *pp*

Vla. *p* *mp* *sub. pp* *mp* *pp*

Vc. div. a 2 *p* *mp* *sub. pp* *mp* *pp*

Cb. *p* *mp* *sub. pp* *mp* *pp*

264

Suddenly driving
but not frantic
♩. = 112

2 Fls.
2 Obs.
2 Cls.
2 Bsns.
1 Hn.
2 Hn.
3 Hn.
4 Hn.
2 Tpts.
2 Tbns.
Timp.
Cymb.
Bs. Dr.
Cel.

Suddenly driving
but not frantic
♩. = 112

Pno.

Suddenly driving
but not frantic
♩. = 112

Vln. 1 div. a 2
Vln. 2 div. a 2
Vla.
Vc. div. a 2
Cb.

271

S

poco rit. - - - ♩ = 100

2 Fls. *f*

2 Obs. *f*

2 Cls. *f*

Bsn. 1

Bsn. 2

1 Hn.

2 Hn.

3 Hn.

4 Hn.

2 Tpts. *f* 1. Solo *marcato*

2 Tbns. *mf* *f*

Timp. *sfz* *pp*

Susp. Cymb. *secco* *f*

Cel.

Suspended Cymbal hard stick

Pno. *ff* *fff* *p* non legato

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *ff*

Vc. *ff* div.

Cb. *ff*

poco rit. - - - ♩ = 100

278

T

2 Fls.

2 Obs.

2 Cls.

Bsn. 1

Bsn. 2

1
2
3
4
Hn.

2 Tpts.

2 Tbns.

Timp.

Susp. Cymb.

Cel.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

pp

p

mf

mp

f

mp

p

8^{vb}

0

285

Musical score for measures 285-291. The score includes parts for 2 Flutes (Fls.), 2 Oboes (Obs.), 2 Clarinets (Cls.), 2 Bassoons (Bsns.), 1 and 2 Horns (Hn.), 3 and 4 Horns, 2 Trumpets (Tpts.), 2 Trombones (Tbns.), Timpani (Timp.), Suspended Cymbal (Susp. Cymb.), Celesta (Cel.), Piano (Pno.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Measure 285: Flutes, Oboes, and Clarinets are silent. Bassoons play a half note G^b (mf). Horns 1 and 2 play a half note G^b (mf). Horns 3 and 4 are silent. Trumpets and Trombones are silent. Timpani, Suspended Cymbal, and Celesta are silent. Piano plays a rhythmic pattern of eighth notes in the left hand, starting on G^b (mp). Violin 1 and Violin 2 are silent. Viola plays a half note G^b. Violoncello and Contrabass play a half note G^b (mf).

Measure 286: Flutes, Oboes, and Clarinets are silent. Bassoons play a half note G^b (mf). Horns 1 and 2 play a half note G^b (mf). Horns 3 and 4 are silent. Trumpets and Trombones are silent. Timpani, Suspended Cymbal, and Celesta are silent. Piano continues the rhythmic pattern (mp). Violin 1 and Violin 2 are silent. Viola plays a half note G^b. Violoncello and Contrabass play a half note G^b (mf).

Measure 287: Flutes, Oboes, and Clarinets are silent. Bassoons play a half note G^b (mf). Horns 1 and 2 play a half note G^b (mf). Horns 3 and 4 are silent. Trumpets and Trombones are silent. Timpani, Suspended Cymbal, and Celesta are silent. Piano continues the rhythmic pattern (mp). Violin 1 and Violin 2 are silent. Viola plays a half note G^b. Violoncello and Contrabass play a half note G^b (mf).

Measure 288: Flutes, Oboes, and Clarinets are silent. Bassoons play a half note G^b (mf). Horns 1 and 2 play a half note G^b (mf). Horns 3 and 4 are silent. Trumpets and Trombones are silent. Timpani, Suspended Cymbal, and Celesta are silent. Piano continues the rhythmic pattern (mp). Violin 1 and Violin 2 are silent. Viola plays a half note G^b. Violoncello and Contrabass play a half note G^b (mf).

Measure 289: Flutes, Oboes, and Clarinets are silent. Bassoons play a half note G^b (mf). Horns 1 and 2 play a half note G^b (mf). Horns 3 and 4 are silent. Trumpets and Trombones are silent. Timpani, Suspended Cymbal, and Celesta are silent. Piano continues the rhythmic pattern (mp). Violin 1 and Violin 2 are silent. Viola plays a half note G^b. Violoncello and Contrabass play a half note G^b (mf).

Measure 290: Flutes, Oboes, and Clarinets are silent. Bassoons play a half note G^b (mf). Horns 1 and 2 play a half note G^b (mf). Horns 3 and 4 are silent. Trumpets and Trombones are silent. Timpani, Suspended Cymbal, and Celesta are silent. Piano continues the rhythmic pattern (mp). Violin 1 and Violin 2 are silent. Viola plays a half note G^b. Violoncello and Contrabass play a half note G^b (mf).

Measure 291: Flutes, Oboes, and Clarinets are silent. Bassoons play a half note G^b (mf). Horns 1 and 2 play a half note G^b (mf). Horns 3 and 4 are silent. Trumpets and Trombones are silent. Timpani, Suspended Cymbal, and Celesta are silent. Piano continues the rhythmic pattern (mp). Violin 1 and Violin 2 are silent. Viola plays a half note G^b. Violoncello and Contrabass play a half note G^b (mf).

292

U

2 Fls.

2 Obs.

2 Cls.

2 Bsns.

1. *non legato*

mf *mf* *p very lightly*

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

1. *mp*

2 Tpts.

2 Tbns.

Timp.

Susp. Cymb.

Cel.

Pno.

8^{bb} *8^{bb}* *8^{bb}*

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

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

pizz. *p very lightly*

300

2 Fls. *f* *molto* *ff*

2 Obs. *fp* *molto* *ff*

2 Cls. *f* *molto* *ff*

Bsn. 1 *mp* *f*

Bsn. 2 *f*

Hn. 1 (1.) *fp* *molto* *f*

Hn. 2 *fp* *molto* *f*

Hn. 3 *fp* *molto* *f*

Hn. 4 *fp* *molto* *f*

2 Tpts. *mf* *mf* *mf* *mf*

2 Tbns. *mf* *mf* *mf* *mf*

Timp. *mp* *mf* *p*

Susp. Cymb. *mp*

Cel. *mp*

Pno. *p* *mp* *mf* *f*

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *f* *fp*

Vc. *mp* *f*

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

V

(a 2)

2 Fls. *f* *ff*

2 Obs. *f*

2 Cls. *sub. mp* *cresc.* *(mf)* *(f)*

2 Bsns. *sub. mp* *cresc.* *(mf)* *(f)*

1 Hn. *f* *f*

2 Hn. *f* *f*

2 Tpts. *con sord.* *f* *f* *f*

2 Tbns. *f* *f*

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

Susp. Cymb.

Cel.

Pno. *p poco a poco cresc.* *(mp)* *(mf)* *(f)* *ff*

Vln. 1 *mf* *ff*

Vln. 2 *mf* *ff*

Vla. *arco bouncy and light* *p poco a poco cresc.* *(mp)* *(mf)* *(f)*

Vc. *arco bouncy and light* *p poco a poco cresc.* *(mp)* *(mf)* *(f)*

Cb. *arco* *p poco a poco cresc.* *(mp)* *(mf)* *(f)*

312

2 Fls. *mp* *mf* *p* *pp*

2 Obs. *mp* *mf* *p* *pp*

2 Cls. *ff* *f* *p*

2 Bsns. *ff* *f* *p*

1 Hn. *ff*

2 Hn. *ff*

2 Tpts. *f*

2 Tbns. *f*

Timp. *ff* *p* with fingertips

Susp. Cymb.

Cel.

Pno.

Vln. 1 *sub. p* *pp*

Vln. 2 *sub. p* *pp*

Vla. *ff* *f* *p*

Vc. *ff* *f*

Cb. *ff* *f*

318 rit. ----- a tempo **W**

2 Fls. (1.)

2 Obs. (1.)

2 Cls. *pp*

2 Bsns. (a 2) *pp*

1 Hn. 2

3 4

2 Tpts.

2 Tbns.

Timp. *pppp* *f* *ord.*

Bs. Dr. *f* *n* Bass Drum

Cel.

Pno. rit. ----- a tempo *very forceful*
depress silently with sostenuto pedal hold until m. 338 *f*

Vln. 1 rit. ----- a tempo

Vln. 2

Vla. *pp*

Vc.

Cb.

324

2 Fls.

2 Obs.

2 Cls.

2 Bsns.

1
2
Hn.

3
4

2 Tpts.

2 Tbns.

Timp.

Bs. Dr.

Cel.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

f

mp

pp

ff

mf

331

2 Fls.

2 Obs.

2 Cls. (1.)

2 Bsns.

1
2
Hn.
3
4

2 Tpts.

2 Tbns.

Timp.

Bs. Dr.

Cel.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

ff

mp

pp

p

pp

pp

sub. p

pedal lightly

sola

X

2 Fls. *p* *mp* *pp*

2 Obs.

2 Cls.

2 Bsns.

1 2
Hn. *p*

3 4
p

2 Tpts.

2 Tbns.

Timp.

Bs. Dr.

Cel.

Pno. *p* *mf* *p*

Vln. 1

Vln. 2

Vla.

Vc. *pizz.* *p*

Cb.

Detailed description: This page of a musical score, labeled 'X' in a box at the top left, contains staves for various instruments. The top section includes 2 Flutes (2 Fls.), 2 Oboes (2 Obs.), 2 Clarinets (2 Cls.), and 2 Bassoons (2 Bsns.). The middle section includes 1 and 2 Horns (Hn.), 3 and 4 Horns (Hn.), 2 Trumpets (2 Tpts.), and 2 Trombones (2 Tbns.). Below these are staves for Timpani (Timp.), Bass Drum (Bs. Dr.), and Cymbals (Cel.). The bottom section includes Piano (Pno.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The Flute part features a melodic line with dynamics *p*, *mp*, and *pp*. The Horn parts have dynamics *p* and *p*. The Piano part has dynamics *p*, *mf*, and *p*. The Violoncello part is marked *pizz.* and *p*.

343

2 Fls. *mf* *sf*

2 Obs.

2 Cls.

2 Bsns.

1 2
Hn. *pp* *pp* *pp* *pp*

(4.)
3 4
p *pp* *p* *pp* *p* *pp* *p* *pp*

2 Tpts.

2 Tbns.

Timp.

Bs. Dr.

Cel.

Pno. *f* *f*

Vln. 1

Vln. 2

Vla. *pp*

Vc. *p* *mp*

Cb. *pizz.* *mp*

349

Y

2 Fls. *f sfp*

2 Obs.

2 Cls. *mf sfp p*

2 Bsns.

1 (2.) *pp pp pp mf* 1. Solo

Hn. (4.)

3 *p pp p pp p pp*

4

2 Tpts.

2 Tbns.

Timp.

Bs. Dr.

Vib. *soft mallets* **Vibraphone** *mf (ped.)*

Pno. *mp f mp f*

Vln. 1 *mf f p*

Vln. 2 *mp*

Vla. *mf f p* arco

Vc. *mf*

Cb. *mp f*

355

2 Fls. *p*

2 Obs.

2 Cls. *p*

2 Bsns. *mp* *f* *p*

1. (1.)

1. *mf*

2. *pp*

3. *mf*

4. *mf*

1. Solo senza sord. *mf* *mp* *pp*

2 Tpts.

2 Tbns.

Timp.

Bs. Dr.

Vib. *mf*

Vibraphone

Pno. *mp* *f* *mp*

Vln. 1 *mf* *f* *p*

Vln. 2 *pp* *pp* *div.*

Vla. *mf* *f* *p*

Vc. *pp* *mp* *f* *p*

Cb. *arco* *mp* *f* *p*

mp *f* *p*

Freely, as if improvised

361

Z

2 Fls.
2 Obs.
2 Cls.
2 Bsns. (2. to Contrabassoon)
1. Hn. (1.)
2. Hn. (3.)
3. Hn. (3.)
4. Hn. (3.)
2 Tpts. (1. Solo, mf, p)
2 Tbns.
Timp.
Bs. Dr.
Vib.

Freely, as if improvised

Pno. (f, ff, resonant, * xeo)

Freely, as if improvised

Vln. 1
Vln. 2
Vla.
Vc.
Cb.

367

AA

Suddenly racing

♩. = 140

2 Fls.
2 Obs.
2 Cls.
Bsn. 1
Cbsn.

1
2
Hn.
3
4
2 Tpts.
2 Tbns.

Timp.
Bs. Dr.
Vib.

Pno.

Suddenly racing
♩. = 140

Vln. 1
Vln. 2
Vla.
Vc.
Cb.

Suddenly racing
♩. = 140

374

2 Fls.

2 Obs.

2 Cls.

Bsn. 1

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

2 Tpts.

2 Tbns.

Timp.

Bs. Dr.

Vib.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

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

f *a 2* *f* *a 2* *f*

sempre (*p*)

(*8^{va}*)

(*8^{vb}*)

380

2 Fls. *f* *f* *ff*

2 Obs. *f* *f* *ff*

2 Cls. (a 2) *f* *f* *ff*

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

Cbsn. *mp*

Hn. 1 *mp* *f* *mp* *f* *p*

Hn. 2 *mp* *f* *mp* *f* *p*

Hn. 3 *mp* *f* *mp* *f* *p*

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

2 Tpts. *p* *mf* *p* *f* *p*

2 Tbns. 1. *p* *f* *p* a 2.

Timp. *mp*

Bs. Dr. *pp* *p* *sempre* *mp*

Vib. *mp*

Pno. *mp* *f* *mf* *ff* *mp*

Vln. 1 *f* *ff*

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

Vla. *mp* *f* *mf* *ff* *mp* unis.

Vc. *mp* *f* *sub. mp* *ff* *mp* unis.

Cb. *mp*

386

BB

2 Fls. *mf* *ff* *ff* 1.

2 Obs. (a 2) *mf* *ff*

2 Cls. *mf* *ff* 1.

Bsn. 1 *ff*

Cbsn. *ff*

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

3 4 (a 2) *p* *f* *sfz*

2 Tpts. *f* *f*

2 Tbns. (a 2) *f* *f*

Timp. *mf* *f* *sub. ppp* *f*

Bs. Dr. *mf* *f* Tam-Tam *f*

Vib.

Pno. *ff* *f* *ff* *fff* *f*

(Sub)

Vln. 1 *mf* *ff*

Vln. 2 *mf* *ff*

Vla. *mf* *ff* div.

Vc. *mf* *ff* div.

Cb. *ff* *fp*

393

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

2 Obs. 1. *ff*

2 Cls. (1.) 1. *ff* *mp*

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

Cbsn.

Hn. 1 2 *fp* *pp*

3 4 *fp*

2 Tpts. 1. con sord. *mf*

2 Tbns.

Timp.

Tam-Tam *mf* *mp*

Vib.

Pno. *ff* *fff* *f* *ff* *fff*

Vln. 1

Vln. 2

Vla. *f*

Vc. *mf* *mf* *mf*

Cb. *fp* *fp*

400

CC

(1.)

2 Fls. *p*

2 Obs.

2 Cls.

Bsn. 1 *p*

Cbsn.

Hn. 1 2 *a 2 con sord.* *p*
con sord.

3 4 *pp* *p*

2 Tpts. (1.)

2 Tbns. 1. *con sord.* *mfpp* 2. *con sord.* *pp*

Timp. *with fingertips* *mp* *pp*

Bs. Dr. Bass Drum *ppp*

Vib.

Pno.

Vln. 1

Vln. 2

Vla. *p*

Vc. *p*

Cb. *p*

406

2 Fls.

2 Obs.

2 Cls.

Bsn. 1

2. Contrabassoon

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

2 Tpts.

2 Tbns.

Timp.

Bs. Dr.

Vib.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

molto

ff

f

p

(1. senza sord.)

a 2

8^{va}

DD

2 Fls. *f* *ff* *fff* *fff*

2 Obs. *f* *ff* *fff* *fff*

2 Cls. *f* *ff* *fff* *fff*

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

Cbsn. *ff* *fp* *ff* *ff*

Hn. 1 2 *ff* *sfp* *mp* *ff* *ff*

3 4 *ff* *sfp* *mp* *ff* *sfp* *molto* *ff*

2 Tpts. *f* *f* *ff* *ff*

2 Tbns. *f* *mf* *f* *f*

Timp. *f* *hard stick*

Cymb. Bs. Dr. *p* *molto* *ff* *ff* *Bass Drum* *f*

Glsp. *f* *ff* *Glockenspiel brass mallets*

Pno. *fff* *ff* *f* *ff* *ff* *fff*

Vln. 1 *f* *f* *ff* *fff*

Vln. 2 *f* *f* *ff* *fff*

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

Vc. *f* *f* *ff* *fff*

Cb. *div.* *f* *mp* *f* *ff* *fff* *div.* *fff*