

THE TWO TREES

by

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A THESIS

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

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"The Two Trees," a thesis prepared by Christopher Skinner Prosser in partial fulfillment  
of the requirements for the Master of Music degree in the School of Music and Dance.

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Title: THE TWO TREES

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David Crumb

*The Two Trees* is a fifteen-minute musical composition for orchestra. Inspired by William Butler Yeats' poem of the same name, the piece depicts the images described by Yeats' poetic narrative through a double theme and variations form consisting of two contrasting themes that are related, one ascending and one descending. Each theme represents one of the two contrasting sections of the poem and is followed by a set of five variations for a total of ten. Since the rhyme scheme of each section of the poem is divided into five phrases of four lines, each musical variation corresponds to four lines of text.

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## INSTRUMENTATION

2 Flutes (Flute 2 doubles Piccolo)  
2 Oboes (Oboe 2 doubles English Horn)  
2 B♭ Clarinets (Clarinet 2 doubles Bass Clarinet)  
2 Bassoons (Bassoon 2 doubles Contrabassoon)  
  
2 Horns  
2 C Trumpets  
2 Trombones  
  
Timpani  
2 Percussion  
Harp  
Piano  
  
Strings

---

Percussion Instruments

Percussion 1

Suspended Cymbal  
Xylophone  
Chimes  
Crotales  
Low Tom  
High Tom  
Crash Cymbals  
Triangle  
Glockenspiel

Percussion 2

Bass Drum  
Snare Drum  
Tam-Tam  
Low Tom

# The Two Trees

Score in C

**THEME I. - THEME OF THE HEART**

Ethereal, distant

*for orchestra*Christopher S. Prosser  
(b. 1978)

**2 Flutes**  $\frac{2}{4}$  = 72

**2 Oboes**

**2 B<sub>b</sub> Clarinets**

**2 Bassoons**  $\frac{2}{4}$  *p*

**2 Horns**

**2 C Trumpets**

**2 Trombones**

**Timpani**

**Percussion 1**

**Percussion 2** Bass Drum *l.v.* *p*

**Harp** *l.v.* D C<sup>#</sup> B E F<sup>#</sup> G A *p* *mp*

**Piano**

**Violin 1 (divisi a2)** *con sord.* *pp*

**Violin 2 (divisi a2)** *con sord.* *pp*

**Viola** *con sord.* *pp*

**Violoncello** *div.* *con sord.* *pp*

**Contrabass** *pp* *con sord.*

6

2 Fl.

2 Ob.

2 B♭ Cl.

2 Bsn.

2 Hn.

*mp* *espr.* *mf* *mp* *mf*

2 Tpt.

2 Tbn.

Tim.

Perc. 1

Perc. 2

Hp.

Pno.

Vln. 1  
(div. a2)

*mp* *pp*

Vln. 2  
(div. a2)

*mp* *pp*

Vla.

*mp* *pp*

Vc.

*mp* *pp*

Cb.

A

## Var. I - The Holy Tree

♩ = 92

2 Fl.

2 Ob.

2 B♭ Cl.

2 Bsn.

2 Hn.

2 Tpt.

2 Tbn.

Timp.

Perc. 1

Perc. 2

Hp.

Pno.

Vln. 1  
(div. a2)

Vln. 2  
(div. a2)

Vla.

Vc.

Cb.

*senza sord.*

*p* *f*

*senza sord.* *unis.*

*p* *f*

*senza sord.* *unis.*

*p* *f*

*p* *f*

15      a2       $\alpha \text{ (}\natural\text{)}$        $\beta$

2 Fl.       $p \text{ (7)}$        $f$        $p \text{ (7)}$        $f$        $p \text{ (7)}$        $f$        $p \text{ (7)}$        $f$

2 Ob.       $p \text{ (7)}$        $f$        $p \text{ (7)}$        $f$        $p \text{ (7)}$        $f$        $p \text{ (7)}$        $f$

2 B♭ Cl.       $p \text{ (7)}$        $f$        $p \text{ (7)}$        $f$        $p \text{ (7)}$        $f$        $p \text{ (7)}$        $f$

2 Bsn.       $p \text{ (7)}$        $f$        $p \text{ (7)}$        $f$        $p \text{ (7)}$        $f$        $p \text{ (7)}$        $f$

2 Hn.       $fp$        $\frac{3}{4}$        $\frac{2}{4}$        $\frac{3}{4}$        $\frac{2}{4}$

2 Tpt.       $fp$        $\frac{3}{4}$        $\frac{2}{4}$        $\frac{3}{4}$        $\frac{2}{4}$

2 Tbn.       $fp$        $\frac{3}{4}$        $\frac{2}{4}$        $\frac{3}{4}$        $\frac{2}{4}$

Tim.      l.v.      l.v.       $\frac{3}{4}$        $\frac{2}{4}$        $\frac{3}{4}$        $\frac{2}{4}$

Perc. 1       $f$        $\frac{3}{4}$        $\frac{2}{4}$

Perc. 2       $\frac{3}{4}$        $\frac{2}{4}$

Hp.      l.v.       $f$        $p \text{ (7)}$        $\frac{3}{4}$        $\frac{2}{4}$

Pno.      l.v.       $f$        $f$        $\frac{3}{4}$        $\frac{2}{4}$

Vln. 1       $p \text{ (7)}$        $f$        $p \text{ (7)}$        $f$        $p \text{ (7)}$        $f$        $p \text{ (7)}$        $f$

Vln. 2       $p \text{ (7)}$        $f$        $p \text{ (7)}$        $f$        $p \text{ (7)}$        $f$        $p \text{ (7)}$        $f$

Vla.       $p \text{ (7)}$        $f$        $p \text{ (7)}$        $f$        $p \text{ (7)}$        $f$        $p \text{ (7)}$        $f$

Vc.       $p \text{ (7)}$        $f$        $p \text{ (7)}$        $f$        $p \text{ (7)}$        $f$        $p \text{ (7)}$        $f$

Cb.       $p \text{ (7)}$        $f$        $p \text{ (7)}$        $f$        $p \text{ (7)}$        $f$        $p \text{ (7)}$        $f$

19

2 Fl.

2 Ob.

2 B♭ Cl.

2 Bsn.

2 Hn.

2 Tpt.

2 Tbn.

Tim.

Perc. 1

Perc. 2

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*cresc.*

*ff*

*p*

*f*

*cresc.*

*ff*

*p*

*cresc.*

*ff*

*p*

*cresc.*

*ff*

*p*

*cresc.*

*ff*

*p*

*Suspended Cymbal*

*Bass Drum*

**B**

23

2 Fl.

2 Ob.

2 B♭ Cl.

2 Bsn.

2 Hn.

2 Tpt.

2 Tbn.

Tim.

Suspended Cymbal

Perc. 1

Bass Drum

Perc. 2

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

27

2 Fl. (B♭) ff p  
2 Ob. (B♭) ff p  
2 B♭ Cl. f ff p  
2 Bsn. (B♭) ff p  
2 Hn. f ff fp f  
2 Tpt. f ff fp f  
2 Tbn. f ff fp f  
Tim. f ff fp f  
Perc. 1  
Perc. 2  
Hp. p D C♯ B E F♯ G A  
Pno.  
Vln. 1 ff p  
Vln. 2 ff p  
Vla. ff p  
Vc. ff p  
Cb. ff p

C

31

2 Fl. *f* ff  
Piccolo  
2 Ob. *f* ff  
a2  
2 B♭ Cl. *f* ff  
2 Bsn. *f* ff

2 Hn. *f* ff  
a2  
2 Tpt. *f* ff  
a2  
2 Tbn. *f* ff

Tim. l.v. > ff  
Perc. 1  
Perc. 2 Bass Drum *f*

Hp. l.v. *f* ff  
*f* ff

Pno. *f* ff  
*f* ff

Vln. 1 *f* ff dim. -  
Vln. 2 *f* ff dim. -  
Vla. *f* ff dim. -  
Vc. *f* ff *p*  
Cb. *f* ff *p*

35

2 Fl.

Piccolo

2 Ob.

2 Bb Cl.

2 Bsn.

2 Hn.

2 Tpt.

2 Tbn.

Tim.

Perc. 1

Perc. 2

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

39

2 Fl. Piccolo

2 Ob.

2 B♭ Cl.

2 Bsn.

2 Hn.

2 Tpt.

2 Tbn.

Tim.

Perc. 1

Perc. 2 Bass Drum

Hp.

Pno.

Vln. 1 sub. p

Vln. 2 sub. p

Vla. sub. p

Vc. sub. p

Cb. sub. p

D

43

2 Fl.

2 Ob.

2 B♭ Cl.

2 Bsn.

2 Hn.

2 Tpt.

2 Tbn.

Timp.

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*molto rit.*

47 a2

2 Fl. 4 *f* 3 4 *p*

2 Ob. 4 *f* 3 4 *p*

2 B♭ Cl. 4 *f* 3 4 *p*

2 Bsn. 4 *f* 3 4 *p*

2 Hn. 4 *f* 3 4 *p*

2 Tpt. 4 *f* 3 4 *p*

2 Tbn. 4 *f* 3 4 *p*

Tim. 4 *f* 3 *sub.* 4 *pp*

Hp. 4 3 4

Pno. 4 *f* 3 4

Vln. 1 4 *f* 3 4 *dim.*

Vln. 2 4 *f* 3 4 *dim.*

Vla. 4 *f* 3 4 *dim.*

Vc. 4 *f* 3 4 *dim.*

Cb. 4 *f* 3 4 *dim.*

**Var. II - Delightful Bounty**

*f* = 60

*f* *espr.*

*p*

*f* *espr.*

*p*

*l.v.*

*C# - C#*  
*F# - F#*

*p* *mp*

*con sord.*

*p*

*con sord.*

*p*

*con sord.*

*p* *mf* *p*

*con sord.*

*p* *mf* *p*

*pizz.*

2 Fl.

2 Ob.

2 B<sub>b</sub> Cl.

2 Bsn.

2 Hn.

2 Tpt.

2 Tbn.

Hpf.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

**E**

55

2 Fl.      2 Ob.      2 B♭ Cl.      2 Bsn.

2 Hn.      2 Tpt.      2 Tbn.

Hp.

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

The musical score page consists of five systems of music. The first system (measures 55-56) features woodwind entries with dynamic markings *mf*, *p*, *p*, *mf*, *f*, *p*, and *p*. The second system (measures 57-58) shows brass entries with dynamics *f*, *p*, *f*, and *f*. The third system (measures 59-60) contains bassoon entries with dynamics *p* and *f*. The fourth system (measures 61-62) includes entries from the strings and cello/bass with dynamics *mf*, *p*, *mf*, and *p*. The fifth system (measures 63-64) concludes with entries from the strings and cello/bass.

59

2 Fl.

2 Ob.

2 Bsn.

2 Bb Cl.

2 Hn.

2 Tpt.

2 Tbn.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

The musical score page contains six systems of music. The first system (measures 59-60) features woodwind entries: Flutes, Oboes, Bassoon, Trombones, and Horns. The second system (measures 61-62) features Trompette and Tuba. The third system (measures 63-64) features Tuba and Trombones. The fourth system (measures 65-66) features Violin 1 and Violin 2. The fifth system (measures 67-68) features Violin 1, Violin 2, Viola, and Cello. The sixth system (measures 69-70) features Double Bass. Measure 59 starts with a dynamic of *p*, followed by *mf* for the woodwinds. Measures 61-62 start with *p*. Measures 65-66 start with *mf*. Measures 69-70 start with *p*.

63

2 Fl.

2 Ob.

2 B♭ Cl.

2 Bsn.

2 Hn.

2 Tpt.

2 Tbn.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Measure 63: 2 Flutes (rest), 2 Oboes (p, mf, p), 2 Bassoon Clarinets (rest), 2 Bassoons (p), 2 Horns (cup mute, 1st ending, p espr., mp, mf), 2 Trombones (p, mf), Bassoon (rest), Violin 1 (p, mf, p), Violin 2 (p, mf, p), Cello (p), Double Bass (p).

67

2 Fl.

2 Ob.

2 B♭ Cl.

2 Bsn.

2 Hn.

(mute)

2 Tpt.

(mute)

2 Tbn.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Measure 67 consists of four measures of music. The first three measures feature woodwind and brass instruments playing eighth-note patterns. The fourth measure features the strings. Measure 68 begins with the brass and woodwinds playing eighth-note patterns, followed by the strings in measure 69.

*p*

*mp*

*p*

*mf*

*p*

*mf*

*p*

*mf*

*p*

*f* *espr.*

*p*

*mf*

*p*

*p*

*p*

*p*

**F**

72

2 Fl. 2 Ob. 2 Bsn. 2 Bb Cl.

2 Hn. 2 Tpt. 2 Tbn.

Pno.

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

75

2 Fl.

2 Ob.

2 Bb Cl. *mp*

2 Bsn.

Pno. *p*

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*rit. semper*

76

rit.

2 Fl.

2 Ob.

2 Bb Cl. *f*

2 Bsn.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

**G** Var. III - A Wizard's Song  
 $\text{♩} = 92$

82

2 Fl.      1.

2 Ob.

2 B♭ Cl.

2 Bsn.

2 Hn.

2 Tpt.

2 Tbn.

Timp.

Perc. 1

Perc. 2

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

87

2 Fl. *f*      2 Ob. **2** **4** **7** **8** *p*  
 2 B<sub>b</sub> Cl. *f*      2 Bsn. **2** **4** **7** **8** *p*  
 2 Hn. **2** **4** **7** **8**  
 2 Tpt. **2** **4** **7** **8**  
 2 Tbn. **2** **4** **7** **8**  
 Timp. **2** **4** **7** **8**  
 Perc. 1 **2** **4** **7** **8**  
 Perc. 2 **2** **4** **7** **8**  
 Pno. **2** **4** **7** **8**  
 Vln. 1 **2** **4** **7** **8** arco *p*  
 Vln. 2 **2** **4** **7** **8** arco *p*  
 Vla. *f* **2** **4** **7** **8** *p*  
 Vc. *f* **2** **4** **7** **8** *p*  
 Cb. *f* **2** **4** **7** **8** *p*

92

1.

2 Fl. *p* *mf*

2 Ob. *2* *7*  
*4* *8*

2 B<sub>b</sub> Cl. *p* *mf*

2 Bsn. *p* *mf*

2 Hn. *2* *7*  
*4* *8*

2 Tpt. *2* *7*  
*4* *8*

2 Tbn. *2* *7*  
*4* *8*

Timp. *2* *7*  
*4*

Perc. 1 *2* *7*  
*4* *8*

Perc. 2 *2* *7*  
*4* *8*

Pno. *2* *7*  
*4* *8*

Vln. 1 *f* *2* *7*  
*4* *8* *p cresc. - -*

Vln. 2 *f* *2* *7*  
*4* *8* *p cresc. - -*

Vla. *f p* *2* *7*  
*4* *f* *p*

Vc. *f p* *2* *7*  
*4* *f* *p cresc. - -*

Cb. *f p* *2* *7*  
*4* *f* *p*

**H**

97

2 Fl.

2 Ob.

2 B♭ Cl.

2 Bsn.

2 Hn.

2 Tpt.

2 Tbn.

Timp.

Perc. 1

Perc. 2

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*f*

*p* *f*

*f*

*f*

*arco*

*f*

1.  
1.  
a2  
*f*

$\frac{2}{4}$   $\frac{\#}{8}$   $\frac{7}{8}$

$\frac{2}{4}$   $\frac{7}{8}$

$\frac{2}{4}$   $\frac{\#}{8}$   $\frac{7}{8}$

$\frac{2}{4}$   $\frac{\#}{8}$   $\frac{7}{8}$

$\frac{2}{4}$   $\frac{\#}{8}$   $\frac{7}{8}$

$\frac{2}{4}$   $\frac{\#}{8}$   $\frac{7}{8}$

$\frac{2}{4}$   $\frac{\#}{8}$   $\frac{7}{8}$

(1.)

102

2 Fl.

2 Ob.

2 B♭ Cl.

2 Bsn.

2 Hn.

2 Tpt.

2 Tbn.

Timp.

Perc. 1

Perc. 2

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

107

2 Fl.

2 Ob.

2 B♭ Cl.

2 Bsn.

2 Hn.

2 Tpt.

2 Tbn.

Timp.

Perc. 1

Perc. 2

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

(1.)

112

2 Fl.      *mp*

2 Ob.

2 B♭ Cl.

2 Bsn.

2 Hn.      *mf*

2 Tpt.      *mf*

2 Tbn.      *mf*

Timp.      *p*

Perc. 1

Perc. 2      *f*      Snare Drum

Pno.      *p*

Vln. 1      *mp*

Vln. 2

Vla.      *mf*

Vc.

Cb.      *f*

Detailed description: The musical score consists of six systems of music, each with multiple staves. System 1 (Measures 1-4) includes parts for 2 Flutes, 2 Oboes, 2 Bassoons, and 2 Clarinets. System 2 (Measures 5-8) includes parts for 2 Horns, 2 Trombones, and 2 Bassoons. System 3 (Measures 9-12) includes a Timpani and two Percussion parts. System 4 (Measures 13-16) includes a Piano and two Percussion parts. System 5 (Measures 17-20) includes parts for Violin 1, Violin 2, Viola, Cello, and Double Bass. Measure 21 concludes the page with a dynamic of *f*.

**I**

117

2 Fl.

2 Ob.

2 B♭ Cl.

2 Bsn.

2 Hn.

2 Tpt.

2 Tbn.

Timp.

Perc. 1

Perc. 2

(8<sup>va</sup>)

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

122

2 Fl.

2 Ob.

2 B♭ Cl.

Bass Clarinet

2 Bsn.

2 Hn.

2 Tpt.

2 Tbn.

Timp.

Perc. 1

Perc. 2

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

English Horn

*f*

*p*

*f*

*p*

*f*

*p*

126

2 Fl.

2 Ob.

2 B<sub>b</sub> Cl.

2 Bsn.

2 Hn.

2 Tpt.

2 Tbn.

Tim.

Perc. 1

Perc. 2

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*[Clarinet part circled with 'to Clarinet' label]*

Musical score page 30, featuring six systems of music. The instruments and their parts are as follows:

- System 1 (Measures 130-131):**
  - 2 Fl. (2 Flutes)
  - 2 Ob. (2 Oboes)
  - English Horn
  - 2 B<sub>b</sub> Cl. (2 Bassoon)
  - (2.)
- System 2 (Measures 132-133):**
  - 2 Hn. (2 Horns)
  - 2 Tpt. (2 Trumpets)
  - 2 Tbn. (2 Trombones)
- System 3 (Measures 134-135):**
  - Timpani (Timp.)
  - Perc. 1
  - Perc. 2
- System 4 (Measures 136-137):**
  - Pno. (Piano)
- System 5 (Measures 138-139):**
  - Vln. 1 (Violin 1)
  - Vln. 2 (Violin 2)
  - Vla. (Cello)
  - Vc. (Double Bass)
  - Cb. (Bassoon)

134

2 Fl.

2 Ob.

2 B♭ Cl.

2 Ban.

2 Hn.

2 Tpt.

2 Tbn.

Tim.

Perc. 1

Perc. 2

Pno.

Vln. 1  
(div. a2)

Vln. 2  
(div. a2)

Vla.  
(div. a2)

Vc.

Cb.

*p* *molto cresc.*

## Var. IV - A Flaming Circle

 $\text{♩} = 100$ 

139

**Var. IV - A Flaming Circle**

$\text{♩} = 100$

12 ff ff

13 f ff

2 Fl.

2 Ob.

2 B♭ Cl.

2 Bsn.

2 Hn.

2 Tpt.

2 Tbn.

Timp.

Perc. 1 Xylophone

Perc. 2

Hp.

Pno.

Vln. 1 (div. a2)

Vln. 2 (div. a2)

Vla. (div. a2)

Vc.

Cb.

K

144

2 Fl. 15 8 12 8  
 2 Ob. p mf 15 8 12 8  
 2 B♭ Cl. (1.) 2 2 2 15 8 12 8  
 2 Bsn. 1. 2 2 2 15 8 12 8  
 2 Hn. 15 + - - - 12 8  
 2 Tpt. 15 8 12 8  
 2 Tbn. 15 8 12 8

Tim. 15 8 12 8  
 Perc. 1 15 8 12 8  
 Perc. 2 15 8 12 8

Hp. 15 8 12 8  
 Pno. 15 8 12 8  
 Vln. 1 15 8 12 8  
 Vln. 2 15 8 12 8  
 Vla. pizz. 2 2 2 15 > 8 12 8  
 Vc. pizz. 2 2 2 15 > 8 12 8  
 Cb. pizz. 2 2 2 15 > 8 12 8

148

2 Fl.

2 Ob.

2 B♭ Cl.

2 Bsn.

2 Hn.

2 Tpt.

2 Tbn.

Tim.

Perc. 1

Perc. 2

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

152

2 Fl. 12 15 12 15  
8 8 8 8

2 Ob. 12 15 12 15  
8 8 8 8

2 Bb Cl. 12 15 12 15  
8 8 8 8

2 Bsn. 12 15 12 15  
8 8 8 8

2 Hn. 12 15 12 15  
8 8 8 8

2 Tpt. 12 15 12 15  
8 8 8 8

2 Tbn. 12 15 12 15  
8 8 8 8

Tim. 12 15 12 15  
8 8 8 8

Perc. 1 12 15 12 15  
8 8 8 8

Perc. 2 12 15 12 15  
8 8 8 8

Hp. 12 15 12 15  
8 8 8 8

Pno. 12 15 12 15  
8 8 8 8

Vln. 1 12 15 12 15  
8 8 8 8

Vln. 2 12 15 12 15  
8 8 8 8

Vla. 12 15 12 15  
8 8 8 8

Vc. 12 15 12 15  
8 8 8 8

Cb. 12 15 12 15  
8 8 8 8

L

156

2 Fl.

2 Ob.

2 B♭ Cl.

2 Bsn.

2 Hn. (+)

2 Tpt.

2 Tbn. (a2)

Tim.

Perc. 1

Perc. 2

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*open*

*l.v.*

Suspended Cymbal

Chimes

Bass Drum

E♭ - E♭

160

2 Fl. 1. *fp*

2 Ob. *fp*

2 Bb Cl. *p* *fp*

2 Bsn. *p* 1. *fp*

2 Hn. *fp*

2 Tpt. *fp*

2 Tbn. *fp*

Tim. *p*

Perc. 1 *l.v.* *f*

Perc. 2 *p*

Hp. *l.v.* *f* *l.v. sempre* *f*

Pno. *f*

Vln. 1 (div. a2) *con sord.* *p* *con sord.* *p* *con sord.* *p* *con sord.*

Vln. 2 (div. a2) *con sord.* *p* *con sord.* *p* *con sord.* *p* *con sord.*

Vla. *f*

Vc. *f*

Cb. *f*

(1.)

164

2 Fl. 6 8 12 8 15 8

2 Ob. 6 8 12 8 15 8

2 B♭ Cl. 6 8 12 8 15 8

(1.)

2 Bsn. 6 8 12 8 15 8

2 Hn. 6 8 12 8 15 8

2 Tpt. 6 8 12 8 15 8

2 Tbn. 6 8 12 8 15 8

l.v.

Tim. 6 8 12 8 15 8

Suspended Cymbal

Perc. 1 6 8 12 8 15 8

Bass Drum

Perc. 2 6 8 12 8 15 8

Hp. 6 8 12 8 15 8

Chimes

Pno. 6 8 12 8 15 8

Vln. 1 6 8 12 8 15 8

Vln. 2 6 8 12 8 15 8

Vla. 6 8 12 8 15 8

Vc. 6 8 12 8 15 8

Cb. 6 8 12 8 15 8

168

2 Fl. 15 8 15 8

2 Ob. 15 8 15 8

2 B♭ Cl. 15 8 15 8

2 Bsn. 15 8 15 8

2 Hn. 15 8 15 8

2 Tpt. 15 8 15 8

2 Tbn. 15 8 15 8

Tim. 15 8 15 8

Perc. 1 15 8 15 8

Perc. 2 15 8 15 8

Hp. 15 8 15 8

Pno. 15 8 15 8

Vln. 1 (div. a2) 15 8 15 8

Vln. 2 (div. a2) 15 8 15 8

Vla. 15 8 15 8

Vc. 15 8 15 8

Cb. 15 8 15 8

**M**

172

2 Fl. 15 12 9  
 f 8 8 8

2 Ob. 15 a2 12 9  
 f 8 8 8

2 B♭ Cl. 15 12 9  
 f 8 8 8

2 Bsn. 15 12 9  
 f 8 8 8

2 Hn. 15 12 9  
 8 8 8

2 Tpt. 15 a2 12 9  
 fp 8 8 8

2 Tbn. 15 a2 12 9  
 fp 8 8 8

remove mute

Tim. 15 12 9  
 8 8 8

Chimes l.v.  
 Perc. 1 15 12 9  
 f 8 8 8

Perc. 2 15 12 9  
 Bass Drum p 8 8 8

l.v.

Hp. 15 12 9  
 8 8 8

15 12 9  
 8 8 8

B♭ - B♯  
 E♭ - E♯

Pno. 15 12 9  
 8 8 8

15 12 9  
 8 8 8

div.

Vln. 1 15 12 9  
 2 2 2 2 2 8 8 8

div.

Vln. 2 15 12 9  
 2 2 2 2 2 8 8 8

Vla. 15 12 9  
 2 2 2 2 2 8 8 8

Vc. 15 12 9  
 2 2 2 2 2 8 8 8

Cb. 15 12 9  
 2 2 2 2 2 8 8 8

176

2 Fl.  $\frac{12}{8}$   $\frac{12}{8}$

2 Ob.  $\frac{12}{8}$   $\frac{12}{8}$

2 Bb Cl.  $\frac{12}{8}$   $\frac{12}{8}$

2 Bsn.  $\frac{12}{8}$   $\frac{12}{8}$

2 Hn.  $\frac{12}{8}$   $\frac{6}{8}$   $\frac{12}{8}$

2 Tpt.  $\frac{12}{8}$   $\frac{6}{8}$   $\frac{12}{8}$

2 Tbn.  $\frac{12}{8}$   $\frac{6}{8}$   $\frac{12}{8}$

Tim.  $\frac{12}{8}$  l.v.  $\frac{6}{8}$   $\frac{12}{8}$

Perc. 1  $\frac{12}{8}$  l.v.  $\frac{6}{8}$   $\frac{12}{8}$

Perc. 2  $\frac{12}{8}$  mp  $\frac{6}{8}$   $\frac{12}{8}$

Hp.  $\frac{12}{8}$  f  $\frac{6}{8}$   $\frac{12}{8}$

Pno.  $\frac{12}{8}$   $\frac{6}{8}$   $\frac{12}{8}$

Vln. 1  $\frac{12}{8}$  p  $f$   $\frac{6}{8}$  unis.  $\frac{12}{8}$

Vln. 2  $\frac{12}{8}$  p  $f$   $\frac{6}{8}$  p  $\frac{12}{8}$

Vla.  $\frac{12}{8}$  p  $f$   $\frac{6}{8}$  p  $\frac{12}{8}$

Vc.  $\frac{12}{8}$  p  $f$   $\frac{6}{8}$  p  $\frac{12}{8}$

Cb.  $\frac{12}{8}$  p  $f$   $\frac{6}{8}$  p  $\frac{12}{8}$

180

2 Fl. 12/8

2 Ob. 12/8 f ff

2 B♭ Cl. 12/8 f ff

2 Bsn. 12/8 f

2 Hn. 12/8

2 Tpt. 12/8

2 Tbn. 12/8

Timp. 12/8 l.v. p f

Chimes l.v.

Perc. 1 12/8 f f f

Perc. 2 12/8 Bass Drum p f

Hp. 12/8 p

Pno. 12/8

Vln. 1 12/8 f ff

Vln. 2 12/8 f ff

Vla. 12/8 f ff

Vc. 12/8 f ff

Cb. 12/8 f ff

## N Var. V - The Eye of Tender Care

43

184  $\text{♩} = 60$

2 Fl. ff

2 Ob.

2 B♭ Cl.

2 Bsn. ff

2 Hn.

2 Tpt.

2 Tbn. *mf*

Tim. *l.v.*

Perc. 1 *f*

Perc. 2 *l.v.*

Hp. *f* F# - F#

Pno. *p*

Vln. 1 senza sord. *p* *mf* *p*

Vln. 2 senza sord. *p* *mf* *p*

Vla. senza sord. *p* *mf* *p*

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

Cb. senza sord. *p* *mf* *p*

188

2 Fl.

2 Ob.

2 Bb Cl.

2 Bsn.

2 Hn.

2 Tpt.

2 Tbn.

Perc. 1

Perc. 2

Xylophone

Snare Drum

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

cup mute 1.

l.v.

*f*

*fp*

*f*

*fp*

*f*

*f*

*mf*

*pp*

*f*

*mf*

*p*

*cresc.*

*mf*

*p*

*cresc.*

*mf*

*p*

*cresc.*

*mf*

*p*

*cresc.*

192

2 Fl.      *fp*      *f*

2 Ob.      *fp*      *f*

2 B♭ Cl.

2 Bsn.      *5*      *4*      *5*      *4*

2 Hn.      *5*      *4*      *5*      *4*

2 Tpt.      *fp*      *f*

2 Tbn.      *f*      *5*      *4*      *5*      *4*      *ff*

Perc. 1      *f*      *5*      *4*      *5*      *4*      *f*

Perc. 2      *5*      *4*      *5*      *4*      *pp*      *f*

Hp.      *f*      *5*      *4*      *5*      *4*      *f*

Pno.      *5*      *4*      *5*      *4*      *5*      *4*      *fff*

Vln. 1      *5*      *4*      *5*      *4*      *5*      *4*      *fff*

Vln. 2      *5*      *4*      *5*      *4*      *5*      *4*      *fff*

Vla.      *5*      *4*      *5*      *4*      *5*      *4*      *fff*

Vc.      *5*      *4*      *5*      *4*      *5*      *4*      *fff*

Cb.      *5*      *4*      *5*      *4*      *5*      *4*      *fff*

remove mute

O

*molto rit.* - - - - - *a tempo*

## THEME II. - THEME OF BITTER GLASS

196

2 Fl.                            a2 *ff* dim.  
 2 Ob.                            a2 *ff* dim.  
 2 B. Cl.                            a2 *ff* dim.  
 2 Bsn.                            a2 *ff* dim.  
  
 2 Hn.                            a2 > *ff* dim.  
 2 Tpt.                            a2 > *ff* dim.  
 2 Tbn.                            a2 > *ff* dim.  
  
 Tim.                            l.v. *p* — *ff*  
  
 Perc. 1                            *Suspended Cymbal* l.v. *pp* — *ff*  
 Perc. 2                            *Tam-tam* l.v. *pp* — *ff*  
  
 Hp.                            l.v. *p* — *ff*  
 Pno.                            D $\flat$  C $\flat$  B $\flat$  E $\flat$  F $\flat$  G $\flat$  A $\flat$  *ff* dim.  
  
 Vln. 1                            *p* — *ff* dim.  
 Vln. 2                            *p* — *ff* dim.  
 Vla.                            *p* — *ff* dim.  
 Vc.                            *ff* *fp* — *ff* dim.  
 Cb.                            *p* — *ff* dim.

## Var. I - The Demon's Subtle Guile

$\text{♩} = 92$  **P**

2 Fl.

2 Ob.

2 Bb Cl.

2 Bsn.

2 Hn.

2 Tpt.

2 Tbn.

Tim.

Perc. 1

Perc. 2

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

206

This musical score page contains six systems of music, each with a different instrumentation. The top system includes Flutes, Oboes, Bassoons, Horns, Trombones, and Percussion. The second system includes Percussion and Piano. The third system includes Double Bassoon and Piano. The fourth system includes Violin, Viola, Cello, and Double Bass. Measure 206 starts with a forte dynamic for the brass and bassoon parts. Measure 207 begins with a piano dynamic for the brass and bassoon parts.

**Measure 206:**

- 2 Fl.**: Dynamics  $f$ ,  $p$ .
- 2 Ob.**: Dynamics  $f$ .
- 2 B. Cl.**: Dynamics  $f$ .
- 2 Bsn.**: Dynamics  $f$ .
- 2 Hn.**: Dynamics  $mf$ .
- 2 Tpt.**: Dynamics  $f$ .
- 2 Tbn.**: Dynamics  $f$ .
- Perc. 1**: Dynamics  $p$ .
- Perc. 2**: Dynamics  $f$ .
- Hp.**: Dynamics  $f$ .
- Pno.**: Dynamics  $f$ .
- Vln. 1**: Dynamics  $mf$ .
- Vln. 2**: Dynamics  $mf$ .
- Vla.**: Dynamics  $f$ .
- Vc.**: Dynamics  $f$ .
- Cb.**: Dynamics  $f$ .

**Measure 207:**

- 2 Fl.**: Dynamics  $p$ .
- 2 Ob.**: Dynamics  $p$ .
- 2 B. Cl.**: Dynamics  $p$ .
- 2 Bsn.**: Dynamics  $p$ .
- 2 Hn.**: Dynamics  $mf$ .
- 2 Tpt.**: Dynamics  $p$ .
- 2 Tbn.**: Dynamics  $p$ .
- Perc. 1**: Dynamics  $p$ .
- Perc. 2**: Dynamics  $p$ .
- Hp.**: Dynamics  $p$ .
- Pno.**: Dynamics  $p$ .
- Vln. 1**: Dynamics  $p$ .
- Vln. 2**: Dynamics  $p$ .
- Vla.**: Dynamics  $p$ .
- Vc.**: Dynamics  $p$ .
- Cb.**: Dynamics  $p$ .

**Measure 207 (Continuation):**

- 2 Fl.**: Dynamics  $p$ .
- 2 Ob.**: Dynamics  $p$ .
- 2 B. Cl.**: Dynamics  $p$ .
- 2 Bsn.**: Dynamics  $p$ .
- 2 Hn.**: Dynamics  $p$ .
- 2 Tpt.**: Dynamics  $p$ .
- 2 Tbn.**: Dynamics  $p$ .
- Perc. 1**: Dynamics  $p$ .
- Perc. 2**: Dynamics  $p$ .
- Hp.**: Dynamics  $p$ .
- Pno.**: Dynamics  $p$ .
- Vln. 1**: Dynamics  $p$ .
- Vln. 2**: Dynamics  $p$ .
- Vla.**: Dynamics  $p$ .
- Vc.**: Dynamics  $p$ .
- Cb.**: Dynamics  $p$ .

**Q** Var. II - A Fatal  
Image Grows

 $\text{♩} = 100$ 

2 Fl.

2 Ob.

2 B♭ Cl.

*f*

2 Bsn.

*mf*

Contrabassoon

*f semper*

2 Hn.

*mf*

2 Tpt.

2 Tbn.

1.

*p semper*

Tim.

Perc. 1

Perc. 2

Hp.

Pno.

*p semper*

Vln. 1

*mf*

*p*

Vln. 2

*mf*

*p*

Vla.

*f*

*p*

Vc.

*mf*

*p*

Cb.

*mf*

*p*

ord.

*f*

*f*

*f*

*f semper*

216

2 Fl.

Piccolo

2 Ob.

2 B♭ Cl.

2 Bsn. Contrabassoon

2 Hn.

2 Tpt.

(1.) 2 Tbn.

Timp.

Xylophone

Perc. 1

Perc. 2

Hp.

Pno.

Vln. 1

Vln. 2 sub. p

Vla. sub. p

Vc. sub. p

Cb.

221

2 Fl.

2 Ob.

2 B♭ Cl.

2 Bsn.

2 Hn.

2 Tpt.

2 Tbn.

Tim.

Perc. 1

Perc. 2

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

R

226

2 Fl.

2 Ob.

2 B♭ Cl.

2 Bsn. Contrabassoon

2 Hn.

2 Tpt.

2 Tbn. (1) a2 p sempre

Tim.

Perc. 1

Perc. 2

Hp.

Pno. f p sempre

Vln. 1 f unis. 5/8 ff

Vln. 2 f unis. sub. p 5/8 mf

Vla. f sub. p 5/8 mf

Vc. f sub. p 5/8 mf

Cb. f sempre 5/8

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

2 Ob. 1. *mf* *f* *ff*

2 Bb Cl. 1. *mf* *f* *ff*

2 Bsn. *p*

2 Hn. *p*

2 Tpt. *mf*

2 Tbn. *p*

Tim. *p*

Perc. 1 *f*

Perc. 2 *p* *f* [Low Tom]

Hp. *p*

Pno. *p*

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

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

Vla. *f* *ff* *sub. p*

Vc. *f* *ff* *sub. p*

Cb. *p*

236

2 Fl.

2 Ob.

2 Bb Cl.

2 Bsn.

2 Hn.

2 Tpt.

2 Tbn. (a2)

Timp.

Perc. 1

Perc. 2 Bass Drum pp

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*molto rit.*

S

Var. III - Barrenness

$\text{♩} = 44$

2 Fl. (Piccolo) *p* *mf* *p* *p* *mf* *to Flute*

2 Ob.

2 B♭ Cl.

2 Bsn. *fp* *ff* *to Bassoon* *fp* *ff*

2 Hn.

2 Tpt.

2 Tbn. *fp* *ff*

Tim. *fp* *ff*

Perc. 1 *Crash Cymbals* *l.v.* *f* *p* *swirl*

Perc. 2 *ff* *l.v.* *Triangle* *p* *Snare Drum* *wire brushes* *pp semper*

Hp. *ff* *l.v.* *p* *mp*

Pno. *fp* *ff* *p*

Vln. 1 (div. a2)

Vln. 2

Vla.

Vc.

Cb. *fff*

1 player

*p*

1 player

*p*

1 player

*p*

244 (1.)

2 Fl. *p*

2 Ob. 1. *p* *espr.* *mf*

2 B♭ Cl. *espr.* *mf* 5 *p*

2 Bsn. 5

2 Hn. 5

2 Tpt. 5

2 Tbn. 5

Perc. 1 Triangle *l.v.* *p*

Perc. 2 Snare Drum *pp*

Hp. *l.v.* *p* *mp*

Pno. B♭ - B♯ F♯ - F♯ G♭ - G♯ *p* *p* *mp*

Vln. 1 (div. a2) 5

Vln. 2 5

Vla. (div. a2) 1 player *p* 5

Vcl. 1 player *p* 5

Cb. 5

248

2 Fl.

2 Ob.

2 Bb Cl.

Bass Clarinet

2 Bsn.

*f*

*f* *espr.*

*p* *espr.*

*mf*

2 Hn.

2 Tpt.

2 Tbn.

Timp.

Perc. 1

*p*

Perc. 2

*l.v.*

Hp.

*p* *mp*

C<sub>b</sub> - C<sub>#</sub>  
B<sub>b</sub> - B<sub>#</sub>  
E<sub>b</sub> - E<sub>#</sub>

Pno.

*p*

Vln. 1  
(div. a2)

*p*

Vln. 2

*p*

Vla.  
(div. a2)

*p*

Vc.

Cb.

*p*

252

2 Fl.

2 Ob.

2 B♭ Cl. Bass Clarinet

2 Bsn.

2 Hn.

2 Tpt.

2 Tbn.

Perc. 1 Snare Drum

Perc. 2

Hp.

Pno.

Vln. 1 (div. a2)

Vln. 2

Vla. (div. a2)

Vc.

Cb.

The musical score page contains ten staves of music. The top section includes parts for Flute (2 Fl.), Oboe (2 Ob.), Bass Clarinet (2 B♭ Cl., with 'Bass Clarinet' in a box), Bassoon (2 Bsn.), Horn (2 Hn.), Trumpet (2 Tpt.), Trombone (2 Tbn.), and Percussion (Perc. 1, Perc. 2, with 'Snare Drum' in a box). The bottom section includes parts for Piano (Pno.), Violin (Vln. 1, Vln. 2), Viola (Vla.), and Cello (Vc.). The bassoon staff has measure numbers 6, 3, 6, 6, 3, 3 above it. The piano staff has dynamics *p*, 7, *p*, *p* above it. Measures are divided by vertical bar lines. The time signature is  $\frac{3}{4}$ . Measure 252 starts with a rest followed by eighth-note patterns.

Var. IV - The Ravens of  
Unresting Thought

$\text{♩} = 120$

*rit.* . . . . .

T

256

2 Fl.

2 Ob.

2 B♭ Cl.

2 Bsn.

2 Hn.

2 Tpt.

2 Tbn.

Perc. 1

Perc. 2

Hp.

Pno.

Vln. 1  
(div. a2)

Vln. 2

Vla.  
(div. a2)

Vc.

Cb.

English Horn

Triangle Lv.

Glockenspiel

col legno battuto

pizz.  $\delta$

pizz.  $\delta$  f

261 a2

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

2 Ob. *p* *p* *p* *p*  
[English Horn]

2 B♭ Cl. *mf* *mf* *f*  
1. *mf* *mf* *f*

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

2 Hn. *p* *p* *p* *p*

2 Tpt. *p* *p* *p* *p*

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

Timp. *p* *p* *p* *p*

Perc. 1 *mp* *p* *p* *p*

Perc. 2 *p* *p* *p* *p*

Pno.   
*p* *p* *p* *p*

Vln. 1 *mf* *p* *mf*  
Vln. 2 *mf* *p* *mf*  
Vla. *mf* *p* *mf*  
Vc. *f* *f*  
Cb. *f* *f*

265

2 Fl.

2 Ob.

2 B♭ Cl.

2 Bsn.

2 Hn.

2 Tpt.

2 Tbn.

Timp.

Perc. 1

Perc. 2

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Detailed description: This is a page from a musical score. The top section contains staves for woodwind instruments: two flutes, two oboes, two bassoons, and two trombones. The oboes play eighth-note patterns starting at dynamic *p*, becoming *mf*, then *f*, and finally *ff*. The bassoons play eighth-note patterns starting at *f*. The middle section contains staves for brass and percussion: two horns, two trumpets, and two tubas. The tubas play eighth-note patterns starting at *f*. Below this is a single staff for timpani. The bottom section contains staves for strings: piano, violin 1, violin 2, viola, cello, and double bass. Violin 1, violin 2, and viola play eighth-note patterns starting at *p* and becoming *mf*. The cello and double bass play eighth-note patterns starting at *mp* and becoming *f*. The piano part consists of sustained notes.

269

2 Fl.

2 Ob. English Horn

2 B♭ Cl. (1.) f

2 Bsn. (1.) f

2 Hn.

2 Tpt.

2 Tbn.

Timp.

Glockenspiel

Perc. 1 mp

Perc. 2

Pno.

Vln. 1 f

Vln. 2 f

Vla. f

Vc. mp f

Cb. mp f

The musical score page contains eight systems of music. The first system includes parts for Flute, Oboe (with English Horn), Bassoon, Clarinet (labeled '(1.)'), and Horn. The second system includes parts for Horn, Trumpet, Trombone, and Timpani. The third system includes parts for Percussion 1 (Glockenspiel) and Percussion 2. The fourth system includes parts for Piano. The fifth system includes parts for Violin 1, Violin 2, Viola, Cello, and Double Bass. Measure numbers 269 are indicated at the top of each system.

U

273

2 Fl.

2 Ob.

2 B♭ Cl.

2 Bsn.

2 Hn.

2 Tpt.

2 Tbn.

Timp.

Perc. 1

Perc. 2

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

2 Fl. (measures 1-4): Rests.

2 Ob. (measures 1-4): *mp*.

2 B♭ Cl. (measures 1-4): *mf*, *mf*, *f*, *p* (with 3/6 markings).

2 Bsn. (measures 1-4): *mf*.

2 Hn. (measures 1-4): *p*.

2 Tpt. (measures 1-4): 1. *p*, 2. *p*.

2 Tbn. (measures 1-4): *p*.

Timp. (measures 1-4): Rests.

Perc. 1 (measures 1-4): *lv.*

Perc. 2 (measures 1-4): Rests.

Pno. (measures 1-4): Rests.

Vln. 1 (measures 1-4): *mf*, *f* (with 3/3 markings).

Vln. 2 (measures 1-4): *mf*, *f* (with 3/3 markings).

Vla. (measures 1-4): *mf*, *f*.

Vc. (measures 1-4): *arco*, *mf*, *f*.

Cb. (measures 1-4): Rests.

277

2 Fl.

2 Ob. { to Oboe

2 B♭ Cl.

2 Bsn.

2 Hn.

2 Tpt.

2 Tbn.

Timp.

Perc. 1

Perc. 2

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Musical score page 64, measure 277. The score includes parts for 2 Flutes, 2 Oboes (with a dynamic instruction "to Oboe"), 2 Bassoon Clarinets, 2 Bassoons, 2 Horns, 2 Trombones, Timpani, Percussion 1, Percussion 2, Piano, Violin 1, Violin 2, Viola, Cello, and Double Bass. The score shows various musical markings including dynamics (f, p, mf), articulations, and performance instructions like "(1.)". Measure 277 consists of two measures of music, each divided into four 2/4 time sections. The instrumentation varies across the measures, with some instruments like the Flutes and Oboes appearing in the first measure and others like the Bassoon Clarinets and Bassoons appearing in the second. The piano part is present in both measures. The strings (Violins, Violas, Cellos, Double Bass) provide harmonic support with sustained notes and rhythmic patterns. The woodwind section adds melodic and harmonic interest with their characteristic sounds.

280

2 Fl.

2 Ob.

2 B<sub>b</sub> Cl.

2 Bsn.

2 Hn.

2 Tpt.

2 Tbn.

Tim.

Perc. 1

Perc. 2

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Measure 1: 2 Flutes play eighth-note patterns at *f*. 2 Oboes play eighth-note patterns at *p*. 2 Bassoon Clarinets play eighth-note patterns at *f*. 2 Bassoons play eighth-note patterns at *p*. 2 Horns play eighth-note patterns at *p*. 2 Trombones play eighth-note patterns at *p*. Timpani play eighth-note patterns at *p*. Percussion 1 and 2 play eighth-note patterns at *p*. Piano plays eighth-note patterns at *p*. Violin 1, Violin 2, Cello, and Double Bass play eighth-note patterns at *p*.

Measure 2: 2 Flutes play eighth-note patterns at *f*. 2 Oboes play eighth-note patterns at *p*. 2 Bassoon Clarinets play eighth-note patterns at *f*. 2 Bassoons play eighth-note patterns at *p*. 2 Horns play eighth-note patterns at *p*. 2 Trombones play eighth-note patterns at *p*. Timpani play eighth-note patterns at *p*. Percussion 1 and 2 play eighth-note patterns at *p*. Piano plays eighth-note patterns at *p*. Violin 1, Violin 2, Cello, and Double Bass play eighth-note patterns at *p*.

283

2 Fl.

2 Ob.

2 B♭ Cl.

2 Bsn.

2 Hn.

(1.)

2 Tpt.

(1.)

2 Tbn.

Timp.

Perc. 1

Perc. 2

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

286

2 Fl.

p f 6 p 6 3 fp ff 6 9 8

2 Ob.

p 6 6 6 6 fp ff 6 9 8

2 B♭ Cl.

p f 6 p 6 3 fp ff 6 9 8

2 Bsn.

- - - 9 8

2 Hn.

- - - ff 9 8

2 Tpt.

- - - ff 9 8

2 Tbn.

- - - ff 9 8

Tim.

- - - l.v. > f 9 8

Perc. 1

- - - 9 8

Perc. 2

Bass Drum - - - f 9 8

Pno.

- - - 9 8

Vln. 1

f - - ff 9 8

Vln. 2

f 3 3 3 3 - - ff 9 8

Vla.

f 3 3 3 3 - - ff 9 8

Vc.

f - - ff 9 8

Cb.

- - - 9 8

This musical score page contains six systems of music. The first system features woodwind instruments: two Flutes, two Oboes, two Bassoons, and two Bass Clarinets. The second system includes brass instruments: two Horns, two Trumpets, and two Trombones. The third system consists of three percussion instruments: Timpani, Percussion 1, and Percussion 2. The fourth system is for the piano. The fifth system features string instruments: Violin 1, Violin 2, Viola, Cello, and Double Bass. Each system has three staves, likely representing different voices or dynamics. Measure numbers 286 and 287 are indicated at the top left. Measure 286 starts with dynamic 'p' and transitions through 'f', 'fp', and 'ff' across the staves. Measure 287 continues with similar dynamics and includes performance instructions like 'l.v.' (leggendo) and 'Bass Drum'. Measures 288 and 289 show sustained notes and rhythmic patterns. Measure 290 concludes with a final dynamic 'ff'.

**V** Var. V - The Unkind Eye

289  $\text{♩} = \text{♩. (120)}$

2 Fl. 1.  $p$   $f$   $p$

2 Ob. 1.  $p$   $f$

2 B♭ Cl. 1.  $f$   $f$

2 Bsn.  $f$

2 Hn.

2 Tpt.

2 Tbn.

Timp.

Perc. 1  $\boxed{\text{Suspended Cymbal}}$  l.v.  $p$  l.v.  $p$

Perc. 2  $\frac{9}{8}$

Hp.

Pno.

Vln. 1 *con sord.*  $p$   $f$

Vln. 2 *con sord.*  $p$   $f$

Vla. pizz.  $f$

Vc. pizz.  $f$

Cb. pizz.  $f$

293

2 Fl.

2 Ob.

2 B<sub>b</sub> Cl.

2 Bsn.

2 Hn.

2 Tpt.

2 Tbn.

Tim.

Perc. 1

Perc. 2

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

The musical score consists of ten systems of staves, each representing a different instrument or group of instruments. The instruments listed on the left are: 2 Flutes, 2 Oboes, 2 Bassoons, 2 Clarinets, 2 Horns, 2 Trumpets, 2 Trombones, Timpani, Percussion 1, Percussion 2, Double Bass, Piano, Violin 1, Violin 2, Viola, Cello, and Bass. The score is numbered 293 at the top left. Measure numbers 12 over 8 are placed above the staves of the woodwind section (Flutes, Oboes, Bassoon, Clarinet), the brass section (Horn, Trumpet, Trombone), the timpani, and the bass section (Double Bass, Piano). Dynamics such as 'p' (piano) and 'f' (fortissimo) are indicated throughout the score. The vocal parts (Violin 1, Violin 2, Viola, Cello, Bass) are shown below the main section, with measure numbers 9 over 8 placed above them.

297

2 Fl.

2 Ob.

2 B♭ Cl.

2 Bsn.

2 Hn.

2 Tpt.

2 Tbn.

Timp.

Perc. 1

Perc. 2

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

**W**

301 a2

2 Fl.

2 Ob.

2 B<sub>b</sub> Cl.

2 Bsn.

2 Hn.

2 Tpt.

2 Tbn.

Timp.

Perc. 1

Perc. 2

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

305

The musical score page 72 consists of ten staves of music. From top to bottom, the instruments are: 2 Fl., 2 Ob., 2 Bsn., 2 Hn., 2 Tpt., 2 Tbn., Tim., Perc. 1, Perc. 2, Hp., Pno., Vln. 1, Vln. 2, Vla., Vc., and Cb. The score is divided into four measures. Measure 1: 2 Fl. play eighth-note patterns with dynamics *p*, *p*, and *ff*. Measure 2: 2 Ob. play eighth-note patterns with *f*. Measure 3: 2 Bsn. remain silent. Measure 4: 2 Hn. play eighth-note patterns with *f*; 2 Tpt. play eighth-note patterns with *mf*; 2 Tbn. play eighth-note patterns with *p*, *mf*, and *f*; Tim. remain silent; Perc. 1 and Perc. 2 remain silent. Measure 5: Hp. remain silent; Pno. play eighth-note patterns with *f*. Measure 6: Vln. 1 play eighth-note patterns with dynamic markings *p*, *2*, and *f*; Vln. 2 play eighth-note patterns with *p*, *2*, and *f*; Vla. play eighth-note patterns with *f*; Vc. play eighth-note patterns with *f*; Cb. play eighth-note patterns with *f*. Measure 7: All instruments remain silent except for the Cb. which continues its eighth-note pattern.

309

2 Fl.

2 Ob.

2 Bb Cl.

2 Bsn.

2 Hn.

2 Tpt.

2 Tbn.

Tim.

Perc. I

Perc. 2

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

X *molto rit.* - - - -

2 Fl. {  $\frac{3}{4}$   $\frac{6}{8}$   
 $p \xrightarrow{\text{arc}}$   $f$   $f$   $p$

2 Ob. {  $\frac{3}{4}$   $\frac{6}{8}$   
 $p \xrightarrow{\text{arc}}$   $f$   $p$

2 B♭ Cl. {  $\frac{3}{4}$   $\frac{6}{8}$   
 $p$   $p$

2 Bsn. {  $\frac{3}{4}$   $\frac{6}{8}$   
 $p$   $p$

2 Hn. {  $\frac{3}{4}$   $\frac{6}{8}$   
 $f$   $p$

2 Tpt. {  $\frac{3}{4}$   $\frac{6}{8}$   
 $p$   $p$

2 Tbn. {  $\frac{3}{4}$   $\frac{6}{8}$   
(1.)  $ff$

Timp. {  $\frac{3}{4}$   $\frac{6}{8}$   
 $p$   $p$

Perc. 1 {  $\frac{3}{4}$   $\frac{6}{8}$   
 $pp$

Perc. 2 {  $\frac{3}{4}$   $\frac{6}{8}$   
 $p$

Hp. {  $\frac{3}{4}$   $\frac{6}{8}$   
 $p$   $p$

Pno. {  $\frac{3}{4}$   $\frac{6}{8}$   
 $f$   $p$

Vln. 1 {  $\frac{3}{4}$   $\frac{6}{8}$   
 $p \xrightarrow{\text{arc}}$   $f$   $p$

Vln. 2 {  $\frac{3}{4}$   $\frac{6}{8}$   
 $p \xrightarrow{\text{arc}}$   $f$   $p$

Vla. {  $\frac{3}{4}$   $\frac{6}{8}$   
 $f$   $p$

Vc. {  $\frac{3}{4}$   $\frac{6}{8}$   
 $f$   $p$

Cb. {  $\frac{3}{4}$   $\frac{6}{8}$   
 $f$   $p$

Suspended Cymbal

$\text{♩} = 88$ 

317

2 Fl.

2 Ob.

2 Bb Cl.

2 Bsn.

2 Hn.

2 Tpt.

2 Tbn.

Timp.

Perc. 1

Perc. 2

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

$\text{♩} = 88$

**ff**

**f**

**fp**

**l.v.**

**cresc.**

**f**

**D C B E F G A**

**f sempre**

**f sempre**

**f sempre**

**f sempre**

**f sempre**

Y

321

2 Fl. (Piccolo) 2 Ob. 2 B♭ Cl. 2 Bsn.

2 Hn. 2 Tpt. (a2) 2 Tbn.

Tim. Perc. 1 Perc. 2

Hp.

Pno. (every two beats)

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

**Z**

325

2 Fl.

2 Ob.

2 B♭ Cl.

2 Bsn.

2 Hn.

2 Tpt.

2 Tbn.

Timp.

Perc. 1

Perc. 2

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

329

*rit.*

*2 Fl.* *cresc.* *Piccolo* *cresc.* *ff*

*2 Ob.* *cresc.* *ff*

*2 B♭ Cl.* *cresc.* *#8* *ff*

*2 Bsn.* *cresc.* *ff*

*2 Hn.* *f* *#8* *fp molto* *ff*

*2 Tpt.* *f* *(a2)* *fp molto* *ff*

*2 Tbn.* *f* *fp molto* *ff*

*Tim.* *p* *fp molto* *ff*

*Perc. 1*

*Perc. 2*

*Hp.* *f* *l.v.*

*Pno.* *f* *#8* *ff*

*Vln. 1* *div. a2* *f* *ff*

*Vln. 2* *div. a2* *f* *ff*

*Vla.* *div. a2* *f* *ff*

*Vc.* *div. a2* *f* *ff*

*Cb.* *f* *ff*

333

Vln. 1  
(div. a2)

Vln. 2  
(div. a2)

Vla.  
(div. a2)

Vc.  
(div. a2)

Cb.

dim.

p

338

Vln. 1  
(div. a2)

Vln. 2  
(div. a2)

Vla.

Vc.

Cb.

pp

p

ppp