

THE AMBER OF THE MOMENT

by

MARK JACOB KNIPPEL

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

June 2011

THESIS APPROVAL PAGE

Student: Mark Jacob Knippel

Title: The Amber of the Moment

This thesis has been accepted and approved in partial fulfillment of the requirements for the Master of Music degree in the School of Music and Dance by:

Dr. David Crumb	Chairperson
Dr. Robert Kyr	Member
Dr. Stephen Rodgers	Member

and

Richard Linton	Vice President for Research and Graduate Studies/Dean of the Graduate School
----------------	--

Original approval signatures are on file with the University of Oregon Graduate School.

Degree awarded June 2011

© 2011 Mark Jacob Knippel

## THESIS ABSTRACT

Mark Jacob Knippel

Master of Music

School of Music and Dance

June 2011

Title: *The Amber of the Moment*

Approved: \_\_\_\_\_  
Dr. David Crumb

*The Amber of the Moment* is a thirteen-minute composition for orchestra. Inspiration for this piece is drawn from two sources: the novel *Slaughterhouse Five* by Kurt Vonnegut Jr., and my desire to utilize techniques derived from various musical cultures, including Balinese gamelan and African drumming and marimba playing. Although not directly narrative, much of the imagery portrayed in *Slaughterhouse Five* informed the emotional landscape of the piece. As to the use of techniques from other cultures, my aim is not to merely imitate them, but to utilize them in a manner appropriate to the tradition of orchestral concert music.

## CURRICULUM VITAE

NAME OF AUTHOR: Mark Jacob Knippel

### GRADUATE AND UNDERGRADUATE SCHOOLS ATTENDED:

University of Oregon, Eugene  
Southern Oregon University, Ashland

### DEGREES AWARDED:

Master of Music, Composition, 2011, University of Oregon  
Bachelor of Arts, Music Composition & Music Education, 2006, Southern Oregon University

### AREAS OF SPECIAL INTEREST:

Music Composition  
Interactive Digital Music Performance  
Instrumental Conducting

### PROFESSIONAL EXPERIENCE:

Assistant Director, Eugene Contemporary Chamber Ensemble, 2010-2011.

Instructor, Southern Oregon University, 2007-2008.

Education Assistant, Britt Festivals, 2006-2008.

### GRANTS, AWARDS, AND HONORS:

Graduate Teaching Fellow, University of Oregon, 2008-2010.

Schneider Award, Outstanding Music Student, Southern Oregon University, 2006.

### PUBLICATIONS:

Knippel, Mark. (2006). *At the Loss of Love/Folly*. Medfield, MA: Dorn Publications.

## ACKNOWLEDGMENTS

I would like to convey my genuine gratitude to Dr. David Crumb, for helping me to fully realize my skills as a composer, and for his guidance in composing my thesis. Whenever I made a wrong turn in my work, he always pointed me in the right direction, and helped me to be able to find the right direction myself. That was the most important lesson I learned in my time at the University of Oregon, and I have Dr. Crumb to thank for that. I would also like to thank Dr. Robert Kyr for the innumerable opportunities he presents to graduate composition students here, whether they be performance, composition, or academic related. These opportunities presented me numerous lessons that I will carry with me forever. Special thanks goes to Dr. Stephen Rodgers, both for serving on my graduate committee, and for the invaluable teaching experiences he gave to me while I was a Graduate Teaching Fellow. As always, I have my mother, Diane Garrow, to thank for the constant love and support over the years. Without her encouragement, I never would have chosen the path I did, and I cannot be more grateful for that. Finally, thanks to Jenifer Jaseau, my partner in life, love, and spirit, who has provided me with endless inspiration and joy over the years I've known her.

TABLE OF CONTENTS

Movement	Page
I. Lugubrious, relaxed.....	1
II. With anger and remorse .....	22

## INSTRUMENTATION

2 Flutes

2 Oboes (Oboe 2 doubles English Horn)

2 B-flat Clarinets

2 Bassoons

4 F Horns

2 C Trumpets

2 Trombones

1 Tuba

Timpani

Percussion (2 players)

Harp

Strings

---

Percussion Instruments

### Percussion 1

Tamtam

Triangle

Bongos

Bass Drum

Vibraphone

### Percussion 2

Suspended Cymbal

Snare Drum

Toms

Crotales

Marimba



# The Amber of the Moment

for orchestra

SCORE IN C

Mark Knippel

Lugubrious, relaxed

♩ = 50

Flute 1,2  
 Oboe  
 English Horn  
 Bb Clarinet 1,2  
 Bassoon 1,2  
 Horns 1,2  
 Horns 3,4  
 C Trumpet 1,2  
 Trombone 1,2  
 Tuba  
 Timpani  
 Percussion 1  
 Percussion 2  
 Harp

Flute 1,2: *mf* timidly (solo), *mp* (3), *p* (6), *mp*

English Horn: *mp* (solo), *mf*

Bb Clarinet 1,2: *pp*, *mp*, *pp*, *mf*, *pp*

Horns 1,2: *pp* (a2), *mp*

Horns 3,4: *pp* (a2), *mp*

Percussion 1: Triangle, *p*, *mf*, *p*

Percussion 2: Crotales, *p*, To Sus. Cym.

Harp: *mf* l.v. sempre, *p*, *mf* (gliss.), *p* (l.v.)

Viola: 1/2 section, sul tasto, *pp. sempre*

Violoncello: 1/2 section, sul tasto, *pp. sempre*

Violin I, Violin II, Double Bass: *pp. sempre*

Fl. 1,2 (solo) *f* *n*

Ob. *mf* solo 3

Eng. Hn. (solo) *f* *n* *mf* *f* *mp* *mf*

Cl. 1,2 *pp* *mf* *mp* *pp* a2

Bsn. 1,2

Hn. 1,2 (a2) *pp* *mp* *n* *pp* a2

Hn. 3,4 (a2) *pp* *mp* *n*

Tpt. 1,2

Tbn. 1,2

Tba.

Timp.

Tri. *mf* To B.D.

Sus. Cym. *mf* scrape cymbal at crown

Hp.

Vln. I

Vln. II

Vla. *tutti* *pp* *mf* *pp*

Vc. *tutti* *pp* *mf* *pp*

Db.

poco rit. . . . .

Fl. 1,2

Ob. *f* *mp* *f*

Eng. Hn. *f* *mp* *f* *mp*

Cl. 1,2 (a2) *mf* *p* *mf* *p*

Bsn. 1,2

Hn. 1,2 (a2) *mf* *p* *mf* *p*

Hn. 3,4

Tpt. 1,2 harmon w/ stem *pp*

Tbn. 1,2

Tba.

Timp. soft mallets *mf*

B.D.

Sus. Cym.

Hp.

poco rit. . . . .

Vln. I

Vln. II

Vla. *mf* *p* *mf*

Vc. *mf* *p* *mf*

Db.

14 **A tempo**

Fl. 1 *mp* *f*

Fl. 2 *mp* *f*

Ob. *mp* *f*

Eng. Hn.

Cl. 1 *p* *f* 3

Cl. 2 *f* 3

Bsn. 1,2 *f* div.

Hn. 1,2 *f* a2

Hn. 3,4 *f* a2

Tpt. 1,2 *mf* *n*

Tbn. 1,2 *f* a2

Tba. *f*

Timp. *n*

B.D. *mp* Bass Drum

Sus. Cym.

Hp. *f* *L.v. sempre* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.*

RH

LH

▲ = as high as you please, end when other hand begins

**A tempo**

Vln. I *p* *mp* *f*

Vln. II *p* *mp* *f*

Vla. *p* *mf* *f* norm. 3 3 3 3

Vc. *p* *mf* *f* norm.

Db. *f*

16

Fl. 1,2

Ob.

Eng. Hn.

1  
Cl.

2

Bsn. 1,2

1,2  
Hn.

3,4  
Hn.

Tpt. 1,2

Tbn. 1,2

Tba.

Timp.

B.D.

Sus. Cym.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

*ff*

*fp*

*f*

*fp*

*f*

*f* legato

*mf*

*f*

*f* legato

*fp*

*f*

*f* legato

*fp*

*f*

*f* legato

*pp*

*f*

*n*

remove mutes

*sfz*

*f*

*sfz*

*f* legato

*sfz*

*f* legato

*p*

*sfz*

To Vib.

*f*

*mf*

*mf*

*sfz*

*p*

*sfz*

Sus. Cymbal

To Mar.

*p*

*f*

Hp.

div.

*p*

*mf*

*p* molto

*f* sost.

tutti II

div.

*p*

*mf*

*p* molto

*f* sost.

tutti

div.

*p*

*mf*

*p* molto

*f* sost.

tutti

*f*

*f* sost.

*f*

*fp*

*f*

*f* sost.

*fp*

*fp*

*fp*

*f*

20 (a2) poco accel. . . . ♩ = 60 poco rit. . . . .

Fl. 1,2

Ob.

1  
Cl.

2

Bsn. 1,2

1,2  
Hn.

3,4  
Hn.

Tpt. 1,2

Tbn. 1,2

Tba.

Timp.

Vib.

Mar.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

*n*

*f* *mp* *p*

*mp*

*p* *mf* *f*

III

Slightly more urgent and hopeful

♩ = 50

Fl. 1,2  
Ob. 1,2  
Cl. 1, 2  
Bsn. 1,2  
Hn. 1,2  
Hn. 3,4  
Tpt. 1,2  
Tbn. 1,2  
Tba.  
Timp.  
Vib.  
Mar.  
Hp.

Fl. 1,2: *a2*, *mf* *f* *mf* *mf* *f* *mf* *mf* *f*

Ob. 1,2: *mf* *f* *mf* *mf* *f* *mf* *mf* *f*

Cl. 1, 2: *mf* *p* *mf*

Bsn. 1,2: *mf* *p* *mf*

Hn. 1,2: *mf* *pp* *mf*

Hn. 3,4: *mf* *pp* *mf*

Tpt. 1,2: *open, solo*, *p* *mf* *f*

Tbn. 1,2: *mf* *pp* *mf*

Tba.: *mf* *pp* *mf*

Timp.: *mf* *pp* *mf*

Vib.: *3 hard mallets*, *f* *Red. throughout*

Mar.: *2 medium mallets*, *f* *mp*

Hp.: *f* *mp*, *l.v. sempre* *+++++*

Slightly more urgent and hopeful

♩ = 50

Vln. I  
Vln. II  
Vla.  
Vc.  
Db.

Vln. I: *div., sul pont.*, *p* *n*

Vln. II: *mf* *mf*

Vla.: *f* *mf* *mf* *mf* *6*

Vc.: *f* *pp* *mp*, *div., sul pont.*

Db.: *f* *pp* *mp*

28 (a2)

Fl. 1,2

Ob. 1,2

Cl. 1, 2

Bsn. 1,2

Hn. 1,2

Hn. 3,4

Tpt. 1,2

Tbn. 1,2

Tba.

Timp.

Vib.

Mar.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

*mf*

*p*

*f*

*mp*

*pp*

*n*

*Red.*

*a2*



31 (a2)

Fl. 1,2 *f*

Ob. 1,2 *f*

Cl. 1 *p* *f* *p. sub.*

Cl. 2 *p* *f* *p. sub.*

Bsn. 1,2 *p* *f*

Hn. 1,2 *mf* *f*

Hn. 3,4 *mf* *f*

Tpt. 1,2 *mf* *f*

Tbn. 1,2

Tba.

Timp.

Vib. *p* *mf* *f* To B.D.

(Ped.) *mf* *p. sub.* *mf* *p. sub.* *mf* *p. sub.*

Mar. *mf* *p. sub.*

Hp. *mf* *p. sub.*

Vln. I *tutti, norm.* *mf* *p. sub.*

Vln. II *mf* *p. sub.*

Vla. *p* 3 3 3 3 3 3 3 3

Vc.

Db.

34

Fl. 1,2

Ob. 1,2

1  
2  
Cl.

Bsn. 1,2

1,2  
Hn.

3,4  
Hn.

Tpt. 1,2

Tbn. 1,2

Tba.

Timp.

B.D.

Mar.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

*mf* 6 6 5

*mf* 6 6 5

*f* 3 *mf* 5

*f* 3 *fp* 5

*f* *fp* a2 3

*mf* *f* 3 *fp*

*mf* *f* 3 *fp*

*mf* *f* 3 *fp*

*f* 3 *fp*

*mf* 3 *fp*

medium mallets  
*p*

Bass Drum  
*p*

To Sus. Cym.  
*f* 3 *p*

Sus. Cymbal  
*p*

*f* 3

*fp* 3

*fp* 3

*fp* 3

*f* 3 *fp*

*f* 3 *fp*

*f* 3 *fp*

tutti, norm.  
*f* 3 *fp*

*f* 3 *fp*

36

Fl. 1,2 *ff* *f* *p*

Ob. 1,2 *ff sost.* *p* *f*

Cl. 1,2 *ff* *p*

Bsn. 1,2 *f*

Hn. 1,2 *f* *mp*

3,4 *f*

Tpt. 1,2 *f* *fp* *fp*

Tbn. 1,2 *f sost.* *p*

Tba. *f sost.* *p*

Timp. *sfz* *mp*

B.D. *f*

Sus. Cym. *f* To Crot. Crotales To Toms

Hp.

Vln. I *ff*

Vln. II *ff sost.*

Vla. *ff* *p*

Vc. *ff sost.* *p*

Db. *ff sost.* *p*

poco rit. . . A tempo, lighter

40

Fl. 1,2

Ob. 1,2  
2. to Eng. Horn  
*p*

Cl. 1,2  
*pp* *mf* *pp*

Bsn. 1,2

Hn. 1,2  
*n*

Hn. 3,4  
*pp* *mp* *n*

Tpt. 1,2

Tbn. 1,2

Tba.

Timp.

B.D.

Toms

Hp.

poco rit. . . A tempo, lighter

Vln. I  
*mp* *f* *mp* *pp*

Vln. II  
*mp* *f* *mp*

Vla.  
*mf* *p*

Vc.  
*mf* *p*

Db.  
*mf* *p*

47 **With rising hope**

Fl. 1,2

Ob.

Eng. Hn.

Cl. 1,2

Bsn. 1,2

Hn. 1,2

Hn. 3,4

Tpt. 1,2

Tbn. 1,2

Tba.

Timp.

B.D.

Toms

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

*pp* *mp* *pp* *mf* *pp* *mp*

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

*pp* *mp* *pp* *mf* *pp* *mp*

*pp* *mp* *pp* *mf* *pp* *mp*

*pp* *mp* *pp* *mf* *pp* *mp*

*p* *mf* *mp*

*div.*

*n*

53

Fl. 1,2 *mp legato* *f* *mp* <sup>a2</sup> *f*

Ob. *mp legato* *f* *mp* *f*

Eng. Hn. *mp* *fp* *p* *mp* <sup>6</sup>

Cl. 1,2 *pp* *mp* *fp* *f*

Bsn. 1,2 <sup>(a2)</sup> *pp* *mp* *f*

Hn. 1,2 <sup>(a2)</sup> *pp* *mp* *fp*

Hn. 3,4 <sup>(a2)</sup> *pp* *mp* *fp*

Tpt. 1,2 *f* *fp*

Tbn. 1,2 *f* *fp*

Tba. *fp*

Timp. *f* *mp, sub.*

B.D. Bass Drum *f* *mp, sub.*

Toms Toms *f* *mp, sub.*

Hp. *pp* *mp* *f* *cresc.* *dim.* *dim.* *+* *+* *+* *+* *+* *+*

Vln. I *mf* *mp* *f* *mp*

Vln. II *mf* *mp* *f* *mp* <sup>6</sup> *f*

Vla. *pp* *mp* *f* *mp* <sup>6</sup> *f*

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

Db. *p* *mf* *mf* *f* *tutti*

57 (a2)

Fl. 1,2 *f* 6

Ob. *p* *f*

Eng. Hn. *f* *p* *f* *mp* *f*

Cl. 1,2 1. *p* 2.

Bsn. 1,2 *f* *fp* *fp*

Hn. 1,2 *mf* *fp*

Hn. 3,4 *mf* *fp*

Tpt. 1,2 *mf* *fp*

Tbn. 1,2 *mf* *fp*

Tba. *fp*

Timp. *f* *mf* *n*

B.D. *f* *p* *mf* *mf* To Tri. Triangle

Toms *f* *p* *mf* To Mar.

Hp.

Vln. I *f* *mf*

Vln. II

Vla. *p* *p*

Vc. *p* *p*

Db.

60

Fl. 1,2 *mf* *f*

Ob. *mp* *f* *mp*

Eng. Hn. *mp* *f* *mp*

Cl. 1,2 *mf*

Bsn. 1,2 *f*

Hn. 1,2 (a2)

Hn. 3,4 (a2)

Tpt. 1,2 *mp* (a2)

Tbn. 1,2 *mp*

Tba. *mp*

Timp.

Tri. *p* *mf* To Vib.

Mar.

Hp.

Vln. I *p* *mf* *f*

Vln. II *p* *mf*

Vla. *mf*

Vc. *mf* div.

Db.



Musical score for orchestral instruments, measures 62 to 64. The score is arranged in systems, with instruments listed on the left and musical notation on the right. The time signature is 5/4. Dynamics include *f*, *mp*, *fp*, and *pp*. Performance instructions include *tutti* and *To Tam.*

Fl. 1,2

Ob.

Eng. Hn.

Cl. 1,2

Bsn. 1,2

Hn. 1,2

Hn. 3,4

Tpt. 1,2

Tbn. 1,2

Tba.

Timp.

Vib.

Mar.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

65

Fl. 1,2 *fp* *f* *fp* *ff* *mp*

Ob. *f* *fp* *ff* *mf* *ff*

Eng. Hn. *f* *fp* *ff*

Cl. 1,2 *fp* *f* *fp* *ff*

Bsn. 1,2 *fp* *mf* *ff* *mf* *ff*

Hn. 1,2 *mf* *p* *mf* *ff* *mf* *ff*

Hn. 3,4 *mf* *p* *f* *ff* *mf* *ff*

Tpt. 1,2 *mp* *ff*

Tbn. 1,2 *fp* *ff* *mf* *ff*

Tba. *fp* *ff* *mp*

Timp.

Tam. *p* *mf* Tam-tam To Tri.

Mar. *sfz* To Crot.

Hp.

Vln. I *f* *fp* *ff*

Vln. II *mf* *ff*

Vla. *ff*

Vc. *fp* *mf* *ff*

Db. *fp* *ff*

70

Fl. 1,2

Ob. *mp*

Eng. Hn.

Cl. 1,2 (a2) *mp*

Bsn. 1,2 (a2) *mp*

1,2 (a2) *mp* solo *mf* *fp*

Hn. 3,4 (a2) *mp*

Tpt. 1,2 *mp*

Tbn. 1,2 (a2) *mp*

Tba. *f* *mp* *n*

Timp.

Tri. Triangle *mf*

Crot. *mf*

Hp.

Vln. I 1/2 section *mp*

Vln. II *p* *mf*

Vla. *p* *mf* sul. pont. norm.

Vc. *p* sul. pont. norm.

Db. *f* *mp* *mf* sul. pont. norm.

75

Fl. 1,2

Ob.

Eng. Hn.

Cl. 1,2

Bsn. 1,2

(solo)

1,2 Hn.

3,4

Tpt. 1,2

Tbn. 1,2

Tba.

Timp.

Tri.

Crot.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

div.

tutti

sul. pont.

norm.

6

poco rall. . . . .

80

Fl. 1,2

Ob.

Eng. Hn.

Cl. 1,2

Bsn. 1,2

Hn. 1,2

Hn. 3,4

Tpt. 1,2

Tbn. 1,2

Tba.

Timp.

Tri.

Crot.

To B.D.

To Toms

Hp.

poco rall. . . . .

Vln. I

Vln. II

Vla.

Vc.

Db.

With anger and remorse

♩ = 70

86

Fl. 1,2

Ob.

Eng. Hn. to Oboe

Cl. 1,2

Bsn. 1,2

Hn. 1,2

Hn. 3,4

Tpt. 1,2

Tbn. 1,2

Tba.

Timp.

B.D. Bass Drum

Toms

Hp.

With anger and remorse

♩ = 70

Vln. I

Vln. II

Vla.

Vc.

Db.

90 poco accel. . . . .

Fl. 1,2

Ob. 1,2

Cl. 1,2

Bsn. 1,2

Hn. 1,2

Hn. 3,4

Tpt. 1,2

Tbn. 1,2

Tba.

Timp.

B.D.

Toms

Hp.

poco accel. . . . .

Vln. I

Vln. II

Vla.

Vc.

Db.

♩ = 80

94

Fl. 1,2 *mf* *f* *f*

Ob. 1,2 *mf* *f* *f* *fp*

Cl. 1,2 *mf* *f* *mp. sub.* *f*

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

Bsn. 2 *mf* *f* *mp. sub.* *f*

Hn. 1,2 *fp* *f* *f* *fp*

Hn. 3,4 *fp* *f* *mp. sub.* *f*

Tpt. 1,2 *f* *fp* *mf*

Tbn. 1,2 *sfz* *p*

Tba. *sfz*

Timp. *mf* *sfz*

B.D. *sfz* To Bon.

Toms *sfz* To S.D. and Toms

Hp.

♩ = 80

Vln. I *mf* *f*

Vln. II *mf* *f*

Vla. *mf* *f*

Vc. *mf* *f*

Db. *sfz*



97

Fl. 1,2 *mp* *cresc.*

Ob. 1,2

Cl. 1,2 *p. sub.* *cresc.*

Bsn. 1 *mf* *f* *mf* *f* *molto* *p* *cresc.*

Bsn. 2 *p. sub.* *cresc.*

Hn. 1,2 (a2) *mf* *f* *mf* *f* *molto* *p* *cresc.*

Hn. 3,4 (a2) *mf* *f* *mf* *f* *molto* *p* *cresc.*

Tpt. 1,2 (a2) *mf* *f* *mf* *f* *molto* *p* *cresc.*

Tbn. 1,2 (a2) *cresc.*

Tba.

Timp.

Bon.

S.D.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

100

Fl. 1,2 *ff* *sfz*

Ob. 1,2 *mf* *molto* *fp*

Cl. 1,2 *fp*

Bsn. 1 *fp*

Bsn. 2 *fp*

Hn. 1,2 *fp*

Hn. 3,4 *fp*

Tpt. 1,2 *fp*

Tbn. 1,2 *fp*

Tbn. 3 *fp*

Timp.

Bon.

S.D.

Hp. *p* *gliss.* *gliss.*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Db. *p*

102

Fl. 1,2 *mf* *f* *sf* *mf* *f*

Ob. 1,2 *mf* *f* *sf* *mf* *f*

Cl. 1,2 *f*

Bsn. 1,2 <sup>a2</sup> *f*

Hn. 1,2 <sup>(a2)</sup> *f*

Hn. 3,4 <sup>(a2)</sup> *f*

Tpt. 1,2 <sup>(a2)</sup> *f*

Tbn. 1,2 <sup>(a2)</sup> *f*

Tba. *f*

Timp. *f* *pp*

Bon.

S.D.

Hp. *ff*

Vln. I *f* *mp* *f* *mp* *f* *mp* *f* *mp*

Vln. II *f* *p* *fp* *fp* *fp* *fp*

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

Vc. *f*

Db.

106

Fl. 1,2  
*sf* *p.sub.* *mf* *f*

Ob. 1,2  
*sf* *p.sub.* *mf* *f*

Cl. 1,2  
*mf* *f*

Bsn. 1,2  
*mf* *f*

Hn. 1,2  
 3,4

Tpt. 1,2  
*a2* *p* *mf*

Tbn. 1,2  
*a2* *f* *mf* *p* *mf* *7* *4*

Tba.

Timp.  
*f* *pp*

Bon.

S.D.

Hp.

Vln. I  
*f* *fp* *fp* *mf* *div.*

Vln. II  
*fp* *fp* *mf* *fp*

Vla.  
*mf* *f* *p* *fp*

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

Db.

110

Fl. 1,2  
Ob. 1,2  
Cl. 1,2  
Bsn. 1,2  
Hn. 1,2  
Hn. 3,4  
Tpt. 1,2  
Tbn. 1,2  
Tbn. 4, 7  
Tba.  
Timp.  
Bon.  
S.D.  
Hp.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Db.

*sf* *mf* *f* *sf* *p. sub.*  
*sf* *mf* *f* *sf* *p. sub.*  
*f* *mf* *f* *mp*  
*f* *p* *mf* *f* *p*  
*f* *p* *p* *mf* *f* *p. sub.*  
*fp* *mf* *fp*  
*fp* *mf* *fp*  
*f* *mp* *mf*  
*fp* *fp* *fp*  
*f* *mp* *f* *mp* *f*

113

1 Fl. *ff*

2 Fl. *ff*

Ob. 1,2 *f fp* *f*

1 Cl. *mf* *f*

2 Cl. *mf* *f*

Bsn. 1,2 *mf* *f fp* *f*

1,2 Hn. *fp* *f*

3,4 Hn. *fp* *f*

1 Tpt. *f* *fp*

2 Tpt. *f* *fp*

Tbn. 1,2 *mf* *ff*

Tbn. *ff*

Timp. *f* *pp*

Bon. Bongos *f* *sfz*

S.D. Snare Drum & Toms *f* *sfz*

Hp.

Vln. I *fp* *sf p. sub.*

Vln. II *fp* *sf p. sub.*

Vla. *fp* *sf p. sub.*

Vc. *fp*

Db. *fp*

117

Fl. 1  
Fl. 2  
Ob. 1,2  
Cl. 1  
Cl. 2  
Bsn. 1,2  
Hn. 1,2  
Hn. 3,4  
Tpt. 1  
Tpt. 2  
Tbn. 1,2  
Tba.  
Timp.  
Bon.  
S.D.  
Hp.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Db.

*ff*  
*ff*  
*mp* *f* *fp* *f*  
*mp* *f*  
*mp* *f*  
*mp* *f* *fp* *f*  
*mp* *fp* *f*  
*mp* *fp* *f*  
*f* *fp*  
*f* *fp*  
*ff*  
*ff*  
*f*  
*f*  
*sfz*  
*sfz*  
*fp*  
*fp*  
*fp*  
*ff*  
*ff*  
*sf p. sub.*  
*sf p. sub.*  
*sf p. sub.*  
*fp*  
*fp*

To B.D.

122

1 Fl. 1 *ff*

2 Fl. 2 *ff*

Ob. 1,2 *f fp*

1 Cl. 1 *f*

2 Cl. 2 *f*

Bsn. 1,2 *f fp f*

1,2 Hn. *ff* a2

3,4 Hn. *ff* a2

1 Tpt. *f*

2 Tpt. *f*

Tbn. 1,2 *ff* a2

Tba. *ff* a2

Timp.

B.D.

S.D.

Hp.

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *ff f*

Db. *ff*



125

1  
Fl.

2  
Fl.

1,2  
Ob.

1  
Cl.

2  
Cl.

1,2  
Bsn.

1,2  
Hn.

3,4  
Hn.

1  
Tpt.

2  
Tpt.

1,2  
Tbn.

Tbn.

Timp.

B.D.

S.D.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

*f*

*mf*

*fp*

*ffp*

a2

127

Fl. 1,2 *ff*

Ob. 1,2 (a2) *ff*

Cl. 1,2 (a2) *ff*

Bsn. 1,2 (a2) *ff*

Hn. 1,2 (a2) *ff* 1. *pp*

Hn. 3,4 (a2) *ff* 3. *pp*

Tpt. 1,2 *ff*

Tbn. 1,2 (a2) *ff*

Tba. *ff*

Timp. *f* *sfz*

B.D. Bass Drum *f* *sfz* To Vib.

S.D. Snare Drum *f* *sfz* To Crot.

Hp. *p*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff* *p* 2

Db. *ff* *p* 2



136

Fl. 1,2

Ob. 1,2

Cl. 1,2

Bsn. 1,2

Hn. 1,2

Hn. 3,4

Tpt. 1,2

Tbn. 1

Tbn. 2

Tba.

Timp.

Vib.

Crot.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.  
opt. lower part  
for C ext.

*mf* *f* *p* *mf* *fp* *mf* *pp* *mp* *pp* *tutti* *pp* *mf* *p* *pp* *mf* *p* *p*

a2

(a2)

a2

a2

a2

a2

2

2

2

2

2

2

2

2

140

Fl. 1,2 (a2) *p*

Ob. 1,2 (a2) *p*

Cl. 1,2 (a2) *p*

Bsn. 1,2 (a2) *p*

Hn. 1,2

Hn. 3,4

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

Tbn. 1,2

Tba. *mf*

Timp.

Vib. R.H. *mf* *p*

L.H. *mf* *f*

Crot. *mf* *mp* *f*

Hp. *mf* *p*

Vln. I *mf* *p* *mf* *p* *mf p. sub.*

Vln. II *mf* *p* *mf* *p* *mf p. sub.*

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

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

Db. *mf* *p* *mf* *fp* *f*

143

Fl. 1,2

Ob. 1,2

Cl. 1,2

Bsn. 1,2

Hn. 1,2

Hn. 3,4

Tpt. 1,2

Tbn. 1,2

Tba.

Timp.

Vib.

Crot.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

*mp* *f* *mp* *f* *mp*

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

*mf* *p* *mf p. sub.* *mf p. sub.* *mf*

*mf* *p* *mf p. sub.* *mf p. sub.*

*mf* *p* *mf* *fp*

*mf* *p* *mf* *fp*

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

div. *fp*

div. *fp*

div. *fp*

div. *fp*

147

Fl. 1,2

Ob. 1,2

Cl. 1,2

Bsn. 1,2

Hn. 1,2

Hn. 3,4

Tpt. 1,2

Tbn. 1,2

Tba.

Timp.

Vib.

Crot.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

a2

mp

f

mp

f

a2

mp

f

a2

mp

f

f

fp

f

fp

f

p

mp

f

mp

f

f

To Tam.

To Toms

mf

mf

p

mf, sub.

p

mf, sub.

p

mf, sub.

p

f

tutti

div.

tutti

tutti

mf

mf

mf

f

f

This page of an orchestral score, numbered 40 at the bottom, contains musical notation for the following instruments:

- Fl. 1,2**: Flutes 1 and 2, starting at measure 151. The first staff shows a melodic line with dynamics *mp* and *a2*.
- Ob. 1,2**: Oboes 1 and 2, playing a melodic line with dynamics *f* and *mp*.
- Cl. 1,2**: Clarinets 1 and 2, playing a melodic line with dynamics *mp* and *f*.
- Bsn. 1,2**: Bassoons 1 and 2, playing a melodic line with dynamic *mp*.
- Hn. 1,2**: Horns 1 and 2, with a sustained chord and dynamic *p*.
- Hn. 3,4**: Horns 3 and 4, with a sustained chord and dynamic *mf*.
- Tpt. 1,2**: Trumpets 1 and 2, with a sustained chord and dynamic *p*.
- Tbn. 1,2**: Trombones 1 and 2, with a sustained chord.
- Tba.**: Tuba, with a sustained chord.
- Timp.**: Timpani, playing a rhythmic pattern with dynamic *pp*.
- Toms**: Tom-toms, playing a rhythmic pattern with dynamic *pp*.
- Hp.**: Harp, with a sustained chord.
- Vln. I**: Violins I, playing a melodic line with dynamics *mp*, *f*, and *mp*.
- Vln. II**: Violins II, playing a melodic line with dynamics *mp*, *f*, and *mp*.
- Vla.**: Viola, playing a melodic line with dynamics *mp*, *f*, and *mp*.
- Vc.**: Violoncello, playing a melodic line with dynamics *mp*, *f*, and *mp*.
- Db.**: Double Bass, with a sustained chord.



Suddenly slower

♩ = c.a. 58

molto rall. . . . .

Fl. 1,2 (a2) *f sfz*

Ob. 1,2 (a2) *f sfz*

Cl. 1,2 (a2) *f sfz*

Bsn. 1,2 *pp* a2 2

Hn. 1,2 *fp ff*

Hn. 3,4 *fp ff*

Tpt. 1,2

Tbn. 1 *p molto ff* 3 7

Tbn. 2 *p molto ff* 2 7

Tbn. 1,2

Tba.

Timp. *ff*

Tam. *f* Tamtam To Vib.

Toms *sfz* To Mar.

Hp.

Suddenly slower

♩ = c.a. 58

molto rall. . . . .

Vln. I *sfz pp mp*

Vln. II *sfz pp mp*

Vla. *sfz pp mp*

Vc. *sfz pp mp*

Db. *pp* 2

Suddenly quicker

♩ = 70

159

Fl. 1,2  
Ob. 1,2  
Cl. 1,2  
1  
Cl.  
2  
Bsn. 1,2  
1,2  
Hn.  
3,4  
Tpt. 1,2  
Tbn. 1,2  
Tba.  
Timp.  
Vib.  
Mar.  
Hp.

Suddenly quicker

♩ = 70

Vln. I  
Vln. II  
Vla.  
Vc.  
Db.

162

Fl. 1,2

Ob. 1,2  
*f* *mp* *f*

1  
Cl.  
*f* *mp* *f*

2  
*f* *mp* *f*

Bsn. 1,2  
*mp* *f* *mp*

Hn. 1,2  
3,4  
*mp* *f* *mp*

Tpt. 1,2

Tbn. 1,2  
*mp* *f* *mp*

Tba.  
*mp* *f* *mp*

Timp.  
*mf* *f* *mf*

Vib.

Mar.

Hp.

Vln. I  
*f* *mp*

Vln. II  
*f* *mp*

Vla.  
*f* *mp*

Vc.  
*f* *mp*

Db.  
*mp* *f* *mp*

165 *poco accel.* . . . . .

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

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

Ob. 1,2 (a2) *mp* *fp* *fp*

1 Cl. 1 *mp* *f* *mp*

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

Bsn. 1,2 (a2) *f* *mf* *f* *fp*

1,2 Hn. *f* *mf* *f* *fp*

3,4 Hn. *f* *mf* *f* *fp*

Tpt. 1,2 *f* *mf* *f* *fp*

Tbn. 1,2 (a2) *f* *mf* *f* *fp*

Tba. (a2) *f* *mf* *f* *fp*

Timp. *f*

Vib.

Mar.

Hp.

*poco accel.* . . . . .

Vln. I *f* *mp*

Vln. II *f* *mp*

Vla. *f* *mp*

Vc. *f* *mp*

Db. *f* *mf* *f* *fp*

168  $\text{♩} = 80$

1 Fl. *f* *sfz* *f*

2 Fl. *f* *sfz* *f*

Ob. 1,2 <sup>(a2)</sup> *fp* *sfz* <sup>a2</sup> *f* *fp*

1 Cl. *f* *sfz*

2 Cl. *f* *sfz*

Bsn. 1,2 <sup>(a2)</sup> *f* *f* *p*

1,2 Hn. <sup>(a2)</sup> *fp* *f* <sup>a2</sup> *f* *fp*

3,4 Hn. <sup>(a2)</sup> *sfz*

Tpt. 1,2 *fp* *f* <sup>a2</sup> *f* *p*

Tbn. 1,2 *sfz*

Tba. *sfz*

Timp. *mf* *sfz*

Vib. *f* *p, sub.*  
Ped. as needed

Mar. *f* *p, sub.*

Hp.

$\text{♩} = 80$

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Db. *sfz*

171

1  
FL.

2

Ob. 1,2  
(a2)

Cl. 1,2

Bsn. 1,2  
(a2)

Hn. 1,2  
3,4

Tpt. 1,2  
(a2)

Tbn. 1,2

Tba.

Timp.

Vib.

Mar.

Hp.

Vln. I

Vln. II

Vla.  
div. pizz.

Vc.  
div. pizz.

Db.  
pizz.

*mp* *cresc.*

*mf* *f* *mf* *f* *p* *cresc.*

*mf* *f* *mf* *f* *p* *cresc.*

*pp* *mf*

*pp* *mf*

*pp* *mf*

*pp* *mf*

174

1  
FL. *ff* *sfp*

2  
FL. *ff* *sfp*

Ob. 1,2 *fp*

Cl. 1,2 *f* *fp*

Bsn. 1,2 (a2) *fp*

Hn. 1,2 (a2) *fp*

3,4 *fp*

Tpt. 1,2 (a2) *fp*

Tbn. 1,2 (a2) *f* *fp*

Tba. *fp*

Timp.

Vib. *fp* To Bon.

Mar. *fp* To Toms

Hp. *p* *gliss.*

Vln. I *p*

Vln. II *sfz* *p, sub.*

Vla. *f*

Vc. *f*

Db. *f*

176

Fl. 1,2 *mf* *f* *sf* *mf* *f*

Ob. 1,2 *f* *mf* *f* *mp*

Cl. 1,2 *f* *mf* *f* *sf* *mf* *f*

Bsn. 1,2 *f*

Hn. 1,2 *f*

Hn. 3,4 *f*

Tpt. 1,2 *f*

Tbn. 1,2 *f*

Tba. *sfz*

Timp. *f* *p*

Bon.

Toms

Hp. *ff* +++++

Vln. I *f* *mp* *f* *mp* *f* *mp* *f* *mp*

Vln. II *f* *p* *fp* *fp* *fp* *fp*

Vla. arco *f*

Vc. arco *f*

Db. arco *f*



180

Fl. 1,2 *sf* *p, sub.* *mf* *f* *p*

Ob. 1,2 *mf* *f* *mf*

Cl. 1,2 *sf* *p, sub.* *mf* *f* *p*

Bsn. 1,2 *mf*

Hn. 1,2

Hn. 3,4

Tpt. 1,2

Tbn. 1,2 *f* *mf*

Tba. *f* *mf*

Timp. *f* *p*

Bon.

Toms

Hp.

Vln. I *f* *fp* *fp* *div.*

Vln. II *fp* *fp* *mf*

Vla. *f* *p*

Vc. *f* *mp*

Db.

183

Fl. 1,2

Ob. 1,2

Cl. 1,2

Bsn. 1,2

Hn. 1,2

Hn. 3,4

Tpt. 1,2

Tbn. 1,2

Tba.

Timp.

Bon.

Toms

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

The score for measures 183-185 includes the following parts and dynamics:

- Fl. 1,2:** Rests throughout.
- Ob. 1,2:** *f* (183), *sf* (184), *mf* (185), *f* (186).
- Cl. 1,2:** Rests throughout.
- Bsn. 1,2:** *f* (183), *sf* (184), *mf* (185), *f* (186).
- Hn. 1,2:** *mf* (183), *sf* (184), *mf* (185).
- Hn. 3,4:** *mf* (183), *sf* (184), *mf* (185).
- Tpt. 1,2:** Rests throughout.
- Tbn. 1,2:** *f* (184), *mf* (185).
- Tba.:** *f* (184), *mf* (185).
- Timp., Bon., Toms, Hp.:** Rests throughout.
- Vln. I:** *mf* (183), *fp* (184), *mf* (185), *fp* (186).
- Vln. II:** *fp* (183), *fp* (184), *mf* (185).
- Vln. II (continuation):** *f* (184), *mp* (185).
- Vla.:** *fp* (183), *fp* (184), *fp* (185).
- Vc.:** *f* (183), *mp* (184), *f* (185), *mp* (186).
- Db.:** Rests throughout.

186

1 Fl. 1

2 Fl. 2

Ob. 1,2

1 Cl. 1

2 Cl. 2

Bsn. 1,2

1,2 Hn. (a2)

3,4 Hn. (a2)

Tpt. 1,2

Tbn. 1,2

Tba.

Timp.

Bon.

Toms

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

*sf* *p. sub.* *mf* *f* *p*

*sf* *mp* *f* *f* *a2*

*sf* *mp* *f* *f* *a2*

*f* *mp* *f* *f* *a2*

*f* *mp* *f* *f* *a2*

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

*mf* *f* *f* *f*

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

*f* *f* *f* *f*

191

1  
Fl.

2

Ob. 1,2

1  
Cl.

2

Bsn. 1,2

(a2) 2

1,2  
Hn.

(a2) 2

3,4

(a2)  
Tpt. 1,2

(a2)  
Tbn. 1,2

Tba.

Timp.

Bongos

Bon.

Toms

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

*mf*

*fp*

*f*

198

1  
Fl. 1

2  
Fl. 2

Ob. 1,2

1  
Cl. 1

2  
Cl. 2

Bsn. 1,2

1,2  
Hn. 1,2

3,4  
Hn. 3,4

Tpt. 1,2

Tbn. 1,2

Tba.

Timp.

Bon.

Toms

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

*f* *fp* *f* *mf* *sfz* *p*

204

Fl. 1,2 *fp* *f* *f* *fp*

Ob. 1,2 *fp* *f* *f* *fp*

Cl. 1,2 *fp* *f* *f* *fp*

Bsn. 1,2 *sfz* *mf* *sfz* *f*

Hn. 1,2 *mf* *sfz* *mf* *sfz* *f* *sffz*

Hn. 3,4 *mf* *sfz* *mf* *sfz* *f* *sffz*

Tpt. 1,2 *mf* *sfz* *mf* *sfz* *f* *sffz*

Tbn. 1,2 *mf* *sfz* *mf* *sfz* *f* *sffz*

Tba. *mf* *sfz* *mp* *sffz*

Timp.

Bon. *sfz* *mf* *sfz* *f*

Toms *mf* *sfz* *mf* *sfz* *mf* *sfz*

Hp.

Vln. I *sfz* *mf* *sfz* *f*

Vln. II *sfz* *mf* *sfz* *f*

Vla. *sfz* *mf* *sfz* *f*

Vc. *sfz* *mf* *sfz* *f*

Db. *sfz* *mf* *sfz* *f*

209 (a2)

Fl. 1,2 *mf* *ff* *mf*

Ob. 1,2 *mf* *ff* *mf*

Cl. 1,2 *mf* *ff* *mf*

Bsn. 1,2 *mf* *ff* *mf*

Hn. 1,2 *mf* *ff*

Hn. 3,4 *mf* *ff*

Tpt. 1,2 *mf* *ff*

Tbn. 1,2 *mf* *ff*

Tba. *mf* *ff*

Timp.

Bon. *ff* To B.D.

Toms *ff* To S.D.

Hp.

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Db. *ff*

217 (a2)

Fl. 1,2 *f p. sub.* *ffp* *ff*

Ob. 1,2 *sffp* *fp* *ff*

Cl. 1,2 *sffp* *fp* *ff*

Bsn. 1,2 *sffp* *fp* *ff*

Hn. 1,2 *sffp* *f* *fp* *ff*

Hn. 3,4 *sffp* *f* *fp* *ff*

Tpt. 1,2 *sffp* *f* *fp* *ff*

Tbn. 1,2 *sffp* *fp* *ff*

Tba. *sffp* *fp* *ff*

Timp. *f* *fp* *ff*

B.D. Bass Drum *f* *ffz*

S.D. Snare Drum *f* *ffz*

Hp. *f* *ff*

Vln. I *sffp* *ff* div.

Vln. II *sffp* *ff* div.

Vla. *sffp* *ff*

Vc. *sffp* *ff* div.

Db. *sffp* *ff*