

AGE OF LEGENDS

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

December 2011

THESIS APPROVAL PAGE

Student: Seth Stewart

Title: Age of Legends

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THESIS ABSTRACT

Seth Stewart

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Title: Age of Legends

Age of Legends is an original orchestral composition in three movements, of approximately twenty minutes in duration. In the tradition of the literature-inspired symphonic poem, the piece is based on the celebrated fiction series *The Wheel of Time*, by acclaimed American author Robert Jordan (1948—2007). The title of the thesis refers to a particularly enchanting era described in the series, wherein the magical and miraculous are interwoven into everyday life. The piece's three movements portray a purely musical depiction of the breathtaking adventures that unfold throughout the fourteen-volume fantasy saga, evoking its richly imaginative scenes and thrilling, dramatic developments. Additionally, the music seeks to embody the intense emotional and psychological states experienced in the lives of *The Wheel of Time*'s fascinating literary characters, as they undergo defining moments of tremendous bravery, extreme peril, and exultant triumph.

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Oboe 1, 2
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Bb Clarinet 2 (doubling bass clarinet)
Bassoon 1, 2
Horn 1-4
C Trumpet 1, 2
Trombone 1, 2
Timpani
Percussion (2 players)
 Triangle
 Suspended Cymbal
 Tambourine
 Slap Stick
 Crotales
 Glockenspiel
 Chimes
 3 Tom-toms (Low, Medium, High)
 Bass Drum
 Tam-tam
Violin I
Violin II
Viola
Cello
Bass

Duration: approximately 20 minutes

Score in C

AGE OF LEGENDS

for large orchestra

I.

SETH STEWART

Fast, steady, and intensely dramatic ($\text{♩} = \text{c. } 140$)

The musical score consists of ten staves of music. From top to bottom, the instruments are: 2 Flutes, 2 Oboes, 2 B♭ Clarinets, 2 Bassoons, 4 Horns, 2 C Trumpets, 2 Trombones, Timpani, Percussion 1 (Sus. Cymbal, Tambourine, Crotales, Tam-tam), and Percussion 2 (Triangle, Slap Stick, Bass Drum). The score includes dynamic markings such as *f*, *p molto!*, *mf*, *mp*, and *ff*. Measure numbers 1 and 2 are indicated above the bassoon and horn staves respectively. The harp staff has a key signature of $\text{D}_{\flat}\text{C B}_{\flat}/\text{E}_{\flat}\text{F G}_{\flat}\text{A}_{\flat}$ and a tempo of $\frac{3}{4}$ time. The percussion section includes a Tambourine and a Bass Drum. The harp uses a table for its performance. The score concludes with a rhythmic pattern of $\frac{3}{4}$, $\frac{7}{8}$ (with a note value of $2+2+3$), $\frac{2}{4}$, $\frac{7}{8}$ (sim.), $\frac{2}{4}$, and $\frac{7}{8}$. The final section is labeled "Fast, steady, and intensely dramatic ($\text{♩} = \text{c. } 140$)" and features staves for Violin I, Violin II, Viola, Violoncello, and Contrabass. Each instrument performs a dynamic transition from *pp molto!* to *ff*.

A

6

2 Fl.

2 Ob.

2 Cl.

2 Bsn.
1.
sempre f
2.

4 Hn.

2 Tpt.

2 Tbn.
mf
f

Tim.

Tamb.

B. D.
Bass Drum
Slap Stick
f

Hp.
(table) *mf*
f ff
f
ff

7 2 7 3 4

Vln. I
v
mp *mf* *f*
fp *mp* *mf* *f*

Vln. II
v
mp *f*
fp *mp* *mf* *f*

Vla.
v
mp *f*

Vc.
v
sempre f

Cb.
v
sempre f

II

2 Fl.

2 Ob.

2 Cl.

2 Bsn.

4 Hn.

2 Tpt.

2 Tbn.

Tim.

Tamb.

B. D.

Vln. I

Vln. II

Vla.

Vc.

Cb.

68

To Sus. Cymbal

p *molto* *f* *molto* *f*

p *molto* *f* *molto* *f*

f *mf*

mf

mf *f* *molto* *f*

mf *molto* *f*

f

f

molto *f*

molto *f*

molto *f*

molto *f*

B

17

2 Fl.

2 Ob.

2 Cl.

2 Bsn. *ff*

4 Hn. *ff*

2 Tpt. *fp molto ff fp molto*

2 Tbn. *ff*

Tim. *ff*

Cym. *f* [Sus. Cymbal (hard mallet)]

B. D.

Vln. I *ff pesante*

Vln. II *ff pesante*

Vla. *ff pesante*

Vc. *ff pesante*

Cb. *ff pesante*

6 8 3 8 3 4 3 8 3 4 3 8

22

2 Fl.

2 Ob.

2 Cl.

2 Bsn.

4 Hn.

2 Tpt.

2 Tbn.

Tim.

Cym.

B. D.

Vln. I

Vln. II

Vla.

Vc.

Cb.

26

2 Fl. C

2 Ob. *f*

2 Cl. *f*

2 Bsn. *f*

4 Hn. *mf*

2 Tpt. *mf*

2 Tbn. *mf*

Tim. II: to B

Cym. To Tambourine

B. D.

3 8 **3 4** **3 8** **3 4** **3 8** **3 4**

Vln. I

Vln. II

Vla.

Vc.

Cb.

31

2 Fl.

2 Ob.

2 Cl.

2 Bsn.

4 Hn.

2 Tpt.

2 Tbn.

Tim.

Tamb.

B. D.

3 4 **3 8** **3 4** **3 8** **3 4** **3 8**

Vln. I

Vln. II

Vla.

Vc.

Cb.

A detailed musical score page for orchestra and piano. The top half of the page shows staves for Flute 2, Oboe 2, Clarinet 2, Bassoon 2, Horn 4, Trombone 2, Trombone 2, Timpani, Tambourine, Bass Drum, Violin I, Violin II, Viola, Cello, and Double Bass. The bottom half shows staves for Violin I, Violin II, Viola, Cello, and Double Bass. The score features dynamic markings such as ff and ff, and various performance instructions like slurs and grace notes. Measure numbers 36 and 37 are indicated at the top left.

D

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

4 Hn. 2 Tpt. 2 Tbn. Timp. Tamb. B. D.

Vln. I Vln. II Vla. Vc. Cb.

41 42 43 44 45 46

3 **3** **4** **5** **4** **3**

I: to E
III: to C#

3 **3** **4** **5** **4** **3**

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

46

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

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

2 Cl. *ff* *mf*

2 Bsn. *ff* *mf*

4 Hn. *mf*

f *mp*

2 Tpt. *f* *mf*

2 Tbn. *mf*

Tim. *mf*

Tamb. *mf*

B. D. *mf*

3 4 **5 4** **3 4** **5 4**

Vln. I *sub.* *mf*

Vln. II *sub.* *mf*

Vla. *sub.* *mf*

Vc. *sub.* *mf*

Cb. *sub.* *mf*

51 **E**

2 Fl. *f*

2 Ob. *f*

2 Cl. *f*

2 Bsn. *f*

4 Hn. *f* — *mf* *(mf)* — *f* — *mf*

2 Tpt. *f* — *mf* *(mf)*

2 Tbn. *f* — *mf* *(mf)*

Timp.

Tamb.

B. D.

5 4 **3 4** **5 4** **3 4** **4 4**

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

56

2 Fl. *ff* *mf*

2 Ob.

2 Cl. *f*

2 Bsn. 1. *f* *mf*

4 Hn. *f* *mf*

2 Tpt. *ff* *f* *mf*

2 Tbn. *ff* *f* *mf*

Timp.

Tamb.

B. D.

4 **3** **4** **3**

(rit.)

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

61 F soli f $\frac{5}{4}$ $\frac{3}{4}$ mp
 2 Fl. p f $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$
 2 Ob. p f $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$
 2 Cl. p $\frac{5}{4}$ $\frac{3}{4}$ f $\frac{3}{4}$
 2 Bsn. f p $\frac{5}{4}$ $\frac{3}{4}$ $\frac{3}{4}$
 4 Hn. p $\frac{5}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$
 2 Tpt. $\frac{5}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$
 2 Tbn. $\frac{5}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$
 Timp. $\frac{5}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$
 Tamb. $\frac{5}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$
 B. D. $\frac{5}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$
 $\frac{5}{4}$ $\frac{3}{4}$
 Vln. I f $\frac{5}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$
 Vln. II mf $\frac{5}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$
 Vla. $\frac{5}{4}$ $\frac{3}{4}$ mf $\frac{3}{4}$ $\frac{3}{4}$
 Vc. f mp $\frac{5}{4}$ $\frac{3}{4}$ $\frac{3}{4}$
 Cb. $\frac{5}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$

67
 2 Fl. *soli* *f*
 2 Ob. *mf*
 2 Cl. *mp* *mf*
 2 Bsn.
 4 Hn. *mf* *mp*
 2 Tpt.
 2 Tbn. *sol* *f*
 Timp.
 Tamb.
 B. D.
5 **3** **5**
 Vln. I *mf* *f*
 Vln. II *f*
 Vla.
 Vc. *soli* *f* *mf*
 Cb.

G

72

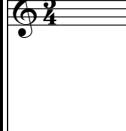
2 Fl. 

2 Ob. 

2 Cl. 

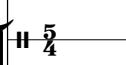
2 Bsn. 

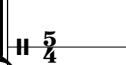
4 Hn. 

2 Tpt. 

2 Tbn. 

Tim. 

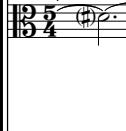
Tamb. 

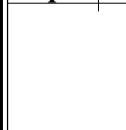
B. D. 

5 **3** **5** **3** **5**

Vln. I 

Vln. II 

Vla. 

Vc. 

Cb. 

77

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

2 Ob. *mf* *f* *mp*

2 Cl. 1. *mf* *f*

2 Bsn. *f*

4 Hn. *mp*

2 Tpt.

2 Tbn. *f*

Tim.

Tamb.

B. D.

H

5 **3** **5**

(rit.) *f* *mf* *div.* *mp* *f*

(rit.) *f* *mf* *div.* *mp* *f* (unis.)

f *mp*

f *mf* *mp* *f*

f *mp* *f*

f *mp* *f*

82

2 Fl.

2 Ob.

2 Cl.

2 Bsn.

4 Hn.

2 Tpt.

2 Tbn.

Tim.

Tamb.

B. D.

Vln. I

Vln. II

Vla.

Vc.

Cb.

4 4 3 4 4 3 4 4

87

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

4 Hn. 2 Tpt. 2 Tbn.

Tim. Tamb. B. D.

Vln. I Vln. II Vla. Vc. Cb.

poco rit.

92

2 Fl. (b) *mf* *ff*

2 Ob. (b) *mf* *ff*

2 Cl. (b) *p* *mf* *ff*

2 Bsn. (b) ♯ *p* ♯ *ff*

4 Hn. ♭ *fp* *ff*
♯ *fp* *ff*

2 Tpt.

2 Tbn. (b) ♯ *p* ♯ *ff*

Tim. ♭ *sub.* *p* *ff* I: to F♯

Tamb. [Sus. Cymbal (soft mallets)] *mp* *f l.v.* To Crotales

B. D.

Vln. I (b) *(mf)* *ff* *molto*

Vln. II (b) *(mf)* *ff* *molto*

Vla. (b) *ff* *molto*

Vc. (b) *ff* *molto*

Cb. (b) ♯ *ff* *molto*

I97 Somewhat slower, but forceful ($\text{♩} = \text{c. } 130$)

2 Fl.

2 Ob.

Cl.

B. Cl.

2 Bsn.

4 Hn.

2 Tpt.

2 Tbn.

Tim. solo p mp p mp mf

Crot.

B. D.

 $\frac{5}{4}$ $\frac{4}{4}$
Somewhat slower, but forceful ($\text{♩} = \text{c. } 130$)

Vln. I pp

Vln. II pp

Vla. pp

Vc. pp

Cb. pp

101

2 Fl.

2 Ob.

Cl.

B. Cl.

2 Bsn.

4 Hn.

2 Tpt.

2 Tbn.

Tim.

Crot.

B. D.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

D C B / E F G♯ A

mf (like a low rumble behind the orchestra; not too loud)

[Crotales]

105

2 Fl.

2 Ob.

Cl.

B. Cl.

2 Bsn.

4 Hn.

2 Tpt.

2 Tbn.

Tim.

Crot.

B. D.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

J

1.

To Clar.

8
mp

8
f
mf

sempre
mf

To Triangle

D C# B E F G A

f
ff
f

f
ff
f

f
ff
f

f
ff
f

f
mf
f

f
mf
f

f
mf
f

Musical score for orchestra and piano, page 109. The score includes parts for 2 Flutes, 2 Oboes, 2 Clarinets, 2 Bassoons, 4 Horns, 2 Trombones, 2 Trombones, Timpani, Crotal, Triangle, Violin I, Violin II, Viola, Cello, and Double Bass. The score shows various dynamic markings such as *mp*, *f*, *mf*, *ff*, and *p*. The strings play sustained notes and rhythmic patterns, while the brass and woodwinds provide harmonic support.

113

2 Fl.

2 Ob.

2 Cl.

2 Bsn.

4 Hn.

2 Tpt.

2 Tbn.

Tim.

Crot.

Tri.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Musical score page 113. The score includes parts for 2 Flutes, 2 Oboes, 2 Clarinets, 2 Bassoons, 4 Horns, 2 Trombones, Timpani, Crotal, Triangle, Bassoon, Violin I, Violin II, Viola, Cello, and Double Bass. The score consists of four systems of music. The first system features woodwind entries with dynamic markings like ff and f. The second system shows brass entries with dynamics mp and f. The third system includes woodwind and brass entries. The fourth system concludes with woodwind entries. Various instruments play sustained notes or rhythmic patterns throughout the score.

II7

2 Fl.

2 Ob.

2 Cl. 1. f mf

2 Bsn. 1. f mf

4 Hn. #2 mf mp

2 Tpt. mf f mf mp

2 Tbn. mf f

Timp.

Crot.

Tri.

Hp. (D C# B E F G A) f gliss.

Vln. I (n) f mp f

Vln. II (n) f mp f

Vla. f mf mp mf

Vc. <f mf f mf

Cb. <f mf f mf

K

121

2 Fl.

2 Ob.

2 Cl.

2 Bsn.

4 Hn.

2 Tpt.

2 Tbn.

Tim.

Crot.

Tri.

Vln. I

Vln. II

Vla.

Vc.

Cb.

129

L 1.

2 Fl.

2 Ob.

2 Cl. 1. f mf

2 Bsn. f mf

4 Hn. mf f mf

2 Tpt.

2 Tbn.

Tim.

Crot. (Crotales) Tambourine f f (To Cro.)

Tri.

Hp. f ff

Vln. I (n) f mf f mf

Vln. II (n) f mf f mf

Vla. f mf f mf

Vc. <f mf f mf

Cb. <f mf f mf

134

2 Fl. f mp f

2 Ob. f mp f

2 Cl. f mp f

2 Bsn. f mp

4 Hn. mf f ff

2 Tpt. mf f ff

2 Tbn. mf f ff

Tim. (Tambourine) >

Crot. (Crotales) f

Tri. (Tambourine) >

Hp. (Bassoon) ff

Vln. I mf f

Vln. II mf f

Vla. f mf f

Vc. f mf f

Cb. f mf f

138

2 Fl. *ff* *mf*

2 Ob. *ff* *mf*

2 Cl. *ff* *mf*

2 Bsn.

2: To Picc.

2: To B. Cl.

4 Hn. *f* *mp* *ff*

2 Tpt. *ff*

2 Tbn.

Tim. *ff*

Tamb. *ff*

Tri. *ff*

Vln. I *ff* *non dim.*

Vln. II *ff* *non dim.*

Vla. *ff* *non dim.*

Vc. *ff* *non dim.*

Cb. *ff* *non dim.*

142 **M**

Fl. 1

Fl. 2 Piccolo *p* *mf* *p*

2 Ob.

Cl.

B. Cl.

2 Bsn.

4 Hn. (cut off abruptly!)

2 Tpt. (cut off abruptly!)

2 Tbn.

Tim. III: to C \sharp

Tamb. *mp* *sempre mp*

Tri. *ff* To Bass Drum

Hp. *ff marcato* D \flat C B / E \flat F G A *ff sempre* (D \sharp)

Vln. I (cut off abruptly!)

Vln. II (cut off abruptly!)

Vla. pizz. *ff*

Vc. pizz. *ff*

Cb. pizz. *ff*

147

Fl. 1

Picc.

2 Ob.

Cl.

B. Cl.

2 Bsn.

4 Hn.

2 Tpt.

2 Tbn.

Tim.

Tamb.

B. D.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

3 4 4

(pizz.)

arco

152

N

Fl. 1

Picc.

2 Ob.

Cl.

B. Cl.

2 Bsn.

4 Hn.

2 Tpt.

2 Tbn.

Tim.

Tamb.

B. D.

Vln. I

Vln. II

Vla.

Vc.

Cb.

157

Fl. 1

Picc.

2 Ob.

Cl.

B. Cl.

2 Bsn.

4 Hn.

2 Tpt.

2 Tbn.

Tim.

Tamb.

B. D.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff

ff ff mf

f 3 *mp*

f *mp*

f *mp*

mp

f *mp*

mp

f *mp*

mp < *f* ♫

f *mp*

f *mp*

mp < *f* ♫

mp < *f* ♫

mp < *f* ♫

mp < *f* ♫

+ + + + + D C♯ B / E F G A

ff

mp

(V)

f

f

arco V

f

f

arco V

f

(V)

mp

O

162

Fl. I ff — mf

Picc. ff — mf

2 Ob. f

Cl. f

B. Cl. f

Bsn. I f

Bsn. II f

4 Hn. mp

2 Tpt. f — mp

2 Tbn. f — mp

Tim. mp — f mp < f mp < f mp < f mp < f

Tamb.

B. D. f

Hp. ff (C)

Vln. I

Vln. II

Vla. (V) (m)

Vc. ff (V)

Cb.

167

Fl. 1

Picc.

2 Ob.

Cl.

B. Cl.

Bsn. I

Bsn. II

4 Hn.

2 Tpt.

2 Tbn.

Tim.

Tamb.

B. D.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

P
 Fl. I
 Picc.
 2 Ob.
 Cl.
 B. Cl.
 Bsn. I
 Bsn. II
 4 Hn.
 2 Tpt.
 2 Tbn.
 Timp.
 Tamb.
 B. D.
 Hp.
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

172

Q

Più mosso, Tempo I ($\text{♩} = 140$)

Fl. 1

Picc.

2 Ob.

2 Cl.

2 Bsn.

4 Hn.

2 Tpt.

2 Tbn.

Timp.

Cym.

B. D.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

183

To Fl.

$\text{♩} = 140$

gliss.

gliss.

$\text{♩} = 140$

187

2 Fl. 3/8 4/4 3/8 f 3/8 4/4 3/8 4/4

2 Ob. 3/8 4/4 3/8 f 3/8 4/4 3/8 4/4

2 Cl. 3/8 4/4 3/8 f 3/8 4/4 3/8 4/4

2 Bsn. 3/8 4/4 3/8 4/4 3/8 4/4 3/8 4/4

4 Hn. 3/8 4/4 3/8 mf 3/8 4/4 3/8 4/4

2 Tpt. 3/8 4/4 3/8 mf 3/8 4/4 3/8 4/4

2 Tbn. 3/8 4/4 3/8 mf 3/8 4/4 3/8 4/4

Tim. 3/8 4/4 3/8 - 3/8 4/4 3/8 4/4

Cym. 3/8 4/4 3/8 - 3/8 4/4 3/8 4/4

B. D. 3/8 4/4 3/8 - 3/8 4/4 3/8 4/4

3 3 3 3 3 3

Vln. I 3/8 4/4 3/8 f 3/8 mf 3/8 4/4

Vln. II 3/8 4/4 3/8 f 3/8 mf 3/8 4/4

Vla. 3/8 4/4 3/8 f 3/8 mf 3/8 4/4

Vc. 3/8 4/4 3/8 f 3/8 mf 3/8 4/4

Cb. 3/8 4/4 3/8 f 3/8 mf 3/8 4/4

192

2 Fl. molto *f*

2 Ob. molto *f*

2 Cl. molto *f*

2 Bsn. *mf* — *f*

4 Hn. *f*

2 Tpt. *f*

2 Tbn. *f*

Tim. — $\frac{3}{4}$ — $\frac{3}{8}$ — $\frac{3}{4}$ — $\frac{3}{8}$ — $\frac{3}{4}$ —

Cym. $\frac{3}{4}$ — $\frac{3}{8}$ — $\frac{3}{4}$ — $\frac{3}{8}$ — $\frac{3}{4}$ —

B. D. $\frac{3}{4}$ — $\frac{3}{8}$ — $\frac{3}{4}$ — $\frac{3}{8}$ — $\frac{3}{4}$ —

3 4 3 8 3 4 3 8 3 4

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

197

2 Fl.

2 Ob.

2 Cl.

2 Bsn.

4 Hn.

2 Tpt.

2 Tbn.

Tim.

Cym.

B. D.

Vln. I

Vln. II

Vla.

Vc.

Cb.

201 **R**

2 Fl. *f*

2 Ob. *f*

2 Cl. *f*

2 Bsn. *f*

4 Hn. *ff* *f* *mf* *f*

2 Tpt. *f*

2 Tbn. *f*

Tim. *ff* *f*

Cym.

B. D. *f*

Vln. I *v.* *f* *ff* *ff>f* *ff*

Vln. II *v.* *f* *ff* *ff>f* *ff*

Vla. *v.* *f* *ff* *ff>f* *ff*

Vc. *v.* *f* *v.*

Cb. *v.* *f*

207

2 Fl.

2 Ob.

2 Cl.

2 Bsn.

4 Hn.

2 Tpt.

2 Tbn.

Tim.

Cym.

B. D.

Vln. I

Vln. II

Vla.

Vc.

Cb.

217

2 Fl. *ff* *mf*

2 Ob.

2 Cl.

2 Bsn.

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

2 Tpt. *mp* *f* *mp*

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

Tim.

Cym.

B. D.

5 **4** **3** **4** **4** **3** **4** **4** **3**

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc.

Cb. *ff*

222

rit.

2 Fl. $\begin{smallmatrix} \# \\ \# \end{smallmatrix}$

2 Ob. $\begin{smallmatrix} \# \\ \# \end{smallmatrix}$

2 Cl. $\begin{smallmatrix} \# \\ \# \end{smallmatrix}$

2 Bsn. $\begin{smallmatrix} \# \\ \# \end{smallmatrix}$

4 Hn. $\begin{smallmatrix} \# \\ \# \end{smallmatrix}$

2 Tpt. $\begin{smallmatrix} \# \\ \# \end{smallmatrix}$

2 Tbn. $\begin{smallmatrix} \# \\ \# \end{smallmatrix}$

Tim. $\begin{smallmatrix} \# \\ \# \end{smallmatrix}$

Cym. $\begin{smallmatrix} \# \\ \# \end{smallmatrix}$

B. D. $\begin{smallmatrix} \# \\ \# \end{smallmatrix}$

Hp. $\begin{smallmatrix} \# \\ \# \end{smallmatrix}$

$\begin{smallmatrix} \# \\ \# \end{smallmatrix}$ 3 / 4

D \sharp C \sharp B / E F \sharp G A \sharp

f

3

rit.

Vln. I $\begin{smallmatrix} \# \\ \# \end{smallmatrix}$

Vln. II $\begin{smallmatrix} \# \\ \# \end{smallmatrix}$

Vla. $\begin{smallmatrix} \# \\ \# \end{smallmatrix}$

Vc. $\begin{smallmatrix} \# \\ \# \end{smallmatrix}$

Cb. $\begin{smallmatrix} \# \\ \# \end{smallmatrix}$

T Calm and restive, yet moving ($\downarrow = \text{c. } 120$)

235

2 Fl. *f*

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

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

2 Bsn. *(mp)* solo 1. *f*

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

2 Tpt.

2 Tbn. solo 1. *f*

Tim.

Cym.

B. D.

Hp. *(mf)*

5 **3** **5**
4 4 4

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

Vln. II *mp*

Vla.

Vc. *mp*

Cb. *mp*

241

2 Fl. (2: To Picc.)

2 Ob. (1.)

2 Cl. (1.)

2 Bsn.

4 Hn.

2 Tpt.

2 Tbn.

Tim.

Cym.

B. D.

Hp. *mf* *f*

Vln. I *mf* *div.*

Vln. II *mf* *div.*

Vla. *(mp)*

Vc. *(mp)*

Cb. *(mp)*

246

U

rit.

Fl. 1

Picc.

2 Ob.

2 Cl.

2 Bsn.

4 Hn.

2 Tpt.

2 Tbn.

Tim.

Cym.

B. D.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

V251 **Tempo primo** ($\text{♩} = \text{c. } 140$)

Fl. 1

Picc.

2 Ob.

2 Cl.

2 Bsn.

4 Hn.

2 Tpt.

2 Tbn.

Tim.

Cym.

B. D.

5

3

4

Fl. 1

Vln. I

Vln. II

Vla.

Vc.

Cb.

255

Fl. 1

Picc.

2 Ob.

2 Cl.

2 Bsn.

4 Hn.

2 Tpt.

2 Tbn.

Tim.

Cym.

B. D.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

259

Fl. 1

Picc.

2 Ob.

2 Cl.

2 Bsn.

4 Hn.

2 Tpt.

2 Tbn.

Timp.

Cym.

B. D.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

I: to F#

(F#)

263

Fl. 1

Picc.

2 Ob.

2 Cl.

2 Bsn.

4 Hn.

2 Tpt.

2 Tbn.

Tim.

Cym.

B. D.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

267

Fl. 1

Picc.

2 Ob.

2 Cl.

2 Bsn.

4 Hn.

2 Tpt.

2 Tbn.

Tim.

Cym.

B. D.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

270

Fl. 1

Picc.

2 Ob.

2 Cl.

2 Bsn.

4 Hn.

2 Tpt.

2 Tbn.

Tim.

Cym.

B. D.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

3
4

58

Massively heavy! ♩ = 54

molto accel.

274

Fl. 1 *ffff* (breathe as needed)

Picc. *ffff* (breathe as needed)

2 Ob. *ffff* (breathe as needed)

2 Cl. *ffff* (breathe as needed)

2 Bsn. *ffff* (breathe as needed)

4 Hn. *ffff* (breathe as needed)

2 Tpt. *ffff*

2 Tbn. *ffff* (breathe as needed)

Tim. *ffff*

Cym. *ff*

B. D. *ffff*

Hp. *ffff*

3
4 Massively heavy! ♩ = 54

molto accel.

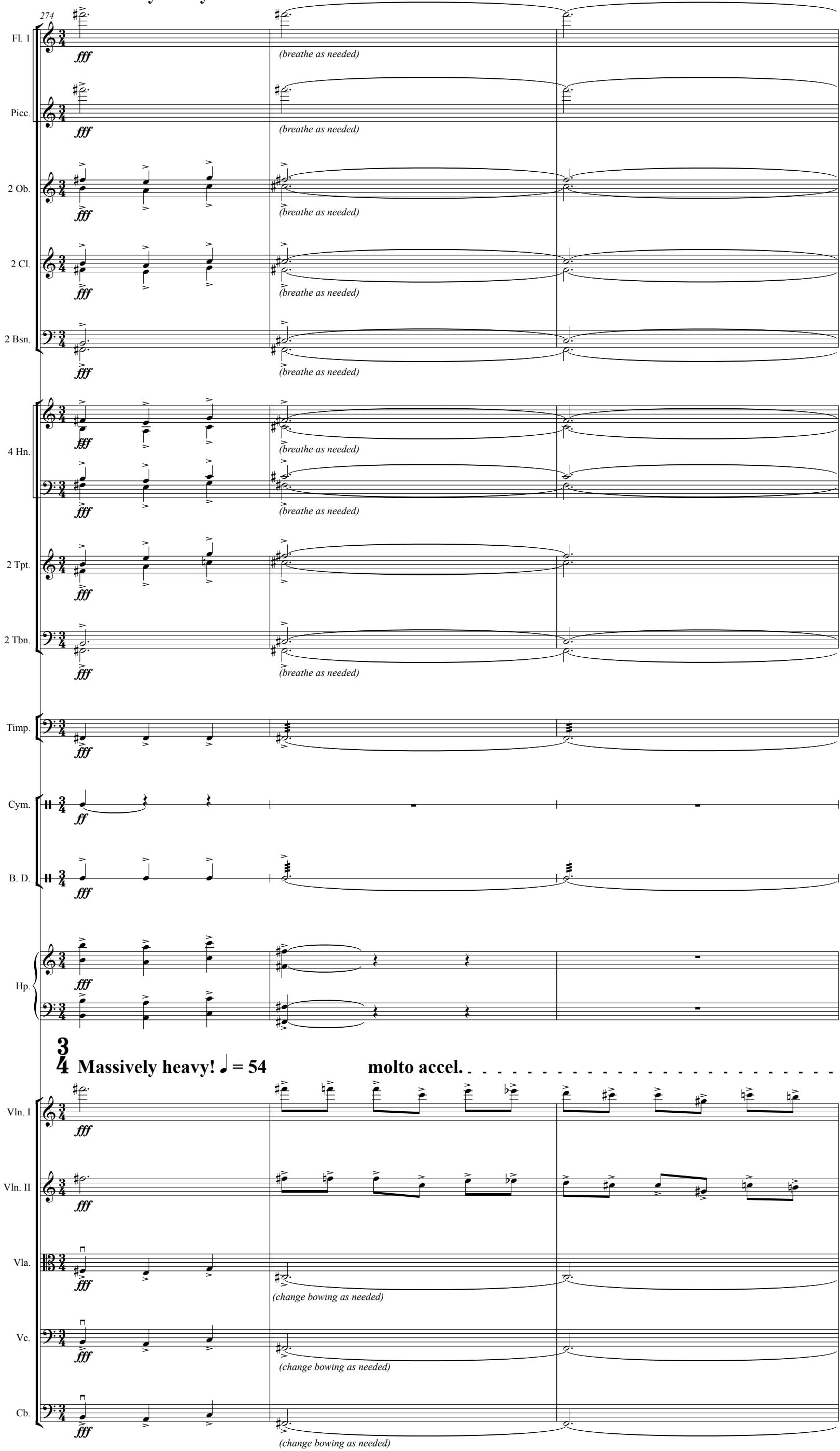
Vln. I *ffff*

Vln. II *ffff*

Vla. *ffff* (change bowing as needed)

Vc. *ffff* (change bowing as needed)

Cb. *ffff* (change bowing as needed)



Faster than at first ($\text{♩} = \text{c. } 150$)

277

Fl. 1
Picc.
2 Ob.
2 Cl.
2 Bsn.
4 Hn.
2 Tpt.
2 Tbn.
Timp.
Cym.
B. D.
Hp.

lunga

D C \sharp B / E F \sharp G A **fff**

Vln. I
Vln. II
Vla.
Vc.
Cb.

Faster than at first ($\text{♩} = \text{c. } 150$)

lunga

II.

Broad and expansive, molto sostenuto ($\text{♩} = \text{c. } 80$)

I: E, II: A, III: B_b, IV: E

5/8 (3 + 2)

Broad and expansive, molto sostenuto ($\text{♩} = \text{c. } 80$)

5

A

Fl.

A. Fl.

Ob.

Eng. Hn.

Cl.

B. Cl.

2 Bsn.

4 Hn.

2 C Tpt.

2 Tbn.

Timp.

Cym.

Tri.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

9 **B**

Fl.

A. Fl.

Ob.

Eng. Hn.

Cl.

B. Cl.

2 Bsn.

(2.) *f* — *mp*

4 Hn.

2 C Tpt.

2 Tbn.

Timp.

Cym.

Tri.

Hp. *f* — *mf* (C♯ / F♯) — *mf* (F♯)

Vln. I *f* — *mf* — *f* — *mf*

Vln. II *f* — *mf* — *f* — *mf*

Vla. *f* — *mf* — *f* — *mf*

Vc. *f* — *mf* — *f* — *mf*

Cb. *f* — *mf* — *f* — *mf*

C
 Fl. *mf* — *f* — *mf*
 A. Fl.
 Ob.
 Eng. Hn. *mf* — *f* — *mf*
 Cl. *mf* — *f* — *mf*
 B. Cl.
 1.
 2 Bsn. *f* — *mf*

 4 Hn. *mf*
mf
 1.
 2 C Tpt. *mf*
 2 Tbn. *mf* — *mp*

 Timp.

 Cym.

 Tri. *mf*

 Hp. *f* — *mf*

 Vln. I (V) *f* — *mf*
 Vln. II *f* — *mf*
 Vla. *f* — *mf*
 Vc. *f* — *mf*
 Cb. *f* — *mf*

D

19

2 Fl.

Ob.

Eng. Hn.

Cl.

B. Cl.

2 Bsn.

4 Hn.

2 C Tpt.

2 Tbn.

Timp.

Cym.

Tri.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This is a page from a musical score. The top section shows parts for Flute 2, Oboe, English Horn, Clarinet, Bassoon 2, Bassoon 4, Trombones 2, Trombones 2, Timpani, Cymbals, Triangle, Double Bass, and Cello. Measures 19 through 23 are shown. Measure 19 starts with rests for most instruments. Measure 20 begins with dynamic *f* for English Horn, Clarinet, Bassoon 2, Bassoon 4, Trombones 2, Trombones 2, Timpani, and Double Bass. Measure 21 continues with dynamic *f* for the same instruments. Measure 22 begins with dynamic *f* for Bassoon 2, Bassoon 4, Trombones 2, Trombones 2, Timpani, and Double Bass. Measure 23 begins with dynamic *f* for Bassoon 2, Bassoon 4, Trombones 2, Trombones 2, Timpani, and Double Bass. Measures 24-27 show the strings (Vln. I, Vln. II, Vla., Vc., Cb.) playing eighth-note patterns. Measures 28-31 show the strings playing sixteenth-note patterns. Measures 32-35 show the strings playing eighth-note patterns. Measures 36-39 show the strings playing sixteenth-note patterns. Measures 40-43 show the strings playing eighth-note patterns. Measures 44-47 show the strings playing sixteenth-note patterns. Measures 48-51 show the strings playing eighth-note patterns. Measures 52-55 show the strings playing sixteenth-note patterns. Measures 56-59 show the strings playing eighth-note patterns. Measures 60-63 show the strings playing sixteenth-note patterns. Measures 64-67 show the strings playing eighth-note patterns. Measures 68-71 show the strings playing sixteenth-note patterns. Measures 72-75 show the strings playing eighth-note patterns. Measures 76-79 show the strings playing sixteenth-note patterns. Measures 80-83 show the strings playing eighth-note patterns. Measures 84-87 show the strings playing sixteenth-note patterns. Measures 88-91 show the strings playing eighth-note patterns. Measures 92-95 show the strings playing sixteenth-note patterns. Measures 96-99 show the strings playing eighth-note patterns.

29

G

(1.)

2 Fl.

Ob.

Eng. Hn.

Cl.

B. Cl.

2 Bsn.

4 Hn.

2 C Tpt.

2 Tbn.

Timp.

Cym.

Tri.

5 (3 + 2)

Vln. I

Vln. II

Vla.

Vc.

Cb.

34 H
 solo

2 Fl. *mp* — *mf*
 Ob. *f*
 Eng. Hn. *f*
 Cl. *f*
 B. Cl. *mp* — *mf*
 2 Bsn. *f*

4 Hn.

2 C Tpt. *mf* — *f*
 2 Tbn.

Timp.

Cym.

Tri. *mf* — *To B. D.*

Vln. I *fp*
 Vln. II *fp*
 Vla. *fp* — *mp* — *mf* — *mp* — *p* — *mp* — *mf*
 Vc. *f*
 Cb. *f*

I

39 1.

2 Fl. *mp* *mf*

Ob. *mp* *mf*

Eng. Hn. *mp* *mf*

Cl. *mp* *mf*

B. Cl. *mp* *mf*

2 Bsn. *mp* *mf*

4 Hn. *mf*

2 C Tpt.

2 Tbn. *mp* *mf* solo

Tim. *mf*

Cym. *mf*

B. D. *mf*

Hp. *mf*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mp* *mf*

44

2 Fl.

Ob.

Eng. Hn.

Cl.

B. Cl.

2 Bsn.

4 Hn.

2 C Tpt.

2 Tbn.

Timp.

Cym.

B. D.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Allargando

2 Fl.

Ob.

Eng. Hn.

Cl.

B. Cl.

2 Bsn.

4 Hn.

2 C Tpt.

2 Tbn.

Tim.

Cym.

B. D.

Hp.

A tempo (♩ = c. 80)

J

ff

I: to F

p ff l.v.

Sus. Cymbal

To Glockenspiel

p ff l.v.

Bass Drum

p ff

p

Allargando

Vln. I

Vln. II

Vla.

Vc.

Cb.

A tempo (♩ = c. 80)

ff

ff

ff

p mp

p mp

p

ff

p

ff

p

ff

p

molto

52

Ob.

Eng. Hn.

Cl.

B. Cl.

2 Bsn.

4 Hn.

2 C Tpt.

2 Tbn.

Timp.

Glock.

B. D.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

57 **K**

2 Fl.

Ob.

Eng. Hn.

Cl.

B. Cl.

2 Bsn.

4 Hn.

2 C Tpt.

2 Tbn.

Timp.

Glock.

B. D.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

62

L

2 Fl.

Ob.

Eng. Hn.

Cl.

B. Cl.

2 Bsn.

4 Hn.

2 C Tpt.

2 Tbn.

Timp.

Glock.

Tri.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This is a page from a musical score. It features five systems of music, each with multiple staves. The top system includes parts for 2 Flutes, Oboe, English Horn, Clarinet, Bassoon, and Four Horns. The second system includes parts for Bassoon, Two Trombones, Timpani, and Glockenspiel. The third system includes parts for Trombone, Violin I, Violin II, Viola, Cello, and Double Bass. The fourth system includes parts for Violin I, Violin II, Viola, and Cello. The fifth system includes parts for Violin I, Violin II, Viola, and Cello. The score uses a mix of common time and measures with different time signatures. Dynamics such as *p*, *mp*, *mf*, and *pp* are indicated throughout. Performance instructions like *div.* (division) and *(V)* (Vibrato) are also present.

67

M

2 Fl. *p*

Ob. *p*

Eng. Hn. *p*

Cl. *p*

B. Cl.

2 Bsn. *p*

4 Hn. *p*

2 C Tpt. 1. *p*

2 Tbn.

Timp.

Glock. *p* [Glockenspiel]

Tri. *p* [Triangle] To B. D.

Vln. I *mp* *mf* (rit.)

Vln. II *mp* *mf* (rit.)

Vla. *mf*

Vc. *mf*

Cb.

71

N

Ob.

Eng. Hn.

Cl.

B. Cl.

2 Bsn.

4 Hn.

2 C Tpt.

2 Tbn.

Timp.

Cym.

B. D.

Vln. I

Vln. II

Vla.

Vc.

Cb.

71

N

3. *p* 1. *f*

f

I: to E

Sus. Cymbal *p* *f* *lv.*

Bass Drum *p* *f*

unis. v *mf* *f* *ff*

unis. v *mp* *mf* *f* *ff*

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

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

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

p *mp* *mf* *f* *ff* *molto pesante*

75

2 Fl.

Ob.

Eng. Hn.

Cl.

B. Cl.

2 Bsn.

4 Hn.

2 C Tpt.

2 Tbn.

Timp.

Cym.

B. D.

Vln. I

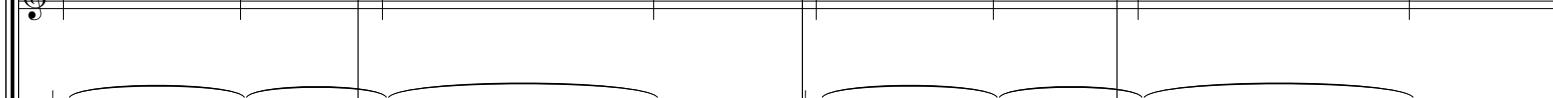
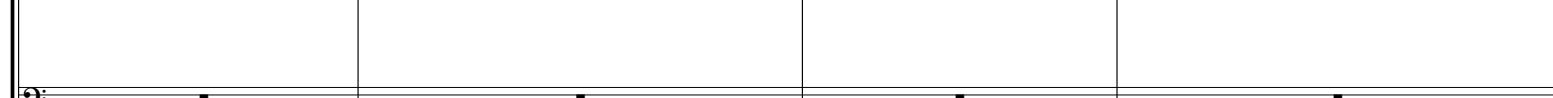
Vln. II

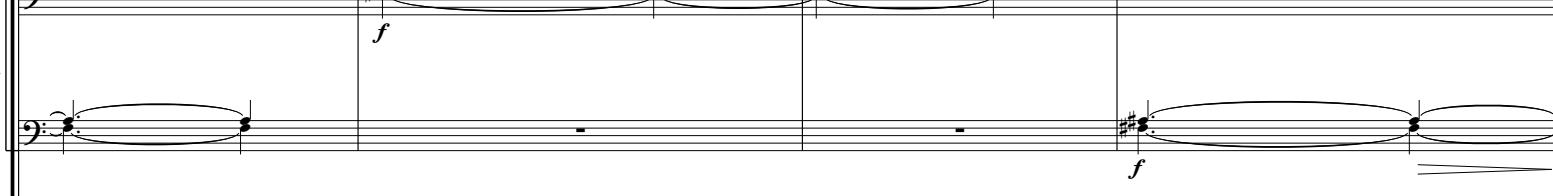
Vla.

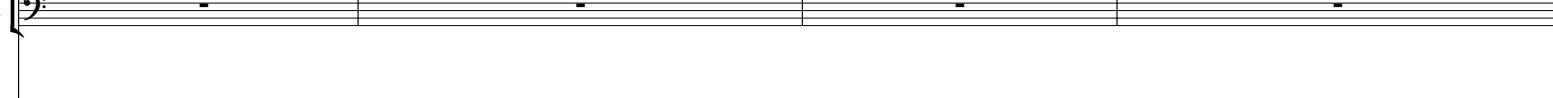
Vc.

Cb.

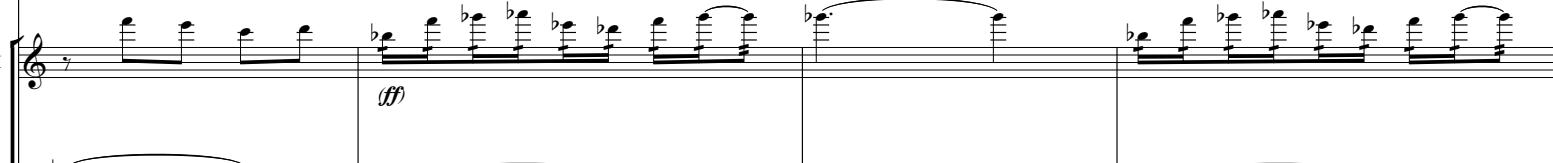
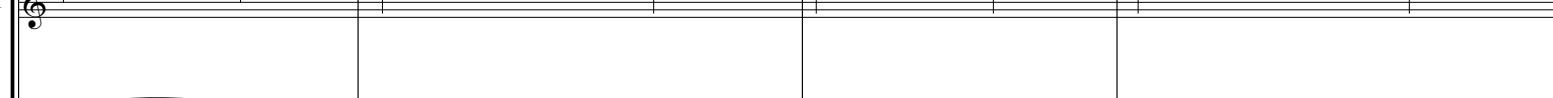
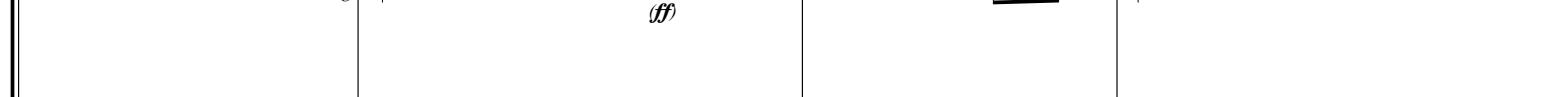
79 O

2 Fl. 
 Ob. 
 Eng. Hn. 
 Cl. 
 B. Cl. 
 2 Bsn. 

4 Hn. 
 2 C Tpt. 
 2 Tbn. 

Timp. 
 Cym. 
 B. D. 

Hp. 

Vln. I 
 Vln. II 
 Vla. 
 Vc. 
 Cb. 

83 (D) II: To Picc.
 2 Fl.
 Ob.
 Eng. Hn.
 Cl.
 B. Cl.
 2 Bsn. 1. ff f mf
 4 Hn. mf
 2 C Tpt. mp
 2 Tbn. f f mf
 Timp. mp
 Cym.
 B. D.
 Hp. ff
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb. ff f

79

87 **P**

Fl.

Picc.

Ob.

Eng. Hn.

Cl.

B. Cl.

2 Bsn.

4 Hn.

2 C Tpt.

2 Tbn.

Tim.

Cym.

B. D.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This is a musical score page for orchestra and band. The top section (measures 1-4) shows woodwind instruments (Flute, Piccolo, Oboe, English Horn, Clarinet, Bassoon) playing sustained notes at dynamic level P. The bottom section (measures 5-8) shows brass and percussion instruments. The brass (Trumpets, Trombones) play eighth-note patterns at ff. The timpani play sixteenth-note patterns at ff. The cymbals and bass drum also play sixteenth-note patterns at ff. The strings (Violin I, Violin II, Viola, Cello) play eighth-note patterns at ff. Measure 5: Trumpets play eighth-note pairs. Trombones play eighth-note pairs. Timpani play sixteenth-note pairs. Cymbals play sixteenth-note pairs. Bass drum plays sixteenth-note pairs. Measure 6: Trumpets play eighth-note pairs. Trombones play eighth-note pairs. Timpani play sixteenth-note pairs. Cymbals play sixteenth-note pairs. Bass drum plays sixteenth-note pairs. Measure 7: Trumpets play eighth-note pairs. Trombones play eighth-note pairs. Timpani play sixteenth-note pairs. Cymbals play sixteenth-note pairs. Bass drum plays sixteenth-note pairs. Measure 8: Trumpets play eighth-note pairs. Trombones play eighth-note pairs. Timpani play sixteenth-note pairs. Cymbals play sixteenth-note pairs. Bass drum plays sixteenth-note pairs.

91

Fl.

Picc. *f*

Ob.

Eng. Hn.

Cl.

B. Cl.

2 Bsn. *ff* *mf*

4 Hn. *ff* *mf*

2 C Tpt.

2 Tbn. *f* *f*

Tim. *f*

Cym. *f*

B. D.

Hp. *ff* *D C B♭ / E♭ F G A* *(E♯)* *(B♯ / F♯)* *(B♭ / F♯)*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

Fl. *f*
 Picc.
 Ob. *f*
 Eng. Hn. *f*
 Cl.
 B. Cl.
 2 Bsn.
 4 Hn.
 1.
 2 C Tpt.
 2 Tbn.
 1.
 2.
 Timp.
 Cym.
 B. D.
 Hp. *ff* ++++ (B \natural)
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

R
rit. **A tempo (♩ = c. 80)**

Fl. 101

A. Fl.

Ob.

Eng. Hn.

Cl.

B. Cl.

2 Bsn.

4 Hn.

2 C Tpt.

2 Tbn.

Timp.

Cym.

B. D.

rit. **A tempo (♩ = c. 80)**

Vln. I

Vln. II

Vla.

Vc.

Cb.

III

Fl.

A. Fl.

Ob.

Eng. Hn.

Cl.

B. Cl.

2 Bsn.

4 Hn.

2 C Tpt.

2 Tbn.

Tim.

Cym.

B. D.

Hp.

rit.

Vln. I

Vln. II

Vla.

Vc.

Cb.

rit.

S

II⁶ Slightly slower ($\text{♩} = \text{c. } 76$)

Ob.

Eng. Hn.

Cl.

B. Cl.

2 Bsn.

4 Hn.

2 C Tpt.

2 Tbn.

Timp.

Cym.

B. D.

Slightly slower ($\text{♩} = \text{c. } 76$)

slow bow, seamless bow changes

Vln. I

Vln. II

Vla.

Vc.

Cb.

121

Ob.

Eng. Hn.

Cl.

B. Cl.

2 Bsn.

4 Hn.

2 C Tpt.

2 Tbn.

Timp.

Cym.

B. D.

Vln. I

Vln. II

Vla.

Vc.

Cb.

(pizz.)

p

The musical score page contains ten staves. From top to bottom: Oboe (Ob.), English Horn (Eng. Hn.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Bassoon (2 Bsn.), Four Horns (4 Hn.), Two C Trumpets (2 C Tpt.), Two Trombones (2 Tbn.), Timpani (Timp.), Cymbals (Cym.), and Bass Drum (B. D.). The strings section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello (Vc.), and Double Bass (Cb.). The strings play sustained notes with grace marks. The bassoon has a sustained note with a grace mark. The strings play pizzicato at the end of the measure, indicated by '(pizz.)' and a dynamic 'p'.

III.

Fast and eruptive ($\text{♩} = \text{c. } 130$)

Flute

Piccolo

2 Oboes

2 B♭ Clarinets

2 Bassoons

4 Horns

2 C Trumpets

2 Trombones

Timpani

I: E♭, II: A, III: B, IV: D

Percussion 1
Sus. Cymbal (hard mallet)
Tambourine
Crotales
Glockenspiel
Chimes
3 Tom-toms

Percussion 2
Bass Drum

Harp

4
4

Fast and eruptive ($\text{♩} = \text{c. } 130$)

Violin I

Violin II

Viola

Violoncello

Contrabass

A

Fl. ff f ff

Picc. ff f ff

2 Ob. ff f ff

2 Cl. ff f ff

2 Bsn. 2. mf f (2.) f ff

4 Hn. f fp f

2 C Tpt. f fp f

2 Tbn. ff mp 1. f (2.) mf f (f) ff

Tim. Med. Tom-tom To Sus. Cymbal Low Tom-tom

B. D. ff f

Vln. I ff f ff f ff

Vln. II ff f ff f ff

Vla. ff f ff f ff

Vc. ff f ff f ff

Cb. ff f ff f ff

Fl. *ff*

Picc. *ff*

2 Ob. 1. *sf* — *f*

2 Cl. 1. *f* — *sf*
2. *f*

2 Bsn.

4 Hn.

2 C Tpt.

2 Tbn.

Timp.

Sus. Cymbal
Cym. To Chimes

B. D.

Hp. norm. *ff*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

B

Fl.

Picc.

2 Ob.

2 Cl.

2 Bsn.

4 Hn.

2 C Tpt.

2 Tbn.

Timp.

Chim.

B. D.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

16

20 C

Fl.

Picc.

2 Ob.

2 Cl.

2 Bsn.

4 Hn.

2 C Tpt.

2 Tbn.

Tim.

Chim.

B. D.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Musical score page 20 (C section). The score includes parts for Flute, Piccolo, 2nd Oboe, 2nd Clarinet, 2nd Bassoon, 4th Horn, 2nd Cornet, 2nd Trombone, Timpani, Chimney, Bass Drum, Double Bass, Violin I, Violin II, Viola, Cello, and Bass. The score shows various dynamics and musical markings such as *pp*, *mf*, and *f*.

24

Fl.

Picc.

2 Ob.

2 Cl.

2 Bsn.

4 Hn.

2 C Tpt.

2 Tbn.

Tim.

Chim.

B. D.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Musical score page 24. The score consists of ten staves. From top to bottom: Flute (Fl.), Piccolo (Picc.), 2nd Oboe (2 Ob.), 2nd Clarinet (2 Cl.), Bassoon (2 Bsn.), 4th Horn (4 Hn.), 2nd Cornet (2 C Tpt.), Trombone (2 Tbn.), Timpani (Tim.), Chimney (Chim.), Bass Drum (B. D.). The score begins with rests for most instruments. At measure 24, the strings (Violin I, Violin II, Viola, Cello) play eighth-note patterns. The Double Bass (Cb.) plays eighth-note patterns. The Timpani (Tim.) and Chimney (Chim.) play eighth-note patterns. The Trombone (2 Tbn.) and Bass Drum (B. D.) play eighth-note patterns. The Flute (Fl.), Piccolo (Picc.), 2nd Oboe (2 Ob.), 2nd Clarinet (2 Cl.), Bassoon (2 Bsn.), 4th Horn (4 Hn.), 2nd Cornet (2 C Tpt.), and Timpani (Tim.) remain silent. Measure 24 ends with a repeat sign (V) above the Viola (Vla.) staff.

28

D

Fl.

Picc.

2 Ob.

2 Cl.

2 Bsn.

4 Hn.

2 C Tpt.

2 Tbn.

Tim.

Chim.

B. D.

Vln. I

Vln. II

Vla. (m)

Vc.

Cb.

32

Fl.

Picc.

2 Ob.

2 Cl.

2 Bsn.

4 Hn.

2 C Tpt.

2 Tbn.

Tim.

Cym.

B. D.

Vln. I

Vln. II

Vla.

Vc.

Cb.

36

Fl.

Picc.

2 Ob.

2 Cl.

2 Bsn.

4 Hn.

2 C Tpt.

2 Tbn.

Timp.

Cym.

B. D.

Vln. I

Vln. II

Vla.

Vc.

Cb.

40 [E]

Fl.

Picc.

2 Ob.

2 Cl.

2 Bsn.

4 Hn.

2 C Tpt.

2 Tbn.

Tim.

Cym.

B. D.

Vln. I

Vln. II

Vla.

Vc.

Cb.

[Sus. Cymbal (soft mallets)]

F
 Fl. ff — mf
 Picc. ff — mf
 2 Ob. ff — mf
 2 Cl. ff — mf
 2 Bsn. b
 4 Hn. b
 2 C Tpt.
 2 Tbn. b
 Tim. I: to E \sharp (III.) III: to C f
 Cym. To Crotales f
 B. D.
 Vln. I ff — f
 Vln. II ff — f
 Vla. soli ff
 Vc.
 Cb. ff

48 G

Fl.

Picc.

2 Ob.

2 Cl.

2 Bsn.

4 Hn.

2 C Tpt.

2 Tbn.

Timp.

Crot. [Crotales] To Glockenspiel

B. D.

Vln. I

Vln. II

Vla.

Vc.

Cb.

52 [H]

Fl.

Picc.

2 Ob.

2 Cl.

2 Bsn.

1.

4 Hn.

2 C Tpt.

2 Tbn.

Timp.

Glock.

B. D.

Vln. I

Vln. II

Vla.

Vc.

Cb.

This musical score page contains ten staves of music. From top to bottom, the instruments are: Flute, Piccolo, Two Oboes, Two Clarinets, Two Bassoons, Four Horns, Two C Trumpets, Two Trombones, Timpani, and Glockenspiel. The bassoon staff includes a first ending (labeled '1.') with dynamics *f*, *mf*, and *mp*. The brass staves (Horns, Trumpets, Trombones) play sustained notes with dynamics *mf*, *f*, *mf*, and *mp*. The timpani and glockenspiel staves also feature sustained notes with dynamics *p*, *mf*, and *p*. The woodwind staves (Flute, Piccolo, Oboe, Clarinet) remain silent throughout the measure. The bassoon staff includes a dynamic *mp* at the beginning of the measure. The strings (Violin I, Violin II, Viola, Cello) begin playing in the second half of the measure, with Violin I having dynamics *mp* *expr.*, *mf*, *f*, and *mf*; Violin II having dynamics *p* *expr.*, *mp*, *mf*, *f*, and *mf*; Viola having dynamics *mf*, *f*; and Cello having dynamics *mf*, *f*.

57

I

Fl.

Picc.

2 Ob.

2 Cl.

2 Bsn.

mf

4 Hn.

mp *mf*

mf

2 C Tpt.

mf

2 Tbn.

mp *mf*

Timp.

p *mf* *p* *mp*

Glock.

B. D.

mf

Vln. I

f *mf* *tr* *(mf)* *f*

Vln. II

f *mf* *tr* *(mf)*

Vla.

mf *mp* *mf*

Vc.

mp *mf*

Cb.

mf

62

Fl.

Picc.

2 Ob.

2 Cl.

2 Bsn.

(mf) f ff f

4 Hn.

mf f ff f

2 C Tpt.

2 Tbn.

1. mf f ff f

Tim. I: to E♭

Glock.

B. D.

mf f ff f

Hp. D♯ C B / E F G♯ A♯ (C♯ B♯) ff

Vln. I

mf f ff f

Vln. II

f ff f

Vla.

(mf) f ff f

Vc.

(mf) f ff f

Cb.

(mf) f ff f

66

Fl.

Picc.

2 Ob.

2 Cl.

2 Bsn.

4 Hn.

2 C Tpt.

2 Tbn.

Timp.

Glock.

B. D.

Vln. I

Vln. II

Vla.

Vc.

Cb.

This musical score page contains ten staves of music. The top five staves are woodwind instruments: Flute, Piccolo, 2nd Oboe, 2nd Clarinet, and Bassoon. The next three staves are brass instruments: 4th Horn, 2nd C Trumpet, and Bass Trombone. The bottom two staves are strings: Violin I and Violin II. The bassoon part has a dynamic of *f*. The violins play eighth-note patterns. The double bass and cello parts have dynamics of *f* and *v*.

J

70

Fl.

Picc.

2 Ob.

2 Cl.

2 Bsn.

4 Hn.

2 C Tpt.

2 Tbn.

Tim.

Glock.

B. D.

Vln. I

Vln. II

Vla.

Vc.

Cb.

I: to D
II: to G

Glockenspiel

solo

(m)

f

mf

f

mf

f

mf

f

mf

f

mf

75

Fl.

Picc.

2 Ob.

2 Cl.

2 Bsn.

4 Hn.

3.

mf

2 C Tpt.

solo

mf

p

mf

2 Tbn.

Tim.

Glock.

Sus. Cym.

p

B. D.

Vln. I

(rit.)

mf

f

Vln. II

mf

Vla.

f

mf

Vc.

Cb.

80 **K**

Fl.

Picc.

2 Ob.

2 Cl.

2 Bsn.

4 Hn.

2 C Tpt.

2 Tbn.

Timp.

Cym.

B. D.

Vln. I

Vln. II

Vla.

Vc.

Cb.

L
 Fl.
 Picc.
 2 Ob.
 2 Cl.
 2 Bsn.

 4 Hn.

 2 C Tpt.
 2 Tbn.

 Timp.
 Crot.

 B. D.

 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

90

f *ff* *f*

f *mf*

f *mf*

I: to Eb
 II: to A

f

ff *f*

ff *f*

f

f

f

94

Fl.

Picc.

2 Ob.

2 Cl.

2 Bsn.

4 Hn.

2 C Tpt.

2 Tbn.

Tim.

Crot.

B. D.

Vln. I

Vln. II

(m)

Vla.

Vc.

Cb.

This page contains six systems of musical notation. The first system includes parts for Flute, Piccolo, Oboe, Clarinet, and Bassoon. The second system includes parts for Horn and Trumpet. The third system includes parts for Trombone and Timpani. The fourth system includes parts for Crotal and Bass Drum. The fifth system includes parts for Violin I, Violin II, Viola, Cello, and Double Bass. Various dynamics such as *f*, *ff*, *mf*, and *sempr f* are indicated throughout the score.

98

M

Fl.

Picc.

2 Ob.

2 Cl.

2 Bsn.

4 Hn.

2 C Tpt.

2 Tbn.

Timp.

Crot.

B. D.

Vln. I

Vln. II

Vla.

Vc.

Cb.

102

Fl.

Picc.

2 Ob.

2 Cl.

2 Bsn.

4 Hn.

2 C Tpt.

2 Tbn.

Timp.

Crot.

B. D.

Vln. I

Vln. II

Vla.

Vc.

Cb.

I: to E \sharp

To Sus. Cymbal

mp

112

106

N

Fl.

Picc.

2 Ob.

2 Cl.

2 Bsn.

4 Hn.

2 C Tpt.

2 Tbn.

Tim.

Cym.

B. D.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

O
ff
molto

rit. A tempo ($\text{♩} = 130$)

Fl.

Picc.

2 Ob.

2 Cl.

2 Bsn.

4 Hn.

2 C Tpt.

2 Tbn.

Timp.

Cym.

B. D.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

I: to D
III: to B

To Triangle

To Tom-toms

ff

f l.v.

p

ff

p

ff

ff molto

mp

p

ff molto

mp

p

ff molto

mp

p

ff

ff molto

mp

p

ff

f

mf

p

ff

f

mf

p

ff

f

mf

p

115

Fl.

Picc.

2 Ob.

2 Cl.

2 Bsn.

4 Hn.

2 C Tpt.

2 Tbn.

Timp.

Tom-t.

B. D.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Musical score page 120, featuring multiple staves of musical notation for various instruments. The score includes parts for Flute (Fl.), Piccolo (Picc.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trombone (Tbn.), Timpani (Timp.), Tom-tom (Tom-tom), Bass Drum (B. D.), Double Bass (Hpf.), Violin I (Vln. I), Violin II (Vln. II), Cello (C. B.), Double Bass (Cb.), and Bassoon (Bsn.). The music is set in common time, with a key signature of one sharp. Dynamic markings include *f*, *ff*, *mf*, and *p*. Performance instructions like "Tom-toms" and "D C B / E F G A" are also present.

124

Q

Fl. - *ff*

Picc. - *ff*

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

2 Cl. *ff* *f* *ff* *ff*

2 Bsn. *ff* *ff*

4 Hn. *f* *=mf*

2 C Tpt. *f* *=mf*

2 Tbn. *f* *=mf* *f* *=mf* *f*

Tim. -

Tom-t. -

B. D. -

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

128

R

Fl.

Picc.

2 Ob.

2 Cl.

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

4 Hn.

2 C Tpt.

2 Tbn.
mp
1. 2.

Timp.
mp (mp)

Tom-t.
Tom-toms
mp (mp)

B. D.
f *mp* (mp)

Vln. I
mp *f*

Vln. II
mp *f*

Vla.
mp

Vc.
ff *molto*
mp

Cb.
ff *molto*
mp

V

legato, pesante

(mp)

V

legato, pesante

(mp)

133

Fl.

Picc.

2 Ob.

2 Cl.

2 Bsn.

4 Hn.

2 C Tpt.

2 Tbn.

Timp.

Tom-t.

B. D.

Vln. I

Vln. II

Vla.

Vc.

Cb.

1. 3.

137

S

Fl. f

Picc. f

2 Ob. f

2 Cl.

2 Bsn. f

4 Hn. f ff mf

2 C Tpt. f ff mf

2 Tbn. f

Tim. f

Tom-t. f ff

B. D. f ff

Vln. I f

Vln. II f

Vla. f

Vc. f

Cb. f

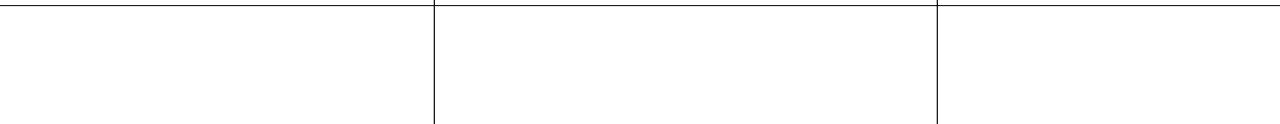
141

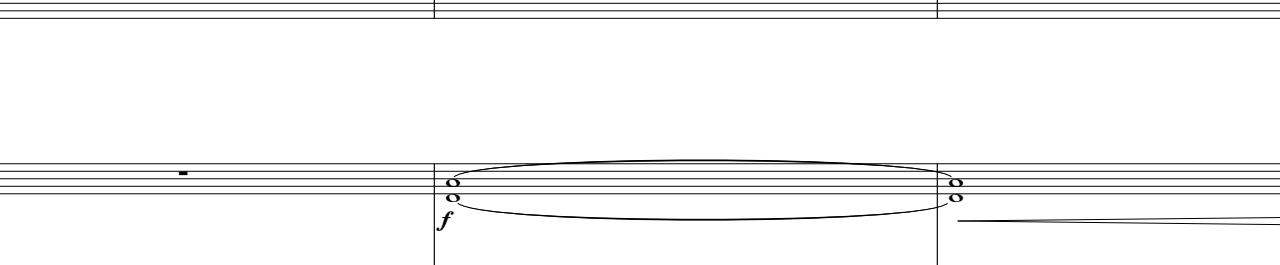
Fl.

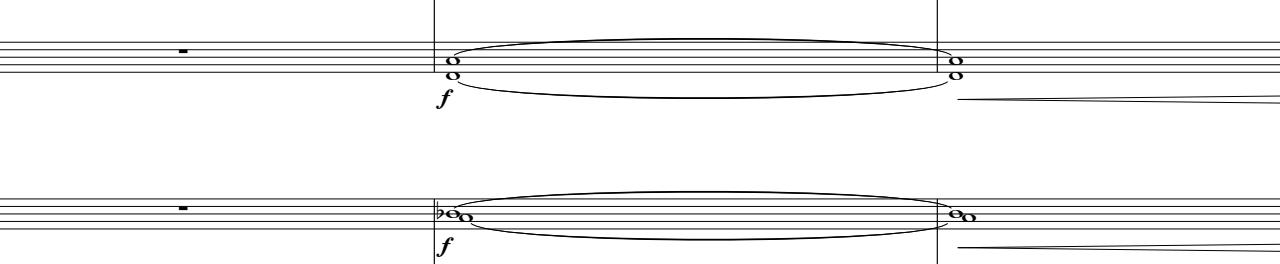
Picc. 

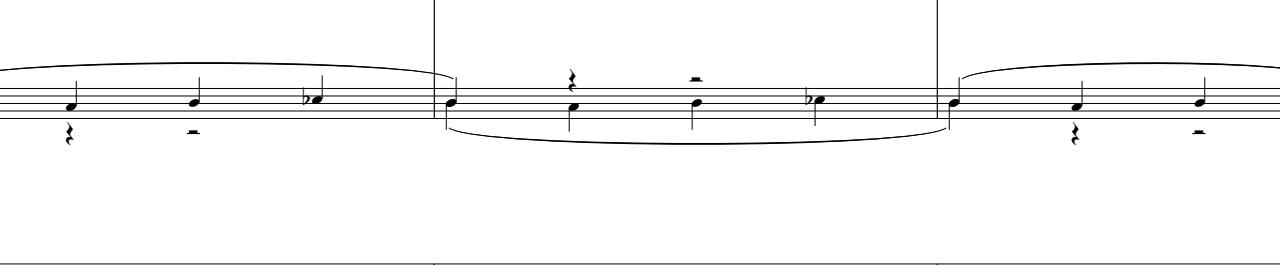
2 Ob. 

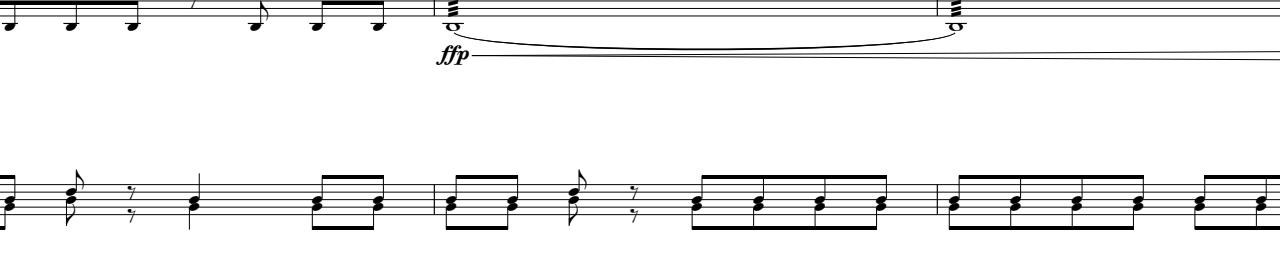
2 Cl. 

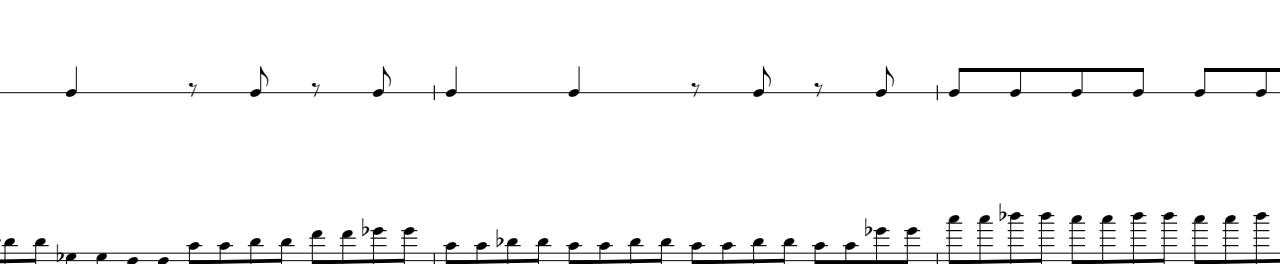
2 Bsn. 

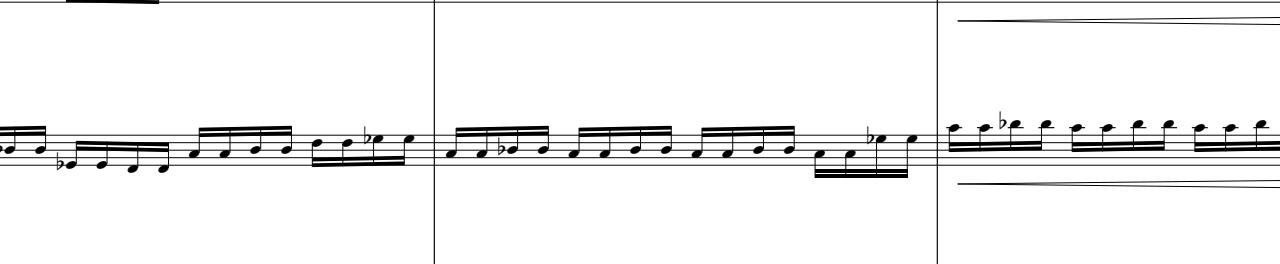
4 Hn. 

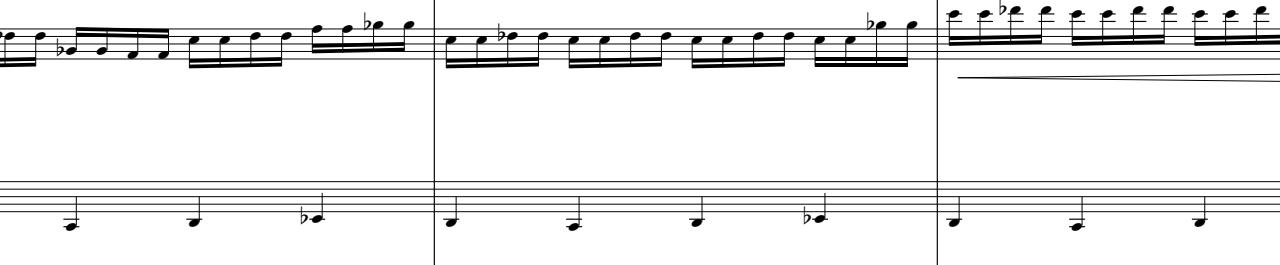
2 C Tpt. 

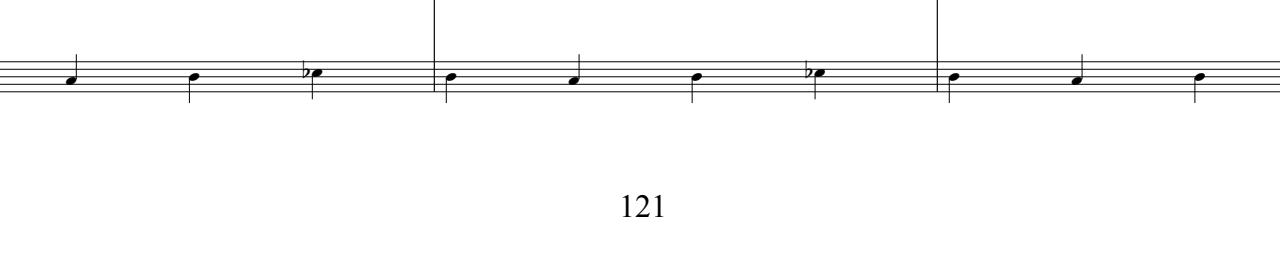
2 Tbn. 

Tim. 

Tom-t. 

B. D. 

Vln. I 

Vln. II 

Vla. 

Vc.

Cb.

To Sus. Cym.

144 **T**

Fl.

Picc.

2 Ob.

2 Cl.

1. 2 Bsn. *ff* 2.

4 Hn. *ff*

2 C Tpt.

2 Tbn. *ff*

Tim. I: to E (II.) *f* *mf* *f* *mf*

Cym. **Sus. Cymbal** *ff*

B. D.

Vln. I *ff* *mf*

Vln. II *ff* *mf*

Vla. *ff* *mf*

Vc. *ff* *mf*

Cb. *ff* *mf*

149 U

Fl. *f* *ff*
 Picc. *f* *ff*
 2 Ob.
 2 Cl.
 2 Bsn.

 4 Hn. *mf* *f*
 2 Tbn. *mf* *f*

 2 C Tpt.
 2 Tbn.

 Tim. *f* *mf* *f* *mp*

 Cym.
 B. D.

 Vln. I
 Vln. II
 Vla.
 Vcl.
 Cb.

The musical score page shows a dynamic section labeled "U". The instrumentation includes Flute, Piccolo, 2nd Oboe, 2nd Clarinet, Bassoon, 4th Horn, Bass Trombone, Timpani, Cymbal, Bass Drum, Violin I, Violin II, Viola, Cello, and Double Bass. The score is divided into measures by vertical bar lines. Dynamics such as *f*, *ff*, *mf*, and *mp* are indicated throughout the score. Measure 149 starts with a forte dynamic from Flute and Piccolo, followed by sustained notes from 2nd Oboe, 2nd Clarinet, and Bassoon. The section continues with dynamic changes involving 4th Horn, Bass Trombone, and Timpani. Measures 150 and 151 show sustained notes from various instruments, with dynamic markings *mf*, *f*, and *mp*. The score concludes with sustained notes from Violin I, Violin II, and Viola.

157 V

Fl. -
 Picc. -
 2 Ob. -
 2 Cl. -
 2 Bsn. -

4 Hn. *mf* *f* *mf*
 2 C Tpt. *mf* *f* *mf*
 2 Tbn. *mf* 1. *f*

Timp. *f*

Glock. To Toms-toms
 B. D. *mf*

Vln. I *mf*
 Vln. II *mf*
 Vla. *mf*
 Vc. *mf*
 Cb. *mf*

160

Fl.

Picc.

2 Ob.

2 Cl.

2 Bsn.

4 Hn.

2 C Tpt.

2 Tbn.

Tim.

Tom-t. [Tom-toms]

B. D.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Fl. *f* ***ff*** ***ff*** ***ff*** ***ff***
Picc. *f* ***ff*** ***ff*** ***ff*** ***ff***
2 Ob. ***f*** ***ff***
2 Cl. ***f*** ***ff***
2 Bsn. ***f***
4 Hn. ***f*** ***ff***
2 C Tpt. ***f*** ***ff***
2 Tbn. ***f*** ***ff***
Tim. ***f***
Tom-t.
B. D. ***f***
Vln. I ***f***
Vln. II ***f***
Vla. ***f***
Vc. ***f***
Cb. ***f***

W

Fl. *f* *ff* *f* *ff*
 Picc. *f* *ff* *f* *ff*
 2 Ob. *f* *ff* *f* *ff*
 2 Cl. *f* *ff* *f* *ff*
 2 Bsn. *f* *ff* *f* *ff*
 4 Hn.
 2 C Tpt. *f* *ff* *f*
 2 Tbn. *f* *ff* *f*
 Timp.
 Tom-t.
 B. D.
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

Fl. f

Picc. f

2 Ob. f ff f

2 Cl. f ff fff

2 Bsn. f ff fff

4 Hn.

2 C Tpt. ff

2 Tbn. ff

Tim. -

Cym. Sus. Cymbal mf f ff

B. D. ff

Vln. I f ff fff

Vln. II f ff fff

Vla. f ff fff

Vc. f ff fff

Cb. f ff fff