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Towers, Clocks, and Glass

A Dissertation Presented

by

Philip Schuessler

to

The Graduate School

in Partial Fulfillment of the

Requirements

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in

Music

(Composition)

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Philip Schuessler

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Abstract of the Dissertation

Towers, Clocks, and Glass

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Towers, Clocks, and Glass is scored for a full orchestra of three flutes (1st doubling piccolo), three oboes (3rd doubling cor anglais), three clarinets (3rd doubling bass clarinet), two bassoons, four horns, two trumpets, two trombones, percussion (three players), and strings. The harmonic structure of the piece is based upon a computer analysis of the frequency spectrum of a cowbell sample. With the assistance of the computer software Spear and Kyma, the frequency content of the struck cowbell was extracted at three different time points - beginning, middle, and end of the sample envelope. Each time point (or phase) differed in its numbers and types of frequency components. The spectral analysis of each time point became the basis for the harmonic content of one of three main sections of the work. For each section, harmonic content of the cowbell spectrum was compared to the natural harmonic series on the fundamental pitch F (175 Hertz). Thus, harmonic and inharmonic content of the cowbell spectrum was parsed out and distributed separately to different instrument families and groups through each of the three sections (frequency components were estimated to the nearest quarter-tone). This harmonic/inharmonic content was then assigned to melodic and rhythmic content as foreground, middle ground, and background material. Within each section, there is a progression either of harmonicity (where the natural harmonic series dominates the foreground and background textures) to inharmonicity (where the dissonant features of the cowbell spectrum dominate those same textures) or vice versa. This progression is often interrupted throughout the course of the work by solo passages or large tutti passages. Stylistically, the work possesses three distinct qualities: quiet, static, color-oriented sonorities; fast, repetitive, pulse-oriented passages; and intricate, arching, gesture-oriented interruptions. This work merges previous interests in music of a quiet, slowly evolving, intuitively conceived nature with new interests in a theoretical system of integrating timbre and harmony through the use of computer-assisted spectral analysis.

Score in C

Towers, Clocks, and Glass

for orchestra

Philip Schuessler

Tranquillo
♩ = 70

Flute 1
Flute 2
Flute 3
Oboe 1
Oboe 2
Oboe 3
B♭ Clarinet 1
B♭ Clarinet 2
B♭ Clarinet 3
Bassoon 1
Bassoon 2

Horn
Horn
Trumpet 1
Trumpet 2
Trombone 1
Trombone 2

Percussion 1
Percussion 2
Percussion 3

Violin I
Violin I
Violin II
Violin II
Viola
Violoncello
Contrabass

Bass Drum
To Vibraphone
Vibraphone
quasi-niente
Gong
To Marimba
pp
quasi-niente
divisi
mp
gliss
mp
gliss
mp
gliss
mp
gliss
mp
mp

10 Piccolo

This musical score page, numbered 10, features a variety of instruments. The woodwind section includes three Flutes (Fl. 1, 2, 3), three Oboes (Ob. 1, 2, 3), three Clarinets (Cl. 1, 2, 3), two Bassoons (Bsn. 1, 2), and a Piccolo. The brass section consists of two Horns (Hn.), two Trumpets (Tpt. 1, 2), and two Trombones (Tbn. 1, 2). The percussion section has three staves labeled Perc. The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is divided into four measures. Dynamics range from *pp* (pianissimo) to *f* (forte). Performance instructions include *gliss.* (glissando) for the strings and *mf* (mezzo-forte) for the woodwinds. The Piccolo part begins in the second measure.

14 *cresc. poco a poco*

Fl. 1 *mp* *f*

Fl. 2 *p* *f*

Fl. 3 *p* *f*

Ob. 1 *p* *f*

Ob. 2 *p* *f*

Ob. 3

Cl. 1 *p* *f*

Cl. 2 *p* *f*

Cl. 3

Bsn. 1 *p*

Bsn. 2 *p*

Hn. *mf* *mp*

Hn. *mf* *mp*

Tpt. 1 *mf* *mp*

Tpt. 2 *mf* *mp*

Tbn. 1 *mp*

Tbn. 2 *mp*

Perc. Glockenspiel *mf* *f*

Perc. Marimba *mf* *f*

Vln. I *<mf* *p* *mf* *mp*

Vln. I *<mf* *p* *mf* *mp*

Vln. II *<mf* *p* *mf* *mp*

Vln. II *<mf* *p* *mf* *mp*

Vla. *<mf* *p* *mf* *mp*

Vc.

Cb.

19 *poco accel.* **Agitato** $\text{♩} = 80$

Fl. 1 *mp* *mf* 6

Fl. 2 *mp* *mf* 6

Fl. 3 *mp*

Ob. 1 *mp*

Ob. 2 *mp*

Ob. 3 English Horn *f* 5

Cl. 1 *mp* *f* 3 5

Cl. 2 *mp*

Cl. 3 *mp*

Bsn. 1 *f*

Bsn. 2 *f* 3

poco accel. **Agitato** $\text{♩} = 80$

Hn. *f* *mp*

Hn. *f* *mp*

Tpt. 1 *f* *mp*

Tpt. 2 *f* *mp*

Tbn. 1 *f* *mp*

Tbn. 2 *f* *mp*

Perc. *f* 3

Perc. *f*

Perc. *To Crotales* *f*

poco accel. **Agitato** $\text{♩} = 80$

Vln. I *gliss.* *f* 3

Vln. I *gliss.* *f* 3

Vln. II *gliss.* *f* 3

Vln. II *gliss.* *f* 3

Vla. *gliss.* *f* 3

Vc. *pizz.* *mp* *f* 3

Cb. *pizz.* *mp* *f* 3

21 **A**

Fl. 1 *mp* *mf* 3 3 8va

Fl. 2 *f* 6 3 *flz.* *mp* *mf* 3

Ob. 1 *f* 6

Ob. 2 To Oboe

Cl. 1

Cl. 2

Cl. 3

Bsn. 1

Bsn. 2

Hn.

Hn.

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Perc.

Perc. *mf* Crotales To Marimba

Vln. I 5 *mf*

Vln. I 5 *mf*

Vln. II 5 *mf*

Vln. II 5 *mf*

Vla. 5 *mf*

Vc. *pizz.* *f*

Cb. *pizz.* *f*

24

(9) \flat ----- 1

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Ob. 3

Oboe

Cl. 1

Cl. 2

Cl. 3

Bsn. 1

Bsn. 2

Hn.

Hn.

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Perc.

Perc.

Perc.

Marimba

Vln. I

Vln. I

Vln. II

Vln. II

Vla.

Vc.

Cb.

mp

mf

p

pp

f

gliss.

40

The musical score for page 40 is arranged in a standard orchestral format. It includes the following parts and their dynamics:

- Flutes (Fl. 1, 2, 3):** Fl. 1 has a whole rest. Fl. 2 and 3 play a melodic line starting at *mf* and crescendoing to *f* in the second measure. Fl. 2 and 3 have triplets in the third measure.
- Oboes (Ob. 1, 2, 3):** All three oboes play a melodic line starting at *mp* and crescendoing to *f* in the second measure. Ob. 1 and 2 have triplets in the third measure.
- Clarinets (Cl. 1, 2, 3):** All three clarinets play a melodic line starting at *mp* and crescendoing to *f* in the second measure. Cl. 1 and 2 have triplets in the third measure.
- Bassoons (Bsn. 1, 2):** Both bassoons play a melodic line starting at *mp* and crescendoing to *f* in the second measure. Bsn. 1 has triplets in the third measure.
- Horns (Hn.):** Both horns play a rhythmic pattern in the first measure, then have whole rests in the second and third measures.
- Trumpets (Tpt. 1, 2):** Both trumpets play a rhythmic pattern in the first measure, then have whole rests in the second and third measures.
- Trombones (Tbn. 1, 2):** Both trombones play a rhythmic pattern in the first measure, then have whole rests in the second and third measures. The instruction "senza sord." is written above both parts.
- Percussion (Perc.):** The percussion part features a complex rhythmic pattern with triplets and sixteenth notes, starting at *f* in the second measure.
- Violins (Vln. I, II):** Violins I and II play sustained notes. Vln. I starts at *p* and crescendos to *f* in the second measure. Vln. II starts at *p* and crescendos to *f* in the third measure.
- Viola (Vla.):** The viola plays a sustained note starting at *p* in the second measure.
- Violoncello (Vc.) and Double Bass (Cb.):** Both parts play a melodic line starting at *mf* in the first measure. The double bass part includes the instruction "arco sul G" and triplets.

46

Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Ob. 3
Cl. 1
Cl. 2
Cl. 3
Bsn. 1
Bsn. 2
Hn.
Hn.
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
Perc.
Perc.
Perc.
Vln. I
Vln. I
Vln. II
Vln. II
Vla.
Vc.
Cb.

musical notation including notes, rests, dynamics (f, ff, mf), articulation (arco, pizz.), and performance instructions (3, 5, 7).

50

Musical score for page 50, featuring woodwinds, brass, percussion, and strings. The score is divided into two systems. The first system includes Flutes 1-3, Oboes 1-3, Clarinets 1-3, Bassoons 1-2, Horns, Trumpets 1-2, Trombones 1-2, Percussion, Violins I, Violins II, Violas, and Cellos/Double Basses. The second system includes Violins I, Violins II, Violas, and Cellos/Double Basses. The score contains various musical notations including dynamics (f, mf, mp, ff), articulation (accents, slurs), and performance instructions (arco, pizz., sul tasto). A section for Percussion includes the instruction 'To Bass Drum'.

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Ob. 3

Cl. 1

Cl. 2

Cl. 3

Bsn. 1

Bsn. 2

Hn.

Hn.

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Perc.

Perc.

Perc.

Vln. I

Vln. I

Vln. II

Vln. II

Vla.

Vc.

Cb.

f

mf

mp

ff

arco

pizz.

sul tasto

To Bass Drum

3

6

54 poco rit.

The musical score is arranged in a standard orchestral format with the following parts:

- Flutes:** Fl. 1, Fl. 2, Fl. 3. Fl. 1 has a rest. Fl. 2 and Fl. 3 play a melodic line starting at measure 54, marked *mf* with a dynamic hairpin to *p*. A *5* (quint) fingering is indicated.
- Oboes:** Ob. 1, Ob. 2, Ob. 3. Ob. 1 has a rest. Ob. 2 and Ob. 3 play the same melodic line as the flutes, marked *mf* with a dynamic hairpin to *p*. A *5* (quint) fingering is indicated.
- Clarinets:** Cl. 1, Cl. 2, Cl. 3. Cl. 1 has a rest. Cl. 2 and Cl. 3 play the same melodic line, marked *mf* with a dynamic hairpin to *p*. A *5* (quint) fingering is indicated.
- Bassoons:** Bsn. 1, Bsn. 2. Bsn. 1 has a rest. Bsn. 2 plays a sustained note, marked *mp* with a dynamic hairpin to *p*.
- Horns:** Hn. 1, Hn. 2. Both play a sustained note, marked *mf* with a dynamic hairpin to *p*.
- Trumpets:** Tpt. 1, Tpt. 2. Tpt. 1 has a rest. Tpt. 2 plays a melodic line, marked *f* with a dynamic hairpin to *p*. A *3* (triple) fingering is indicated.
- Trombones:** Tbn. 1, Tbn. 2. Tbn. 1 has a rest. Tbn. 2 plays a sustained note, marked *mf* with a dynamic hairpin to *p*.
- Percussion:** Perc. 1, Perc. 2, Perc. 3. Perc. 1 has a rest. Perc. 2 has a rest. Perc. 3 plays a sustained note, marked *p*. The instruction "To Almglocken" is written above.
- Bass Drum:** Perc. 4. It has a rest.
- Violins:** Vln. I (1 and 2), Vln. II (1 and 2). Vln. I 1 and Vln. I 2 play a sustained note, marked *pp* with a dynamic hairpin to *pp*. A *poco mf* instruction is written above. Vln. II 1 and Vln. II 2 play a melodic line, marked *mf* with a dynamic hairpin to *p*. A *3* (triple) fingering is indicated.
- Viola:** Vla. Plays a melodic line, marked *mf* with a dynamic hairpin to *p*. A *3* (triple) fingering is indicated.
- Violoncello:** Vc. Plays a melodic line, marked *mf* with a dynamic hairpin to *f*. It is marked *arco* and *pizz.* (pizzicato).
- Double Bass:** Cb. Plays a melodic line, marked *mf* with a dynamic hairpin to *f*. It is marked *arco* and *pizz.* (pizzicato).

The score concludes with the instruction *poco rit.* at the top right.

57 **A tempo**

The musical score is divided into three systems. The first system (measures 57-60) includes Flutes 1-3, Oboes 1-3, Clarinets 1-3, Bassoons 1-2, Horns, Trumpets 1-2, Trombones 1-2, Percussion, Violins I-II, Viola, and Cello/Double Bass. The second system (measures 61-64) includes Horns, Trumpets 1-2, Trombones 1-2, Percussion, and strings. The third system (measures 65-68) includes Violins I-II, Viola, and Cello/Double Bass. The score features various dynamics such as *p*, *f*, *ff*, and *mp*, along with articulation marks like accents and slurs. Performance directions include 'To English Horn', 'To Bass Clarinet', 'To Crotales', 'Almglocken', and 'Gong'. The tempo is marked 'A tempo' at the beginning of each system.

60

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Ob. 3

Cl. 1

Cl. 2

Cl. 3

Bsn. 1

Bsn. 2

Hn.

Hn.

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Perc.

Perc.

Perc.

Vln. I

Vln. I

Vln. II

Vln. II

Vla.

Vc.

Cb.

p

pp

mp

p

mp

p

p

mp

p

pp

p

p

p

p

p

p

p

p

mp

p

pp

p

p

p

p

pp

pp

p

sh. pont.

sul tasto

p

mp

s

p

pp

p

pp

p

63

Fl. 1 *p* 3 3 *f*

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

Fl. 3 *p* *mf* *mp* *f*

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

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

Ob. 3 English Horn *f*

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

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

Cl. 3 Bass Clarinet *p* *mp* *f*

Bsn. 1 *p* *f*

Bsn. 2 *p* *f*

Hn. *mf* *p* *f*

Hn. *mf* *p* *f*

Hn. *mf* *p* *f*

Tpt. 1 *p* *f*

Tpt. 2 *p* *f*

Tbn. 1 *p* *f*

Tbn. 2 *p* *f*

Perc. Crotales 3 To Slit Drum *mp*

Perc. To Glockenspiel Glockenspiel To Woodblock Woodblock *mp*

Perc. To Almglocken Almglocken To Marimba *mp*

Vln. I *p* 5 *mp* *poco mf* *f*

Vln. I *p* 5 *mp* *poco mf* *f*

Vln. II *mp* *f*

Vln. II *poco mf* *f*

Vla. ord *p* *f* divisi

Vc. *mf* *f* ord

Cb. *mf* *f* ord

66

The musical score for page 66 is organized into several systems. The first system includes Flutes 1-3, Oboes 1-3, Clarinets 1-3, Bassoons 1-2, Horns, Trumpets 1-2, and Trombones 1-2. The second system includes Percussion (Slitdrum, Marimba), Violins I and II, Viola, Violoncello, and Contrabass. The score is in 4/4 time and features complex melodic lines with various dynamics and articulations.

Flute 1 (Fl. 1): Rests in the first two measures, then plays a melodic line starting in the third measure.

Flute 2 (Fl. 2): Rests in the first two measures, then plays a melodic line starting in the third measure with a *p* dynamic.

Flute 3 (Fl. 3): Rests in the first two measures, then plays a melodic line starting in the third measure with a *p* dynamic.

Oboe 3 (Ob. 3): Rests in the first two measures, then plays a melodic line starting in the third measure with a *p* dynamic.

Horn 1 (Hn. 1): Plays a rhythmic pattern of eighth notes throughout the first two measures.

Horn 2 (Hn. 2): Plays a rhythmic pattern of eighth notes throughout the first two measures.

Trumpet 1 (Tpt. 1): Rests in the first two measures, then plays a melodic line starting in the third measure with a *p* dynamic.

Trombone 1 (Tbn. 1): Plays a rhythmic pattern of eighth notes throughout the first two measures with a *f* dynamic.

Trombone 2 (Tbn. 2): Rests in the first two measures, then plays a melodic line starting in the third measure.

Percussion: Includes Slitdrum and Marimba. The Slitdrum part starts in the third measure with a *mf* dynamic. The Marimba part starts in the third measure with a *f* dynamic.

Violins I (Vln. I): Rests in the first two measures, then plays a melodic line starting in the third measure with a *p* dynamic.

Violins II (Vln. II): Rests in the first two measures, then plays a melodic line starting in the third measure with a *p* dynamic.

Viola (Vla.): Rests in the first two measures, then plays a melodic line starting in the third measure with a *p* dynamic.

Violoncello (Vc.): Rests in the first two measures, then plays a melodic line starting in the third measure.

Contrabass (Cb.): Rests in the first two measures, then plays a melodic line starting in the third measure.

C
70 $\text{♩} = 80$

Fl. 1
Fl. 2 *<mf*
Fl. 3
Ob. 1
Ob. 2
Ob. 3
Cl. 1
Cl. 2
Cl. 3
Bsn. 1
Bsn. 2

$\text{♩} = 80$
Hn.
Hn.
Tpt. 1 *<mf*
Tpt. 2
Tbn. 1
Tbn. 2

Perc. *>p* To Vibraphone
Perc. To Glockenspiel
Perc. *>p*

$\text{♩} = 80$ *mf* solo
Vln. I *mp* *f* *pp*
Vln. I *pp*
Vln. II *pp*
Vln. II *pp*
Vla.
Vc. *>p*
Cb. *>p*

82

Fl. 1 *f* *flz.* *mf* 5 3

Fl. 2 *mf* 6 5

Fl. 3 *mf* 3 6 3

Ob. 1 *mf* 5

Ob. 2 *mf* 5

Ob. 3 5

Cl. 1 *mf* 5

Cl. 2 *mf* 5

Cl. 3

Bsn. 1 *f* 5 *mf*

Bsn. 2 *f* 5 *mf*

Hn. *mp* 5 *f*

Hn. *mp* 5 *f*

Tpt. 1 *mp* 3 *f*

Tpt. 2 *mp* 3 *f*

Tbn. 1 *mp* 3 *f*

Tbn. 2 *mp* 3 *f*

Perc. To Vib.

Vln. I *pp*

Vln. I *pp*

Vln. II *pp*

Vln. II *pp*

Vla. *pp*

Vc. *p* ord₃ 3

Cb. *p* ord₃ 3

91

The score is for page 91, measures 1 through 3. It features a full orchestral ensemble. The woodwind section (Flutes 1-3, Oboes 1-3, Clarinets 1-3, Bassoons 1-2) and strings (Violins I and II, Viola, Violoncello, Contrabass) play a melodic line with triplets, moving from piano (*p*) to mezzo-forte (*mf*). The percussion section includes two percussionists and two marimbas. The brass section (Horns, Trumpets 1-2, Trombones 1-2) is mostly silent, with some notes in measures 2 and 3, including instructions like *con sord.* and *flz.*. The string section includes performance instructions such as *arco*, *sul pont.*, and *sul tasto*. Dynamic markings range from *mp* to *f*. Measure numbers 5 and 6 are indicated for some woodwind parts.

94

To Piccolo

To Almglocken

Marimba

ord

This page of a musical score, numbered 94, contains parts for various instruments. The woodwind section includes Flutes 1, 2, and 3; Oboes 1, 2, and 3; Clarinets 1, 2, and 3; Bassoons 1 and 2; and Horns. The brass section includes Trumpets 1 and 2, and Trombones 1 and 2. Percussion parts are also present, including Almglocken and Marimba. The string section includes Violins I and II, Viola, Violoncello, and Contrabass. The score features complex rhythmic patterns with triplets and sixteenth notes, dynamic markings such as *p*, *mp*, *mf*, and *f*, and articulation like accents and glissandos. A key signature change to one flat is indicated by a 'b' symbol. The section is titled 'To Piccolo' and 'To Almglocken'.

97

This page of a musical score includes staves for the following instruments:

- Fl. 1, Fl. 2, Fl. 3
- Ob. 1, Ob. 2, Ob. 3
- Cl. 1, Cl. 2, Cl. 3
- Bsn. 1, Bsn. 2
- Hn. (Horn), Hn. (Horn)
- Tpt. 1, Tpt. 2
- Tbn. 1, Tbn. 2
- Perc. (Percussion)
- Vln. I (Violin I), Vln. I (Violin I), Vln. II (Violin II), Vln. II (Violin II)
- Vla. (Viola)
- Vc. (Violoncello)
- Cb. (Contrabasso)

Key performance markings include dynamics such as *p*, *mf*, *f*, and *mp*, as well as articulation like *flz* and *ord*. The score also features various musical notations including triplets, sixteenth notes, and rests.

99

Piccolo

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Ob. 3

To English Horn

Cl. 1

Cl. 2

Cl. 3

Bsn. 1

Bsn. 2

Hn.

Hn.

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Perc.

Perc.

Perc.

Vln. I

Vln. I

Vln. II

Vln. II

Vla.

ord

Vc.

Cb.

101 **E**

accel.
To Flute

Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Ob. 3
Cl. 1
Cl. 2
Cl. 3
Bsn. 1
Bsn. 2
Hn.
Hn.
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
Perc.
Perc.
Perc.
Vln. I
Vln. I
Vln. II
Vln. II
Vla.
Vc.
Cb.

103 ♩ = 84

Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Ob. 3
Cl. 1
Cl. 2
Cl. 3
Bsn. 1
Bsn. 2

♩ = 84

Hn.
Hn.
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
Perc.
Perc.
Perc.
Vln. I
Vln. I
Vln. II
Vln. II
Vla.
Vc.
Cb.

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

To Slit Drum/Woodblocks
Slit Drum
Toms

sul pont.
sul pont. *quasi-niente*
quasi-niente

106

Musical score for page 106, measures 106-108. The score includes staves for Flutes 1-3, Oboes 1-3, Clarinets 1-3, Bassoons 1-2, Horns, Trumpets 1-2, Trombones 1-2, Percussion (Woodblock), Violins I and II, Viola, Violoncello, and Contrabass.

Key musical details include:

- Horn 1 (Hn. 1):** Features a melodic line with dynamics *f* and *p*.
- Trumpets 1 and 2 (Tpt. 1, 2):** Play complex rhythmic patterns with triplets and dynamics *f*, *mp*, and *mf*.
- Trombones 1 and 2 (Tbn. 1, 2):** Feature a melodic line with dynamics *p*, *mf*, and *p*, and a *poco* tempo marking.
- Percussion (Perc.):** Includes a Woodblock part with a rhythmic pattern and dynamic *f*.

The score is organized into three measures, with a large brace on the left side of the page.

109

Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Ob. 3
Cl. 1
Cl. 2
Cl. 3
Bsn. 1
Bsn. 2
Hn.
Hn.
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
Perc.
Perc.
Perc.
Vln. I
Vln. I
Vln. II
Vln. II
Vla.
Vc.
Cb.

Eng. Hn.

pp

mf *subito p* *mp* *f*

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

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

pp *f* *pp* *f* *pp* *f*

To Almglocken/Glockenspiel

pp *f* *pp* *f* *pp* *f*

112

Fl. 1

Fl. 2 *mf*

Fl. 3

Ob. 1

Ob. 2

Ob. 3 *mf* *p* *poco f*

Cl. 1 *mf*

Cl. 2

Cl. 3

Bsn. 1 *p* *poco f*

Bsn. 2

Hn. *mf* *p* *f*

Hn.

Tpt. 1 *mp* *f* *mf* *f*

Tpt. 2 *f* *p*

Tbn. 1

Tbn. 2

Perc. *mf* *f*

Perc. *pp f*

Vln. I

Vln. I

Vln. II

Vln. II

Vla.

Vc.

Cb.

115

Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Ob. 3
Cl. 1
Cl. 2
Cl. 3
Bsn. 1
Bsn. 2
Hn.
Hn.
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
Perc.
Perc.
Perc.
Vln. I
Vln. I
Vln. II
Vln. II
Vla.
Vc.
Cb.

mf 3
mf 3
mf
mf 3
mf 3
mf
mp mf p
mf p
mf f
mf f
Almglock. Glock To Vibraphone
mf f

Detailed description of the musical score: This page contains a full orchestral score for page 115. The woodwind section includes Flutes 1-3, Oboes 1-3, Clarinets 1-3, Bassoons 1-2, and Horns. The brass section includes Trumpets 1-2 and Trombones 1-2. The percussion section includes a variety of instruments, with specific markings for 'Almglock.' (Almglockenspiel), 'Glock.' (Glockenspiel), and 'To Vibraphone'. The string section includes Violins I and II, Viola, Violoncello, and Contrabass. The score features dynamic markings such as *mf*, *mp*, *p*, and *f*, along with articulation like accents and slurs. There are also triplets and sixteenth-note patterns throughout the piece.

118

Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Ob. 3
Cl. 1
Cl. 2
Cl. 3
Bsn. 1
Bsn. 2
Hn.
Hn.
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
Perc.
Perc.
Perc.
Vln. I
Vln. I
Vln. II
Vln. II
Vla.
Vc.
Cb.

The musical score for page 118 is arranged in a standard orchestral format. It begins with a double bar line and the measure number 118. The woodwind section includes three flutes (Fl. 1-3), three oboes (Ob. 1-3), three clarinets (Cl. 1-3), two bassoons (Bsn. 1-2), and two horns (Hn.). The brass section consists of two trumpets (Tpt. 1-2) and two trombones (Tbn. 1-2). The percussion section (Perc.) is represented by three staves. The string section (Vln. I, Vln. II, Vla., Vc., Cb.) is shown with five staves. The score features various musical notations, including dynamics such as *f* (forte) and *p* (piano), and articulation marks like accents and slurs. Fingerings (e.g., 5, 6, 3) and breathings are indicated throughout the woodwind parts. The percussion parts include complex rhythmic patterns with triplets and sixteenth notes. The string parts are mostly silent, indicated by a horizontal line with a fermata.

120

Fl. 1 *ff*

Fl. 2 *ff*

Fl. 3 *ff*

Ob. 1

Ob. 2

Ob. 3 *mf* *f*

Cl. 1 *ff*

Cl. 2 *ff*

Cl. 3

Bsn. 1 *mf* *f*

Bsn. 2

Hn. *p*

Hn.

Tpt. 1 *f* *p*

Tpt. 2 *f*

Tbn. 1 *p* *mf*

Tbn. 2 *mf*

Perc. *f* *p* *mf*

Vln. I

Vln. I

Vln. II

Vln. II

Vla.

Vc.

Cb.

To Snare Drum

Vibraphone

To Glock.

Detailed description: This page of a musical score, numbered 120, contains staves for various instruments. The woodwind section includes three flutes (Fl. 1-3), three oboes (Ob. 1-3), three clarinets (Cl. 1-3), and two bassoons (Bsn. 1-2). The brass section consists of two horns (Hn.), two trumpets (Tpt. 1-2), and two trombones (Tbn. 1-2). The percussion section includes a snare drum, vibraphone, and glockenspiel. The string section includes first and second violins (Vln. I, Vln. II), viola (Vla.), violin (Vc.), and cello (Cb.). The score features dynamic markings such as *ff*, *mf*, *f*, *p*, and *mf*. It also includes performance instructions like 'To Snare Drum', 'Vibraphone', and 'To Glock.'. Musical notation includes triplets, sixteenth-note runs, and various articulations.

122

Flute **F**

Fl. 1 *f* 3 3 3 3 3

Fl. 2 *f* 3 3 3

Fl. 3 *f* 3 3

Ob. 1

Ob. 2

Ob. 3 *mf*

Cl. 1

Cl. 2 *f* 3 3

Cl. 3

Bsn. 1 *mf*

Bsn. 2

Hn. *mf* 3 3

Hn. *mf* 3 3

Tpt. 1 *f*

Tpt. 2

Tbn. 1 *poco f* *mf* *f* *mf* *f* *mf* 3 3 3 3

Tbn. 2 *poco f* *mf* *f* *mf* *f* *mf* 3 3 3 3

Perc. Snare Drum 5 3

Perc.

Perc. To Snare Drum 3 3 Snare Drum 5

Vln. I

Vln. I

Vln. II

Vln. II

Vla.

Vc.

Cb.

124

Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Ob. 3
Cl. 1
Cl. 2
Cl. 3
Bsn. 1
Bsn. 2
Hn.
Hn.
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
Perc.
Perc.
Perc.
Vln. I
Vln. I
Vln. II
Vln. II
Vla.
Vc.
Cb.

Clarinet

126

Fl. 1 *ff* 3

Fl. 2 *ff* 3

Fl. 3

Ob. 1 3

Ob. 2 3

Ob. 3 *p* *mp* *ff*

Cl. 1

Cl. 2 3 *ff*

Cl. 3 3 *ff*

Bsn. 1 *mp* *ff*

Bsn. 2 *p*

Hn. *f* 3

Hn. *f* 3

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Perc. *ff* 5 To Bass Drum Bass Drum *fp*

Perc. Glock *ff*

Perc. To Marimba Marimba *ff* 3 To Vibraphone *fp* *ff*

Vln. I *pp*

Vln. I *pp*

Vln. II *pp*

Vln. II *pp*

Vla. *pp* div.

Vc. *pp* div.

Cb. *pp* div.

128

G accel. -----

Fl. 1 *flz* To Piccolo *p*

Fl. 2 *flz* *p*

Fl. 3

Ob. 1 *f* *p*

Ob. 2 *f* *p*

Ob. 3 *mf*

Cl. 1 *f* *p*

Cl. 2 *f* *p*

Cl. 3 To Bass Clarinet

Bsn. 1 *mf*

Bsn. 2 *mf*

Hn. accel. -----

Hn.

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Perc. *mf*

Perc. *f*

Perc.

Vln. I accel. -----

Vln. I

Vln. II

Vln. II

Vla.

Vc. *sul pont.*

Cb. *sul pont.*

131 $\text{♩} = 232$ accel.

Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Ob. 3
Cl. 1
Cl. 2
Cl. 3
Bsn. 1
Bsn. 2

p accel. mp 3

Hn.
Hn.
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2

p accel. mp 3

Perc.
Perc.
Perc.

$>p$ mp

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

p accel. mp ord mp ord mp

136 $\text{♩} = 300$

Piccolo *ff*

Fl. 1 *ff*

Fl. 2 *f*

Fl. 3

Ob. 1 *f*

Ob. 2 *mf* *f*

Ob. 3

Cl. 1 *f*

Cl. 2 *f*

Cl. 3

Bsn. 1 *f*

Bsn. 2 *f*

$\text{♩} = 300$

Hn. *f*

Hn. *f*

Tpt. 1 *mf* *f*

Tpt. 2 *f*

Tbn. 1 *f*

Tbn. 2 *f*

Perc. *f*

Perc. *f*

Perc. *f* *To Bongos*

$\text{♩} = 300$

Vln. I *ff*

Vln. I *ff*

Vln. II *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

139 rit.

Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Ob. 3
Cl. 1
Cl. 2
Cl. 3
Bsn. 1
Bsn. 2
Hn.
Hn.
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
Perc.
Perc.
Perc.
Vln. I
Vln. I
Vln. II
Vln. II
Vla.
Vc.
Cb.

Dynamic markings: *mp*, *p*, *fz*, *mf*, *p*.
Performance instructions: *sul pont.*, *rit.*, *rit.*.
Musical features: triplets, slurs, accents, and various note values.

143

Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Ob. 3
Cl. 1
Cl. 2
Cl. 3
Bsn. 1
Bsn. 2
Hn.
Hn.
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
Perc.
Perc.
Perc.
Vln. I
Vln. I
Vln. II
Vln. II
Vla.
Vc.
Cb.

()

Bongos

mf

pp

Detailed description: This page of a musical score covers measures 143 to 146. The score is arranged in a standard orchestral format with staves for woodwinds, brass, strings, and percussion. The woodwind section (Flutes 1-3, Oboes 1-3, Clarinets 1-3, Bassoons 1-2) is mostly silent, with a few notes in the second Bassoon part. The brass section (Horns 1-2, Trumpets 1-2, Trombones 1-2) has some activity, particularly in the Trombone 1 part. The string section (Violins I and II, Viola, Violoncello, and Contrabass) provides harmonic support, with the Violins I playing a melodic line marked *pp*. The percussion section includes Bongos, which enter in measure 145 with a rhythmic pattern marked *mf*. The score is written in 4/4 time and features various musical notations such as rests, notes, slurs, and dynamic markings.

148 **H** ♩ = 88

Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Ob. 3
Cl. 1
Cl. 2
Cl. 3
Bsn. 1
Bsn. 2

♩ = 88

Hn.
Hn.
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2

Perc.
Perc.
Perc.

To Sus. Cymbal/Bass Drum
To Crotales/Almglocken
Crotales

♩ = 88
Vln. Solo

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

151

Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Ob. 3
Cl. 1
Cl. 2
Cl. 3
Bsn. 1
Bsn. 2
Hn.
Hn.
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
Perc.
Perc.
Perc.
Vln. I
Vln. I
Vln. II
Vln. II
Vla.
Vc.
Cb.

154 I

Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Ob. 3
Cl. 1
Cl. 2
Cl. 3
Bsn. 1
Bsn. 2
Hn.
Hn.
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
Perc.
Perc.
Perc.
Vln. I
Vln. I
Vln. II
Vln. II
Via.
Vc.
Cb.

To Vibraphone
Almglocken *pp* *f fp*
Crotales
Almglocken
To Marimba
subito p *ff*
(solo) *p* *f*
tutti *mp* *mp*

157 rit.

Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Ob. 3
Cl. 1
Cl. 2
Cl. 3
Bsn. 1
Bsn. 2

Hn.
Hn.
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2

Perc.
Perc.
Perc.

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

The musical score for page 51, measures 157-158, is presented in a standard orchestral layout. The woodwind section (Flutes 1-3, Oboes 1-3, Clarinets 1-3, Bassoons 1-2) and brass section (Horns, Trumpets 1-2, Trombones 1-2) are shown with rests in both measures. The percussion section (Percussion 1-3) also has rests. The string section (Violins I and II, Viola, Violoncello, and Contrabass) is active. Measures 157-158 are marked 'rit.' (ritardando). The Violin I and II parts feature triplets of chords, with dynamics ranging from *mp* to *f*. The Viola part includes a triplet of eighth notes marked 'divisi' and 'ord', and a quintuplet of eighth notes marked 'ord'. The Violoncello and Contrabass parts have rests in measure 157 and play a triplet of chords in measure 158, marked *f*.

Maestoso

159 ♩ = 72

Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Ob. 3
Cl. 1
Cl. 2
Cl. 3
Bsn. 1
Bsn. 2

Maestoso

♩ = 72

Hn.
Hn.
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2

Perc.
Perc.
Perc.

Maestoso

♩ = 72

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

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

161

Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Ob. 3
Cl. 1
Cl. 2
Cl. 3
Bsn. 1
Bsn. 2
Hn.
Hn.
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
Perc.
Perc.
Perc.
Vln. I
Vln. I
Vln. II
Vln. II
Vla.
Vc.
Cb.

mf
p *mf*
p *mf*
p *mf*
mf
mf
f
mf
f
f
f
poco *poco* *poco* *f*
f

> *poco* *poco* *poco*

Detailed description: This page of a musical score, numbered 161, contains staves for various instruments. The woodwind section (Flutes 1-3, Oboes 1-3, Clarinets 1-3, Bassoons 1-2, Horns, Trumpets 1-2, and Trombones 1-2) is mostly silent in measure 161, with some activity in measure 162. The brass section (Trumpets and Trombones) plays a rhythmic pattern starting in measure 161, marked with dynamics *p* and *mf*. The string section (Violins I and II, Viola, Violoncello, and Contrabasso) is active throughout, with complex rhythmic patterns and dynamics ranging from *mf* to *f*. The percussion section is also active, with some parts marked *poco*. The score includes various musical notations such as slurs, accents, and dynamic markings.

163

Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Ob. 3
Cl. 1
Cl. 2
Cl. 3
Bsn. 1
Bsn. 2
Hn.
Hn.
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
Perc.
Perc.
Perc.
Vln. I
Vln. I
Vln. II
Vln. II
Vla.
Vc.
Cb.

p
f
mf
mf
mf

165

Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Ob. 3
Cl. 1
Cl. 2
Cl. 3
Bsn. 1
Bsn. 2
Hn.
Hn.
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
Perc.
Perc.
Perc.
Vln. I
Vln. I
Vln. II
Vln. II
Vla.
Vc.
Cb.

The score for measures 165 and 166 includes the following details:

- Flutes (Fl. 1-3):** Rests in both measures.
- Oboes (Ob. 1-3):** Rests in both measures.
- Clarinets (Cl. 1-3):** Rests in both measures.
- Bassoons (Bsn. 1-2):** Rests in both measures.
- Horns (Hn.):** Measure 165: Rests. Measure 166: Horn 1 plays a triplet of notes (G4, F#4, E4) starting on the second beat, marked *mf* and *p*. Horn 2 rests.
- Trumpets (Tpt. 1-2):** Measure 165: Trumpet 1 plays a triplet of notes (G4, F#4, E4) starting on the first beat, marked *f*. Trumpet 2 rests. Measure 166: Trumpet 1 plays a 7th-note scale (G4, F#4, E4, D4, C4, B3, A3) starting on the first beat, marked *f*. Trumpet 2 rests.
- Trombones (Tbn. 1-2):** Measure 165: Trombone 1 plays a triplet of notes (G4, F#4, E4) starting on the first beat, marked *f*. Trombone 2 rests. Measure 166: Trombone 1 plays a 7th-note scale (G4, F#4, E4, D4, C4, B3, A3) starting on the first beat, marked *f*. Trombone 2 rests.
- Percussion (Perc.):** Rests in both measures.
- Violins (Vln. I, II):** Measure 165: Violin I plays a half note (G4), marked *mf*. Violin II plays a half note (G4). Measure 166: Violin I plays a half note (G4), marked *mf*. Violin II plays a half note (G4).
- Viola (Vla.):** Measure 165: Sixteenth-note runs (G4, F#4, E4, D4, C4, B3, A3) starting on the first beat, marked *f*. Measure 166: Sixteenth-note runs (G4, F#4, E4, D4, C4, B3, A3) starting on the first beat, marked *f*.
- Violoncello (Vc.):** Measure 165: Half note (G4), marked *mf*. Measure 166: Half note (G4), marked *mf*.
- Double Bass (Cb.):** Measure 165: Half note (G4), marked *mf*. Measure 166: Half note (G4), marked *mf*.

167 **J**

Fl. 1 *f* *p*

Fl. 2 *f* *p*

Fl. 3

Ob. 1 *f* *p* *mf*

Ob. 2 *f* *p* *mf*

Ob. 3

Cl. 1 *f*

Cl. 2 *f*

Cl. 3

Bsn. 1 *p* *mf*

Bsn. 2 *p* *mf*

Hn. *f*

Hn.

Tpt. 1 *mf*

Tpt. 2 *mf*

Tbn. 1 *mf*

Tbn. 2 *mf*

Perc.

Perc.

Perc.

Vln. I *mp*

Vln. I *mp*

Vln. II *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*

170

Fl. 1 *mf* *f*

Fl. 2 *mf* *f*

Fl. 3

Ob. 1 *f* *mp*

Ob. 2 *f* *mp*

Ob. 3

Cl. 1 *p* *mf* *f*

Cl. 2 *p* *mf* *f*

Cl. 3

Bsn. 1 *mp* *mf*

Bsn. 2 *mp* *mf*

Hn. *f*

Hn. *f*

Tpt. 1 *poco f* *mf* *poco f* *mp* *poco f* *mp*

Tpt. 2 *poco f* *mf* *poco f* *mp* *poco f* *mp*

Tbn. 1 *poco f* *mf* *poco f* *mp* *poco f* *mp*

Tbn. 2 *poco f* *mf* *poco f* *mp* *poco f* *mp*

Perc.

Perc.

Perc.

Vln. I *5*

Vln. I *5*

Vln. II *5*

Vln. II *5*

Vla. *5*

Vc. *5*

Cb. *5*

173

Fl. 1 *mp* *mf*

Fl. 2 *mp* *mf*

Fl. 3

Ob. 1 *mf* *f* *p* *mf*

Ob. 2 *mf* *f* *p* *mf*

Ob. 3 English Horn *p* *mf*

Cl. 1 *p* *mf*

Cl. 2 *p* *mf*

Cl. 3 Bass clarinet *p*

Bsn. 1 *f* *p*

Bsn. 2 *f* *p*

Hn. *mp*

Hn.

Tpt. 1 *poco f* *mp* *poco f* *mp* *poco f*

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

Tbn. 1 *poco f* *mp* *poco f* *mp*

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

Perc.

Perc.

Perc.

Vln. I *cresc poco a poco*

Vln. I

Vln. II

Vln. II

Vla.

Vc.

Cb.

176

Fl. 1 *p* *mf*

Fl. 2 *p* *mf*

Fl. 3 *p* *mf*

Ob. 1 *p* *mf*

Ob. 2

Ob. 3

Cl. 1 *p* *mf*

Cl. 2 *p* *mf*

Cl. 3 *<mf*

Bsn. 1 *<mf*

Bsn. 2 *<mf*

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

Hn.

Tpt. 1 *mp* *poco f*

Tpt. 2 *mp* *poco f*

Tbn. 1 *<poco f* *mp* *poco f*

Tbn. 2 *<poco f* *mp* *poco f*

Perc.

Perc.

Perc.

Vln. I *5*

Vln. I *5*

Vln. II *5*

Vln. II *5*

Vla. *5*

Vc. *5*

Cb. *5*

179

This musical score page contains measures 179 through 182. The instruments and their parts are as follows:

- Flutes (Fl. 1, 2, 3):** Flute 1 starts with a *mf* dynamic. Flutes 2 and 3 enter in measure 179 with *mf* dynamics.
- Oboes (Ob. 1, 2, 3):** Oboe 1 starts with a *mf* dynamic. Oboe 2 enters in measure 180 with a *mf* dynamic. Oboe 3 enters in measure 181 with a *mf* dynamic.
- Clarinets (Cl. 1, 2, 3):** Clarinet 1 enters in measure 180 with a *mf* dynamic. Clarinets 2 and 3 enter in measure 181 with a *mf* dynamic.
- Bassoons (Bsn. 1, 2):** Bassoon 1 enters in measure 180 with a *mf* dynamic. Bassoon 2 enters in measure 181 with a *mf* dynamic.
- Horns (Hn.):** Horns 1 and 2 play a melodic line with dynamics ranging from *p* to *f*.
- Trumpets (Tpt. 1, 2) and Trombones (Tbn. 1, 2):** These instruments are present but have no notation in these measures.
- Percussion (Perc.):** Vibraphone and Marimba parts are shown, with the Vibraphone starting in measure 180 and the Marimba in measure 181.
- Strings (Vln. I, Vln. II, Vla., Vc., Cb.):** Violins I and II, Viola, Violoncello, and Contrabass play a rhythmic accompaniment with a *f* dynamic.

183

To Piccolo

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Ob. 3

Cl. 1

Cl. 2

Cl. 3

Bsn. 1

Bsn. 2

Hn.

Hn.

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Perc.

Perc.

Perc.

To Almglocken

Vln. I

Vln. I

Vln. II

Vln. II

Vla.

Vc.

Cb.

Prestissimo

♩ = 176

186 *accel.*

Fl. 1

Fl. 2 *flz.*

Fl. 3 *flz.*

Ob. 1

Ob. 2

Ob. 3

Cl. 1 *flz.*

Cl. 2 *flz.*

Cl. 3

Bsn. 1

Bsn. 2

Hn. *accel.*

Hn. *p*

Tpt. 1 *p con sord.*

Tpt. 2 *p con sord.*

Tbn. 1 *p*

Tbn. 2 *p*

Perc.

Perc. Glockenspiel *pp*

Perc. Almglocken *pp*

Vln. I *f* *accel.* *a* *♩ = 176*

Vln. I *f* *a*

Vln. II *f* *a*

Vln. II *f* *a*

Vla. *f* *3* *3* *a*

Vc. *f* *a*

Cb. *f* *a*

188 Piccolo

Fl. 1 *p* *mf* *p*

Fl. 2

Fl. 3

Ob. 1 *p*

Ob. 2 *p*

Ob. 3

Cl. 1 *p* *mf*

Cl. 2 *p* *mf*

Cl. 3

Bsn. 1 *p*

Bsn. 2 *p*

Hn. *<mf* *p* *mf*

Hn.

Tpt. 1 *<mf* *p* *mf*

Tpt. 2 *<mf* *p* *mf*

Tbn. 1 *<mf* *p* *mf*

Tbn. 2 *<mf* *p* *mf*

Perc. *pp* *mp* *pp*

Perc. *<mp* *pp* *mp*

Perc.

Vln. I

Vln. I

Vln. II

Vln. II

Vla. *p* *mf* *p*

Vc. *p* *mf* *p*

Cb.

191

Fl. 1 *mf*

Fl. 2

Fl. 3

Ob. 1 *mf*

Ob. 2 *mf*

Ob. 3

Cl. 1 *p* *mf*

Cl. 2 *p* *mf*

Cl. 3

Bsn. 1 *mf*

Bsn. 2 *mf*

Hn. *p* *mf*

Hn. *mf*

Tpt. 1 *p* *mf*

Tpt. 2 *p* *mf*

Tbn. 1 *mf*

Tbn. 2 *mf*

Perc. *mf*

Perc. *pp* *mf*

Perc. *pp* *mf*

Vln. I *p* *f*

Vln. I *p* *f*

Vln. II *p* *f*

Vln. II *p* *f*

Vla. *mf*

Vc. *mf*

Cb.

Detailed description: This page of a musical score, numbered 191, contains 24 staves for various instruments. The woodwind section (Flutes 1-3, Oboes 1-3, Clarinets 1-3, Bassoons 1-2) and strings (Violins I and II, Viola, Violoncello, Contrabass) are marked with *mf* (mezzo-forte) dynamics. The woodwinds and strings play a rhythmic pattern of eighth notes. The brass section (Horns 1-2, Trumpets 1-2, Trombones 1-2) enters in measure 192 with a similar rhythmic pattern, marked with *p* (piano) and *mf* dynamics. The percussion section (three staves) also enters in measure 192, with the first staff marked *mf*, the second *pp* (pianissimo), and the third *mf*. The strings continue their pattern throughout the measures.

194 *ff*

Fl. 1 *p* *mf*

Fl. 2 *mf* *p* 3

Fl. 3

Ob. 1 *mf* *p* 3

Ob. 2

Ob. 3

Cl. 1 *p*

Cl. 2 *p* *mf*

Cl. 3

Bsn. 1 *mf* *p* 3

Bsn. 2

Hn.

Hn. *>p* 3

Tpt. 1

Tpt. 2

Tbn. 1 *>p* 3

Tbn. 2 *>p* 3

Perc. *pp* *mf* *pp*

Perc. *>pp*

Perc. *pp*

Vln. I *p*

Vln. I *p*

Vln. II *p*

Vln. II *p*

Vla. *mf* *p* 3

Vc. *p* *mf*

Cb.

197

Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Ob. 3
Cl. 1
Cl. 2
Cl. 3
Bsn. 1
Bsn. 2
Hn.
Hn.
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
Perc.
Perc.
Perc.
Vln. I
Vln. I
Vln. II
Vln. II
Vla.
Vc.
Cb.

Detailed description of the musical score: The score is for page 197 and features a variety of orchestral instruments. The woodwinds (Flutes 1-3, Oboes 1-3, Clarinets 1-3, Bassoons 1-2) have mostly rests. The brass section (Horns 1-2, Trumpets 1-2, Trombones 1-2) is active with rhythmic patterns. Horn 1 and Trumpet 1 play a melody with dynamics *f*, *p*, and *mf*. Horn 2 and Trumpet 2 play a similar pattern with *mf*. Trombone 1 and 2 play a steady rhythmic accompaniment with *f*, *p*, and *mf*. Percussion includes a snare drum pattern with *mf*. The strings (Violins I and II, Viola, Cello, and Double Bass) play a complex rhythmic accompaniment with *f* dynamics.

200 **L**

Fl. 1 *mp*

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Ob. 3

Cl. 1 *p* *mf*

Cl. 2

Cl. 3

Bsn. 1 *p* *mf*

Bsn. 2 *p* *mf*

Hn.

Hn. *p*

Tpt. 1

Tpt. 2 *p*

Tbn. 1 *p*

Tbn. 2

Perc.

Perc. *p* *mf* *mp* ³

Perc. *p* *mf* *mp* ³

Vln. I *pp* sul pont.

Vln. I *pp* sul pont.

Vln. II *pp* sul pont.

Vln. II *pp* sul pont.

Vla. *mp*

Vc.

Cb. *p* *mf* *mp* ³

To Crotales

204

Fl. 1 *mf*

Fl. 2 *mf* *p* 3 3

Fl. 3

Ob. 1 *f* 3 3

Ob. 2

Ob. 3

Cl. 1 *f* 5 *p*

Cl. 2 *mf*

Cl. 3

Bsn. 1

Bsn. 2

Hn.

Hn.

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Perc.

Perc.

Perc.

Vln. I *mf* sul pont.

Vln. I *mf* gliss.

Vln. II *mf* sul pont.

Vln. II *mf* gliss.

Vla. *mf* 3 3

Vc. *mf*

Cb.

207

Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Ob. 3
Cl. 1
Cl. 2
Cl. 3
Bsn. 1
Bsn. 2
Hn.
Hn.
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
Perc.
Perc.
Perc.
Vln. I
Vln. I
Vln. II
Vln. II
Vla.
Vc.
Cb.

p
mf
p
f
poco f
f
gliss.
p
poco f
p

5
3
3
3
3
5
3
5
3
3

Detailed description of the musical score for page 207. The score is for a full orchestra. It begins with a treble clef and a key signature of one flat. The woodwind section includes three flutes (Fl. 1-3), three oboes (Ob. 1-3), three clarinets (Cl. 1-3), and two bassoons (Bsn. 1-2). The brass section includes two horns (Hn.), two trumpets (Tpt. 1-2), and two trombones (Tbn. 1-2). The string section includes four violins (Vln. I and II), two violas (Vla.), two violas (Vc.), and a double bass (Cb.). The percussion section (Perc.) is represented by three staves. The score features various dynamics such as *p* (piano), *mf* (mezzo-forte), *f* (forte), and *poco f* (poco forte). It also includes articulation marks like *gliss.* (glissando) and technical markings such as *5* (quintuplets) and *3* (triplets). The music is written in a multi-measure rest format, with notes and rests spanning across measures.

210

Fl. 1

Fl. 2 *mp*

Fl. 3 *mp*

Ob. 1 *mf* *f* *mp*

Ob. 2 *poco f* *f* *p*

Ob. 3

Cl. 1 *f*

Cl. 2

Cl. 3

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

Bsn. 2 *p* *poco f* *mp*

Hn.

Hn.

Tpt. 1 *f* *f*

Tpt. 2

Tbn. 1

Tbn. 2

Perc. *mp*

Perc.

Perc.

Vln. I *>p*

Vln. I

Vln. II *>p*

Vln. II

Vla.

Vc. *p* *poco mf*

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

213

Fl. 1 *mf* 5 *fz* 3

Fl. 2

Fl. 3 *poco f* 5 *p*

Ob. 1 *mf* 7

Ob. 2

Ob. 3

Cl. 1

Cl. 2 *p* *mf*

Cl. 3

Bsn. 1 *f*

Bsn. 2

Hn.

Hn.

Tpt. 1

Tpt. 2 *mf* 5

Tbn. 1 *f*

Tbn. 2

Perc. *poco mf* 5 5 3

Perc.

Perc.

Vln. I

Vln. I

Vln. II *ord* *p* *mf*

Vln. II *p* *mf*

Vla.

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

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

216

Fl. 1 *sf*

Fl. 2

Fl. 3

Ob. 1 *sf* *p* *f*

Ob. 2

Ob. 3

Cl. 1 *p* *f*

Cl. 2 *>p*

Cl. 3

Bsn. 1

Bsn. 2 *p* *f*

Hn.

Hn.

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2 *p* *f*

Perc. *sf*

Perc. Crotales *mf* To Glockenspiel

Perc. *mf*

Vln. I *p* ord

Vln. I *p*

Vln. II *>p* *mf* *gliss*

Vln. II *>p* *mf* *gliss*

Vla.

Vc. *p* *mf*

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

219 poco accel.

Fl. 1

Fl. 2 *p* $\xrightarrow{5}$ *f* *p* $\xrightarrow{5}$ *f*

Fl. 3

Ob. 1 *p* $\xrightarrow{5}$ *f* *p* $\xrightarrow{5}$ *f*

Ob. 2

Ob. 3

Cl. 1

Cl. 2

Cl. 3

Bsn. 1 *p* $\xrightarrow{5}$ *f*

Bsn. 2

Hn. poco accel.
p

Hn.

Tpt. 1 *p* $\xrightarrow{5}$ *f* *p* $\xrightarrow{5}$ *f*

Tpt. 2

Tbn. 1 *p* $\xrightarrow{5}$ *f*

Tbn. 2

Perc.

Perc.

Perc. *f*

Vln. I *gliss.* *ff* *gliss.* poco accel.

Vln. I *gliss.* *ff* *gliss.*

Vln. II

Vln. II

Vla.

Vc.

Cb.

M

222

♩ = 200

Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Ob. 3
Cl. 1
Cl. 2
Cl. 3
Bsn. 1
Bsn. 2

♩ = 200

Hn.
Hn.
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2

Perc.
Perc.
Perc.

Glockenspiel

♩ = 200

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

sul tasto

f

f

f

f

f

pizz.

ff

pizz.

ff

225

Fl. 1 *f* *p*

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Ob. 3

Cl. 1

Cl. 2

Cl. 3

Bsn. 1 *mf*

Bsn. 2 *mf*

Hn.

Hn. *>p*

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2 *f*

Perc. *f*

Perc.

Perc.

Vln. I

Vln. I

Vln. II

Vln. II

Vla. *ord* *mf*

Vc.

Cb. *arco* *b* *mf* *f*

Detailed description: This is a page of a musical score for a symphony orchestra, page 225. The score is arranged in a standard orchestral layout with staves for Flutes (Fl. 1-3), Oboes (Ob. 1-3), Clarinets (Cl. 1-3), Bassoons (Bsn. 1-2), Horns (Hn.), Trumpets (Tpt. 1-2), Trombones (Tbn. 1-2), Percussion (Perc.), Violins (Vln. I and II), Viola (Vla.), and Cello/Double Bass (Vc. and Cb.). The music is in 7/8 time. The first measure shows a dynamic of *f* (forte) for Flute 1 and Bassoon 2, and *mf* (mezzo-forte) for Bassoon 1. The second measure shows a dynamic of *p* (piano) for Flute 1. The third measure shows a dynamic of *f* for Trombone 2 and Percussion. The fourth measure shows a dynamic of *f* for Percussion. The fifth measure shows a dynamic of *mf* for Viola and Cello/Double Bass. The sixth measure shows a dynamic of *f* for Cello/Double Bass. The score includes various musical notations such as slurs, accents, and dynamic markings.

233

Fl. 1 *f*

Fl. 2 *f*

Fl. 3 *f*

Ob. 1 *mf* *p* *mf*

Ob. 2 *mf*

Ob. 3 *mf*

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

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

Cl. 3 *f* *mp* *f*

Bsn. 1 *p*

Bsn. 2 *p*

Hn. *p*

Hn. *p*

Tpt. 1 *f*

Tpt. 2 *f*

Tbn. 1 *p*

Tbn. 2 *p*

Perc. *>p* *mp*

Perc. *f* *f*

Perc. *mf*

Vln. I *mf*

Vln. I *mf*

Vln. II *p* *mp* *sul tasto*

Vln. II *p* *mp* *sul tasto*

Via. *mp* *sul tasto*

Vc. *pizz.* *p*

Cb. *p*

236

Fl. 1 *mp* *f*

Fl. 2

Fl. 3

Ob. 1 *f*

Ob. 2 *f*

Ob. 3 *f*

Cl. 1

Cl. 2

Cl. 3

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

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

Hn. *mf*

Hn.

Tpt. 1 *f*

Tpt. 2 *f*

Tbn. 1 *f* *mf*

Tbn. 2 *f* *mf*

Perc.

Perc.

Perc. *p*

Vln. I *ord* *p*

Vln. I *ord* *p*

Vln. II *f*

Vln. II *f*

Vla. *f* *f*

Vc. *f* *f*

Cb. *mp* *f*

239

Fl. 1 *ff*

Fl. 2

Fl. 3

Ob. 1 *f*

Ob. 2 *f*

Ob. 3 *f*

Cl. 1 *f*

Cl. 2 *mf*

Cl. 3

Bsn. 1

Bsn. 2

Hn. *p*

Hn. *mf* *p*

Tpt. 1 *mf*

Tpt. 2 *mf*

Tbn. 1 *p*

Tbn. 2 *p*

Perc. *mf*

Perc. *mf*

Perc. *mf*

Vln. I *f* sul tasto *ord* *f*

Vln. I *f* sul tasto *ord* *f*

Vln. II *f* *ord* *f*

Vln. II *f* *ord* *f*

Vla. *f*

Vc. *f*

Cb. *ff*

243

Fl. 1 *f*

Fl. 2 *f*

Fl. 3 *mp*

Ob. 1

Ob. 2 *mf*

Ob. 3

Cl. 1

Cl. 2 *p*

Cl. 3

Bsn. 1

Bsn. 2

Hn. *f*

Hn. *f*

Tpt. 1 *>p*

Tpt. 2 *>p*

Tbn. 1 *f*

Tbn. 2 *f*

Perc.

Perc. *>p* *f*

Perc. *>p* *f* To Marimba

Vln. I

Vln. I

Vln. II

Vln. II

Vla. *ord* *mf* *p*

Vc. *arco* *mf*

Cb. *f*

246

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Ob. 3

Cl. 1

Cl. 2

Cl. 3

Bsn. 1

Bsn. 2

Hn.

Hn.

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Perc.

Perc.

Perc.

Marimba

Vln. I

Vln. I

Vln. II

Vln. II

Vla.

Vc.

Cb.

mp

mf

f

p

mp

mf

f

p

mp

f

mp

mp

p

p

pizz.

p

mp

f

p

mp

arco

mf

Solo

249 N

The musical score is arranged in systems for various instruments. Each system consists of a staff with a clef, a time signature of 4/4, and dynamic markings. The instruments and their parts are:

- Flutes (Fl. 1, 2, 3):** Fl. 1 and 2 are mostly silent. Fl. 3 has a few notes in the first measure.
- Oboes (Ob. 1, 2, 3):** Ob. 1 and 2 play a melodic line starting in the third measure, marked *mp*.
- Clarinets (Cl. 1, 2, 3):** Cl. 1 is silent. Cl. 2 and 3 play a rapid sixteenth-note pattern, marked *mp* in the first measure and *p* in the second.
- Bassoons (Bsn. 1, 2):** Both are silent.
- Horn (Hn.):** The first horn plays a rhythmic pattern of eighth notes, marked *mp* in the third measure.
- Trumpets (Tpt. 1, 2):** Both play a melodic line starting in the third measure, marked *mp*.
- Tubas (Tbn. 1, 2):** Both are silent.
- Percussion (Perc.):** Three staves show a rhythmic accompaniment with *p* dynamics.
- Violins (Vln. I, II):** Violins play a sustained, melodic line, marked *-p* and *>p*.
- Viola (Vla.):** Plays a sustained line, marked *f* and *arco*.
- Violoncello (Vc.) and Contrabass (Cb.):** Both play a sustained line, marked *f*.

252

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Ob. 3

Cl. 1

Cl. 2

Cl. 3

To Bass Clarinet

Bsn. 1

Bsn. 2

Hn.

Hn.

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Perc.

Perc.

Perc.

Vln. I

Vln. I

Vln. II

Vln. II

Vla.

Vc.

Cb.

255

Fl. 1 *p*

Fl. 2 *p*

Ob. 1

Ob. 2

Ob. 3

Cl. 1

Cl. 2

Cl. 3 *Bass Clarinet* *p*

Bsn. 1 *p*

Bsn. 2

Hn.

Hn.

Tpt. 1

Tpt. 2 *p*

Tbn. 1 *p*

Tbn. 2

Perc.

Perc.

Perc.

Vln. I

Vln. I

Vln. II

Vln. II

Vla.

Vc. *p*

Cb.

258

The musical score is arranged in a system with 23 staves. The instruments and their parts are as follows:

- Flutes (Fl. 1, 2, 3):** Fl. 1 and 2 have long notes with slurs. Fl. 3 has a *p* dynamic marking.
- Oboes (Ob. 1, 2, 3):** Ob. 1 and 2 have long notes with slurs. Ob. 3 has a *p* dynamic marking.
- Clarinets (Cl. 1, 2, 3):** Cl. 1 and 2 are silent. Cl. 3 has a long note with a slur.
- Bassoons (Bsn. 1, 2):** Both have long notes with slurs.
- Horns (Hn.):** Two staves. The first staff has a *f* dynamic marking, followed by a *p* dynamic marking. The second staff is silent.
- Trumpets (Tpt. 1, 2):** Tpt. 1 is silent. Tpt. 2 has a long note with a slur.
- Trombones (Tbn. 1, 2):** Both have complex rhythmic patterns with *mp*, *f*, and *p* dynamic markings, and triplets.
- Percussion (Perc.):** Three staves. The first is silent. The second has a *f* dynamic marking. The third has a *mp* dynamic marking and a triplet.
- Violins (Vln. I, II):** Four staves. Vln. I (top two) and Vln. II (bottom two) have complex rhythmic patterns with *f* and *p* dynamic markings, and triplets.
- Viola (Vla.):** Silent.
- Violoncello (Vc.):** Long note with a slur.
- Contrabass (Cb.):** Complex rhythmic pattern with *f* and *p* dynamic markings, and a triplet.

261

Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Ob. 3
Cl. 1
Cl. 2
Cl. 3
Bsn. 1
Bsn. 2
Hn.
Hn.
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
Perc.
Perc.
Perc.
Vln. I
Vln. I
Vln. II
Vln. II
Vla.
Vc.
Cb.

The score is for page 261 of a musical score. It features 27 staves for various instruments. The time signature is 3/4. The key signature has one sharp (F#). The score is divided into three measures. The first measure shows dynamics of *mp* and a quintuplet of eighth notes. The second measure shows dynamics of *f* and a triplet of eighth notes. The third measure shows dynamics of *p*. The instruments include Flutes (Fl. 1-3), Oboes (Ob. 1-3), Clarinets (Cl. 1-3), Bassoons (Bsn. 1-2), Horns (Hn.), Trumpets (Tpt. 1-2), Trombones (Tbn. 1-2), Percussion (Perc.), Violins (Vln. I, Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

264

Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Ob. 3 English Horn
Cl. 1
Cl. 2
Cl. 3
Bsn. 1
Bsn. 2
Hn.
Hn.
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
Perc.
Perc.
Perc.
Vln. I
Vln. I
Vln. II
Vln. II
Vla.
Vc.
Cb.

mp *f* *mf*³ *mf*³ *mp*³ *mp*³ *mp*³ *mp*³ *mf*⁵ *mf*⁵ *p* *mp* *f* *mp* *pp* *pp* *pp* *pp* *p* *mf* *p* *mf*

To Woodblock

267 rit. $\text{♩} = 66$ O

Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Ob. 3
Cl. 1
Cl. 2
Cl. 3
Bsn. 1
Bsn. 2

rit. $\text{♩} = 66$

Hn.
Hn.
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2

Perc.
Perc.
Perc.

rit. $\text{♩} = 66$

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

270

Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Ob. 3
Cl. 1
Cl. 2
Cl. 3
Bsn. 1
Bsn. 2
Hn.
Hn.
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
Perc.
Perc.
Perc.
Vln. I
Vln. I
Vln. II
Vln. II
Vla.
Vc.
Cb.

p

p

p

p

p

p

p

mf

f

f

f

mp

mf

p

mp

mf

p

276

Fl. 1 *fl.* *mp*

Fl. 2 *p*

Fl. 3 *p*

Ob. 1 *p* *p*

Ob. 2 *p* *p*

Ob. 3

Cl. 1 *p* *mp*

Cl. 2 *p* *mp*

Cl. 3 *mp*³

Bsn. 1 *mp*³

Bsn. 2 *mp*³

Hn.

Hn.

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Perc. *p*

Perc. *p*
Woodblock

Vln. I *pp*

Vln. I *pp*

Vln. II *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

Cb. *pp*

279

Fl. 1

Fl. 2 *p*

Fl. 3 *p*

Ob. 1

Ob. 2

Ob. 3

Cl. 1 *p*

Cl. 2 *p*

Cl. 3 *p* *mp*³

Bsn. 1 *p* *mp*³

Bsn. 2 *p* *mp*³

Hn. *p*

Hn. *p*

Tpt. 1 *p*

Tpt. 2 *p*

Tbn. 1 *p*

Tbn. 2 *p*

Perc.

Perc.

Perc.

Vln. I *pp*

Vln. I *pp*

Vln. II *pp*

Vln. II *pp*

Vla. *p*

Vc. *p*

Cb. *p*

282 *fz*

Fl. 1 *mp* *fz* *pp*

Fl. 2 *mp* *fz* *pp*

Fl. 3 *mp* *fz* *pp*

Ob. 1 *p* *pp*

Ob. 2 *p* *pp*

Ob. 3

Cl. 1 *pp*

Cl. 2 *pp*

Cl. 3 *pp*

Bsn. 1 *pp*

Bsn. 2 *pp*

Hn. *3*

Hn. *3*

Tpt. 1 *3*

Tpt. 2 *3*

Tbn. 1 *3*

Tbn. 2 *3*

Perc. *mp*

Perc. *mp*

Perc. *mp*

Vln. I *pp*

Vln. I *pp*

Vln. II *pp*

Vln. II *pp*

Vla. *mp* *sul pont.*

Vc. *p*

Cb. *p*

285

The musical score consists of 18 staves, each with a label on the left:

- Fl. 1, Fl. 2, Fl. 3
- Ob. 1, Ob. 2, Ob. 3
- Cl. 1, Cl. 2, Cl. 3
- Bsn. 1, Bsn. 2
- Hn., Hn.
- Tpt. 1, Tpt. 2
- Tbn. 1, Tbn. 2
- Perc., Perc., Perc.
- Vln. I, Vln. I, Vln. II, Vln. II
- Vla.
- Vc., Cb.

Key musical features and dynamics include:

- Measures 285-286:** Flutes and Oboes play a sustained note with *flz* (flautissimo) and *mp* (mezzo-piano) dynamics. Clarinets 1 and 2 also play sustained notes with *mp*. Bassoons 1 and 2 play a triplet figure starting in measure 286 with *p* (piano) dynamics.
- Measure 287:** The flute and oboe parts transition to a *pp* (pianissimo) dynamic. The bassoon triplet continues.
- Measures 288-290:** Horns, trumpets, and trombones enter with triplet figures. The strings (Vc. and Cb.) play a rhythmic accompaniment.

288

Fl. 1 *mp*

Fl. 2 *mp*

Fl. 3 *mp*

Ob. 1 *mp* 5

Ob. 2 *mp*

Ob. 3 *p* 3

Cl. 1 *mp* 5

Cl. 2 *mp* 5

Cl. 3 *p* 3

Bsn. 1 *pp*

Bsn. 2 *pp*

Hn. *p* 3 *mf*

Hn. *p* 3 *mf*

Tpt. 1 *p* 5 *mf*

Tpt. 2 *p* 5 *mf*

Tbn. 1 *p* 5 *mf*

Tbn. 2 *p* 5 *mf*

Perc. *mf*

Perc. *mf*

Perc. *mf*

Vln. I *mp*

Vln. I *mp*

Vln. II *mp*

Vln. II *mp*

Vla. *mf* sul pont. ord 8^{va} *mp*

Vc. *mp*

Cb. *mp*

294

Fl. 1 *p* *pp*

Fl. 2 *p* *pp*

Fl. 3 *p* *pp*

Ob. 1 *p* *pp*

Ob. 2 *p* *pp*

Ob. 3 *pp*

Cl. 1 *p*

Cl. 2 *p*

Cl. 3

Bsn. 1 *pp*

Bsn. 2 *pp*

Hn. *p*

Hn. *p*

Tpt. 1 *p*

Tpt. 2 *p*

Tbn. 1 *p*

Tbn. 2 *p*

Perc. *p* To Tom-Toms/Brake Drum/Bass Drum

Vln. I *pp*

Vln. I *pp*

Vln. II *pp*

Vln. II *pp*

Vla. *pp*

Vc. *p*

Cb. *p*

Detailed description: This page of a musical score, numbered 294, contains 17 staves. The top section (measures 294-296) features woodwinds: Flutes 1-3, Oboes 1-3, Clarinets 1-3, Bassoons 1-2, Horns, Trumpets 1-2, and Trombones 1-2. The middle section (measures 297-299) includes Percussion and strings: Violins I and II, Viola, Violoncello, and Contrabass. The bottom section (measure 300) shows the continuation of the woodwind and string parts. Dynamics range from *pp* (pianissimo) to *p* (piano). The score includes various musical notations such as triplets, slurs, and articulation marks.

297

This musical score page, numbered 297, contains staves for various instruments. The woodwind section includes three Flutes (Fl. 1, 2, 3), three Oboes (Ob. 1, 2, 3), three Clarinets (Cl. 1, 2, 3), and two Bassoons (Bsn. 1, 2). The brass section includes two Horns (Hn.), two Trumpets (Tpt. 1, 2), and two Trombones (Tbn. 1, 2). The percussion section includes Tom-Toms, Brake Drum, Bass Drum, and Tubular Chimes. The string section includes four Violins (Vln. I, II), two Violas (Vla.), two Cellos (Vc.), and a Double Bass (Cb.). The score features dynamic markings such as *p*, *pp*, and *mp*, and includes performance instructions like *sul pont.* and *ord.*. The page is divided into three measures, with the first measure starting at measure 297.

300

The musical score is arranged in a system of staves. The instruments and parts are listed on the left side of the page:

- Fl. 1 (Flute 1)
- Fl. 2 (Flute 2)
- Fl. 3 (Flute 3)
- Ob. 1 (Oboe 1)
- Ob. 2 (Oboe 2)
- Ob. 3 (Oboe 3)
- Cl. 1 (Clarinet 1)
- Cl. 2 (Clarinet 2)
- Cl. 3 (Clarinet 3)
- Bsn. 1 (Bassoon 1)
- Bsn. 2 (Bassoon 2)
- Hn. (Horn)
- Hn. (Horn)
- Tpt. 1 (Trumpet 1)
- Tpt. 2 (Trumpet 2)
- Tbn. 1 (Tuba)
- Tbn. 2 (Tuba)
- Perc. (Percussion)
- Perc. (Percussion)
- Perc. (Percussion)
- Vln. I (Violin I)
- Vln. I (Violin I)
- Vln. II (Violin II)
- Vln. II (Violin II)
- Vla. (Viola)
- Vc. (Violoncello)
- Cb. (Contra Bass)

The score includes various musical notations such as dynamics (mp, mf, p), articulation (accents), and performance directions (poco mf, sul pont). Percussion parts are labeled with 'Cymbal', 'Tubular Chimes', and 'To Almglocken'. The score is divided into three measures across the top of the page.

303 **P**

Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Ob. 3
Cl. 1
Cl. 2
Cl. 3
Bsn. 1
Bsn. 2
Hn.
Hn.
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
Perc.
Perc.
Perc.
Vln. I
Vln. I
Vln. II
Vln. II
Vla.
Vc.
Cb.

Almglocken
To Glock/Tubular Chimes
Bass Drum

p
pp
mf
f mp
pp

306

Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Ob. 3
Cl. 1
Cl. 2
Cl. 3
Bsn. 1
Bsn. 2
Hn.
Hn.
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
Perc.
Perc. (Glock., Tubular Chimes, Cymbal)
Vln. I
Vln. I
Vln. II
Vln. II
Vla.
Vc.
Cb.

Detailed description of the musical score on page 101, measures 306-308. The page is numbered 101 at the top left and 306 at the top left of the score. The score is arranged in a standard orchestral layout with staves for woodwinds, brass, percussion, strings, and continuo.
 - **Woodwinds:** Flutes 1-3, Oboes 1-3, Clarinets 1-3, Bassoons 1-2.
 - **Brass:** Horns, Trumpets 1-2, Trombones 1-2.
 - **Percussion:** Glockenspiel, Tubular Chimes, Cymbal.
 - **Strings:** Violins I and II, Viola, Violoncello, Contrabass.
 - **Measure 306:** Starts with a key signature change to three flats. Flute 2 and Oboe 1 play a triplet of eighth notes.
 - **Measure 307:** Features a complex rhythmic pattern with triplets and sixteenth notes across multiple instruments.
 - **Measure 308:** Ends with a final chord and dynamic markings like *pp* and *mf*.

309

Fl. 1 *pp*

Fl. 2 *pp*

Fl. 3

Ob. 1 *p*

Ob. 2

Ob. 3 *pp*

Cl. 1 *mf* *p*

Cl. 2

Cl. 3 *pp*

Bsn. 1 *pp*

Bsn. 2 *pp*

Hn. *p* *mf*

Hn. *mf*

Tpt. 1 *p* *mf*

Tpt. 2 *p* *mf*

Tbn. 1 *mf*

Tbn. 2 *mf*

Perc. *p* *To Gong* *Gong*

Vln. I *>p* *mp* *pp*

Vln. I *>p* *mp* *pp*

Vln. II *>p* *mp* *pp*

Vln. II *>p* *mp* *pp*

Vla. *>p* *mp* *pp*

Vc.

Cb.

312

Fl. 1

Fl. 2 *mf* 5 3 *pp*

Fl. 3 *pp*

Ob. 1 *mf* 5 3 *pp*

Ob. 2 *pp*

Ob. 3

Cl. 1 *mf* 5 *pp*

Cl. 2

Cl. 3

Bsn. 1

Bsn. 2

Hn.

Hn. *p*

Tpt. 1

Tpt. 2

Tbn. 1 *p*

Tbn. 2 *p*

Perc. 3 3 3 3

Perc. To Glock/Almglocken

Perc. 3 3

Vln. I (8)

Vln. I (8)

Vln. II

Vln. II

Vla.

Vc. arco *pp* *mp* 5 5 *pizz.* *p*

Cb. arco *pp* *mp* 5 5 *pizz.* *p*

315

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Ob. 3

Cl. 1

Cl. 2

Cl. 3

Bsn. 1

Bsn. 2

Hn.

Hn.

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Perc.

Perc.

Perc.

Vln. I

Vln. I

Vln. II

Vln. II

Vla.

Vc.

Cb.

pp

Glock

Almglocken

To Cymbal

Gong

To Gong

pp

pizz.

p

pizz.

p

pizz.

p

pizz.

p

pizz.

p

arco

pp

arco

pp

R

♩ = 108

319

The musical score consists of the following parts and markings:

- Flutes (Fl. 1-3):** Measure 319 is silent. Measure 320 has dynamics *f* and *mf*. Measure 321 has *mf*. Measure 322 has *mf*.
- Oboes (Ob. 1-3):** Measure 319 is silent. Measure 320 has *f*. Measure 321 has *mf*. Measure 322 has *f*.
- Clarinets (Cl. 1-3):** Measure 319 is silent. Measure 320 is silent. Measure 321 has *mp*. Measure 322 has *mf*.
- Bassoons (Bsn. 1-2):** Measure 319 is silent. Measure 320 has *mp*. Measure 321 has *mf*. Measure 322 has *f*.
- Horns (Hn.):** Measure 319 is silent. Measure 320 is silent. Measure 321 has *mp*. Measure 322 has *f*.
- Trumpets (Tpt. 1-2):** Measure 319 is silent. Measure 320 is silent. Measure 321 has *mp*. Measure 322 has *f*.
- Trombones (Tbn. 1-2):** Measure 319 is silent. Measure 320 is silent. Measure 321 has *mp*. Measure 322 has *mf*.
- Percussion (Perc.):** Measures 319-321 feature Cymbal and Glockenspiel parts. Dynamics include *p* and *mf*. Measure 322 has the instruction "To Glockenspiel".
- Violins (Vln. I, II):** Measure 319 is silent. Measure 320 has *f*. Measure 321 has *f*. Measure 322 has *mf* and "arco".
- Viola (Vla.):** Measure 319 is silent. Measure 320 is silent. Measure 321 has *mp* and "arco".
- Violoncello (Vc.) and Contrabass (Cb.):** Measure 319 is silent. Measure 320 is silent. Measure 321 has *mp*.

325

Fl. 1 *mf*

Fl. 2

Fl. 3

Ob. 1 *f*

Ob. 2 *f*

Ob. 3

Cl. 1 *f*

Cl. 2 *f*

Cl. 3

Bsn. 1

Bsn. 2

Hn. *mf* a 1

Hn. *mf* a 1

Tpt. 1 *f* 3 *mf*

Tpt. 2 *f* 3 *mf*

Tbn. 1 *f* 3 *mf*

Tbn. 2 *f* 3 *mf*

Perc.

Perc. Glockenspiel *mf*

Perc.

Vln. I *arco* *mp* *p*

Vln. I *mp* *arco* *f* 6 *p*

Vln. II *mp*

Vln. II *f* 6

Vla.

Vc. *f*

Cb. *f*

337

Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Ob. 3
Cl. 1
Cl. 2
Cl. 3
Bsn. 1
Bsn. 2
Hn.
Hn.
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
Perc.
Perc.
Perc.
Vln. I
Vln. I
Vln. II
Vln. II
Vla.
Vc.
Cb.

Almglocken *g*
pp
pp
pp
pp
p
p
pp
pp
ppp
ppp

pizz.
pp
pizz.
pp
pizz.
pp
pizz.
pp
sul tasto
p
3
ord
pp
ppp
pizz.
ppp
ppp
pizz.
ppp

l.r.
l.r.