

# **Stony Brook University**



OFFICIAL COPY

**The official electronic file of this thesis or dissertation is maintained by the University Libraries on behalf of The Graduate School at Stony Brook University.**

**© All Rights Reserved by Author.**

**Symphony No. 2 “The Great Expanse”**

A Dissertation Presented

by

**Sunny Knable**

to

The Graduate School

in Partial Fulfillment of the

Requirements

for the Degree of

**Doctor of Philosophy**

in

**Music**

**(Music Composition)**

Stony Brook University

May 2017

**Stony Brook University**

The Graduate School

**Sunny Knable**

We, the dissertation committee for the above candidate for the  
Doctor of Philosophy degree, hereby recommend  
acceptance of this dissertation.

**Perry Goldstein – Dissertation Advisor**  
**Professor and Chair, Music Department, Stony Brook University**

**Daniel Weymouth – Chairperson of Defense**  
**Associate Professor, Music Department, Stony Brook University**

**Daria Semegen – Committee Member**  
**Associate Professor, Music Department, Stony Brook University**

**David Schober – Outside Committee Member**  
**Professor and Chair, Aaron Copland School of Music, Queens College (CUNY)**

This dissertation is accepted by the Graduate School

Charles Taber

Dean of the Graduate School

Abstract of the Dissertation

**Symphony No. 2 “The Great Expanse”**

by

**Sunny Knable**

**Doctor of Philosophy**

in

**Music**

**(Music Composition)**

Stony Brook University

**2017**

*Symphony No. 2 “The Great Expanse”* is a 20-minute composition commissioned by the California Youth Symphony in 2016. The title of the work serves as a reference to its: 1) initial musical inspiration -- drawing on *expanding* and contracting interval sets; 2) construction of these sets around the *expanse* of the composer’s instrument, the piano; 3) metaphorical place in the composer’s oeuvre – that this second symphony is an *expansion* of the composer’s abilities since his first symphony as a Bachelor’s student; and 4) programmatic elements dealing with the *expanse* of time, space and the unknown. The construction of this piece deals with many pre-compositional techniques, all of which aim to relate elements of pitch, rhythm, phrasing, and form simultaneously to the concepts of expansion and contraction. The result of that preplanning manifested itself in a two movement work (I. *...of dark*; and II. *...of light*), which is highly structured and deeply personal to the composer.

## Table of Contents

### Symphony No. 2 “*The Great Expanse*”

- |     |             |       |
|-----|-------------|-------|
| I.  | ...of dark  | p. 1  |
| II. | ...of light | p. 32 |

### Orchestration:

Piccolo

2 Flutes

2 Oboes

English Horn

2 Clarinets in Bb

2 Bassoons

Contrabassoon

4 French Horns in F

3 Trumpets in C

2 Trombones

Bass Trombone

Tuba

Timpani

Percussion 1: Crash Cymbal, Snare Drum, Suspended Cymbal, Whip, Whistle, Ratchet,  
4 Tom-Toms, 5 Wood-blocks, Tam-Tam (Glockenspiel, Triangle, Bass Drum)\*

Percussion 2: Triangle, Tambourine, Bass Drum, Cabasa, 5 Temple-blocks, Chimes  
(Xylophone)\*

Percussion 3: Glockenspiel, Marimba (A), Xylophone

Violin I

Violin II

Viola

Violoncello

Double Bass

\*doubled, only one instrument required

dedicated to Maestro Leo Eylar  
commissioned by the California Youth Symphony

# Symphony No. 2 "The Great Expanse"

Transposed Score

## I. ...of dark

Sunny Knable

"the setting" (♩=60) *serene but deep*

5

Piccolo

2 Flutes

2 Oboes

English Horn

2 Clarinets in Bb

Bass Clarinet in Bb

2 Bassoons

Contrabassoon

Horn 1+3 in F

Horn 2+4 in F

3 Trumpets in C

2 Trombones

Bass Trombone

Tuba

Timpani

Triangle

Glockenspiel

Harp

Piano

Violin I

Violin II

Viola

Violoncello

Double Bass

7

Picc. *p* *molto* *f*

Fl. *p* *molto* *f* *sub. p*

Ob. *f* *p* *molto* *f*

Eng. Hn. *p* *molto* *f* *sub. p*

Cl. *f* *p* *molto* *f* *sub. p*

B. Cl. *mf* *p* *molto* *f* *sub. p*

Bsn. *a2* *mf* *p* *molto* *f*

Chsn. *mf* *p* *molto* *f*

Hn. 1+3 *a2* *pp* *p* *mp* *ord. a2* *mf*

Hn. 2+4 *a2* *pp* *p* *mp* *ord. a2* *mf*

C. Tpt. *1. con sord. (harmon, stem out)* *pp* *p* *mp* *a2* *3. con sord. (harmon, stem out)* *mf*

Tbn. *2. con sord. (harmon, stem out)* *pp* *p* *mp* *a2* *7. con sord. (harmon, stem out)* *mf*

B. Tbn. *con sord. (harmon, stem out)* *p* *mp* *mf*

Tba. *con sord.* *p* *mf*

Timp. *p* *mp* *pp*

Tri. *mp*

Glock. *mp*

Sus. Cym. *p*

Hp.

Pno.

Vln. I *mp* *p* *mp* *sub. pp* *mp* *intenso e molto vibr.* *pp* *semplice*

Vln. II *p* *mp* *mf* *sub. pp* *mp* *intenso e molto vibr.* *pp* *semplice*

Vla. *p* *mp* *mf* *sub. pp* *mp* *intenso e molto vibr.* *pp*

Vc. *p* *mp* *mf* *sub. pp* *mp* *intenso e molto vibr.* *pp*

Db. *p* *mp* *intenso e molto vibr.* *pp*

14 "the foreshadowing" (♩=132) hazily

**G.P.** **22**

Picc. *pp* *p* *mp* *p* *mp*

Fl. *pp* *pp* *p* *mf* *p*

Ob. *pp* *p < mp* *p*

Eng. Hn. *f*

Cl. *mp* *mf* *p*

B. Cl. *pp* *p < mp* *f* *p*

Bsn. *pp* *pp* *p* *mf < f* *p*

Cbsn. *pp* *p* *mp*

Hn. 1+3

Hn. 2+4

C. Tpt.

Tbn.

B. Tbn.

Tba.

Timpani

S. Dr. *sn. dr. with brushes* *pp* *p* *f*

Tri. *p* *mp* *mf < f* *p* *mp*

Glock. *pp* *p* *p* *mf* *p*

Harp. *précis de la table* *pp* *(pp)* *mp* *mf*

Piano. *pp* *mp* *mf*

**14** **22**

Vln. I *pp* *pp* *p* *div.* *arco* *pp* *poco* *sub p*

Vln. II *pp* *pp* *p* *div.*

Vla. *pizz.* *pp* *pp* *p*

Vcl. *pizz.* *pp* *pp* *p*

Db. *pizz.* *pp* *p*



25

29

Picc. *p mp mf p mp*

Fl. *p pp p ppp p*

Ob. *p p p mp*

Eng. Hn. *p*

Cl. *mp pp p*

B. Cl. *p p*

Bsn. *p mp p mp*

Chsn. *p*

Hn. 1+3 *con sord. pp p*

Hn. 2+4 *con sord. pp p*

C. Tpt. *con sord. (harmon, stem out) p mp*

Tbn. *(con sord.) pp p*

B. Tbn. *(con sord.) pp p*

Tba. *(con sord.) p*

Timp. *pp p*

S. D. *(snare drum with brushes) p mp*

Tri. *p mp p mp*

Glock. *p mp p mp*

Hp. *mf (luskly arpeggiato)*

Pno. *mf p*

Vln. I *poco sub pp unis. mf*

Vln. II *pp p*

Vla. *arco div. pp p*

Vc. *arco div. pp p*

Db. *pp p*

36 42

Picc. *p < mp* *f* *pp* *p* *pp* *p* *pp* *p*

Fl. *pp* *p* *pp* *p* *pp* *p* *pp* *p*

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

Eng. Hn. *f* *mf* *f* *mf* *f* *mf* *f* *mf*

Cl. *f* *mf* *f* *mf* *f* *mf* *f* *mf*

B. Cl. *p < mp* *f* *p* *mp* *p* *mp* *p* *mp*

Bsn. *p < mp* *f* *p* *mp* *p* *mp* *p* *mp*

Cbsn. *p* *mf* *p* *mp* *p* *mp* *p* *mp*

Hn. 1+3 *mp* *p* *mp* *mf* *mp* *p* *mp* *mf*

Hn. 2+4 *mp* *p* *mp* *mf* *mp* *p* *mp* *mf*

C Tpt. *mp* *p* *mp* *mf* *mp* *p* *mp* *mf*

Tbn. *mp* *p* *mp* *mf* *mp* *p* *mp* *mf*

B. Tbn. *mp* *p* *mp* *mf* *mp* *p* *mp* *mf*

Tba. *pp* *p* *mp* *mf* *mp* *p* *mp* *mf*

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

S. D. *mp* *p* *mp* *mf* *mp* *p* *mp* *mf*

Ti. *p* *mp* *p* *mp* *p* *mp* *p* *mp*

Glock. *p* *mp* *p* *mp* *p* *mp* *p* *mp*

Sus. Cym. *p* *mp* *p* *mp* *p* *mp* *p* *mp*

Mar. *pp* *p* *pp* *p* *pp* *p* *pp* *p*

Hp. *pp* *p* *pp* *p* *pp* *p* *pp* *p*

Pnn. *pp* *p* *pp* *p* *pp* *p* *pp* *p*

36 42

Vln. I *pp* *p* *pp* *p* *pp* *p* *pp* *p*

Vln. II *pp* *p* *pp* *p* *pp* *p* *pp* *p*

Vla. *pp* *p* *pp* *p* *pp* *p* *pp* *p*

Vc. *pp* *p* *pp* *p* *pp* *p* *pp* *p*

Db. *pp* *p* *pp* *p* *pp* *p* *pp* *p*

*pizz. arco* *mp* *mf* *p* *mp* *p* *mp* *mf*

*pizz. arco* *mp* *mf* *p* *mp* *p* *mp* *mf*

*pizz. arco* *mp* *mf* *p* *mp* *p* *mp* *mf*

*pizz.* *p* *mp* *p* *mp* *p* *mp* *mf*

*unis.* *p* *mp* *p* *mp* *p* *mp* *mf*

sus. cymb. on edge with back of brush (cain)

marimba with soft yarn mallets

The musical score consists of multiple staves for various instruments. The top section includes Piccolo, Flute (Fl.), Oboe (Ob.), English Horn (Eng. Hn.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), and Contrabassoon (Cbss.). The middle section includes Horns 1+3 (Hn. 1+3), Horns 2+4 (Hn. 2+4), Trumpets (C. Tpt.), Trombones (Tbn., B. Tbn., Tba.), Timpani (Timp.), Snare Drum (S. D.), and Maracas (Mar.). The bottom section includes Harp (Hp.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.).

Key performance markings include dynamics such as *mp*, *mf*, *f*, *pp*, and *p*. Specific instructions include "senza sord." (without mutes) and "a2" (second attack). Measure numbers 45, 51, and 51 are clearly indicated at the beginning, middle, and end of the score, respectively.

poco accel. - - - -

52

Picc. *p* *mp* *mf* *p*

Fl. *mp* *mf*

Ob. *p* *mp* *mf* *p*

Eng. Hn. *p*

Cl. *mp* *mf*

B. Cl. *mp* *mf*

Bsn. *p* *mf* *mp*

Cbsn.

Hn. 1+3

Hn. 2+4

C. Trp. *mp* *mf* *mp* *p*

Tbn.

B. Tbn.

Tba.

Timp. *p* *mp*

S. D. *mp* *mf* *p*

Tamb. *p* tamb.

Hp.

Pno. *p* *mp* *p*

Vln. I *mp* *mf*

Vln. II *mp* *mf*

Vla. *p* pizz.

Vc. *p* pizz.

Db. *p* *mp* *p*

56 "a tumult" (♩=144) aggressively

The musical score for rehearsal mark 56, titled "a tumult" (♩=144) aggressively, spans multiple staves. The instruments and their parts are as follows:

- Picc.**: Piccolo, starting with dynamics *p*, *mp*, *mp*, *mf*, *mf*, *f*, *mf*, *mf*, *mf*.
- Fl.**: Flute, starting with dynamics *f*, *mf*, *mf*.
- Ob.**: Oboe, starting with dynamics *f*, *sfz*, *mf*.
- Eng. Hn.**: English Horn, starting with dynamics *f*, *mp*.
- Cl.**: Clarinet, starting with dynamics *f*, *sfz*, *mf*, *mp*.
- B. Cl.**: Bass Clarinet, starting with dynamics *f*, *mp*.
- Bsn.**: Bassoon, starting with dynamics *mf*.
- Cbn.**: Contrabass, starting with dynamics *p*, *mp*, *mf*, *mf*, *f*, *mf*.
- Hn. 1+3**: Horns 1, 2, and 3, starting with dynamics *p*, *f*, *f*, *mf*, *sfz*.
- Hn. 2+4**: Horns 4, 5, and 6, starting with dynamics *p*, *f*, *f*, *mf*, *sfz*.
- C.Tpt.**: Trumpets, starting with dynamics *f*, *f*, *senza sord.*.
- Tbn.**: Trombones, starting with dynamics *f*, *f*.
- B. Tbn.**: Baritone Trombone, starting with dynamics *f*.
- Tba.**: Tuba, starting with dynamics *f*.
- Timp.**: Timpani, starting with dynamics *p*, *mp*, *mf*, *f*.
- Whist.**: Whistle, starting with dynamics *f*, *f*.
- Whip**: Whip, starting with dynamics *f*, *f*.
- Xyl.**: Xylophone, starting with dynamics *p*, *mp*, *mp*, *mf*, *f*, *sfz*, *mf*.
- Tamb.**: Tambores, starting with dynamics *mp*, *f*.
- Pno.**: Piano, starting with dynamics *p*, *mp*, *mp*, *mf*, *f*, *sfz*, *mf*, *mp*, *f*, *sfz*.
- Vln. I**: Violins I, starting with dynamics *mf*, *f*, *mp*.
- Vln. II**: Violins II, starting with dynamics *mf*, *f*, *mp*.
- Vla.**: Viola, starting with dynamics *mp*, *mf*, *f*, *mf*, *mp*.
- Vc.**: Violoncello, starting with dynamics *mp*, *mf*, *f*, *mf*, *f*.
- Db.**: Double Bass, starting with dynamics *p*, *mp*, *mf*, *f*, *f*.

Rehearsal mark 56 is indicated by a box containing the number 56. The score includes various musical notations such as dynamics (*p*, *mp*, *mf*, *f*, *sfz*), articulations (*pizz.*, *div.*, *unis.*, *arco*), and performance instructions like *senza sord.* and *whistle*.

72

Picc.

Fl.

Ob.

Eng. Hn.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn. 1+3

Hn. 2+4

C.Tpt.

Tbn.

B.Tbn.

Tba.

Timp.

B. D.

Mar.

Hp.

Pno.

Vln. solo

Vln. I

Vln. II

Vla.

Vc.

Db.

72

88

Picc. *mp* *mf* *mf* *f*

Fl. *mp* *mf* *mf* *f*

Ob.

Eng. Hn. *mf* *f*

Cl.

B. Cl.

Bsn. (1.) *mf* *f* 1.

Cbn.

Hn. 1+3

Hn. 2+4

C. Tpt.

Tbn.

B. Tbn.

Tba.

Temp.

Xyl.

Tamb. *p* *mf* *mp* *mf*

Mar.

Hp.

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

Vln. solo

Vln. I *pp*

Vln. II *pp*

Vla. *pizz. div.* *p* *mf*

Vc. solo *mf* *f*

Vc. *pizz.* *p* *mf* (tutti)

Db. *p* *mp* *mf* *f*

88

92 rit. ----- 11

**Instrumentation and Dynamics:**

- Picc.**: *f*, *mf*, *mp*, *p*
- Fl.**: *f*, *mf*, *mp*
- Ob.**: (Empty)
- Eng. Hn.**: (Empty)
- Cl.**: (Empty)
- B. Cl.**: *p*, *mp*
- Bsn.**: *f*, *p*, *mp*
- Cbsn.**: *sub mp*, *p*
- Hn. 1-3**: *mp*, *p*
- Hn. 2-4**: *p*
- C Tpt.**: *f*, *mp*
- Tbn.**: *f*, *mp*
- B. Tbn.**: *senza sord.*
- Tba.**: *senza sord.*
- Timp.**: *f*, *mf*
- Rt.**: *f* (ratchet)
- Xyl.**: *f*, *mf*, *mp*
- Tamb.**: *f* (on head)
- Hp.**: (Empty)
- Pno.**: *f*, *mf*, *mp*, *p*
- Vln. I**: *pizz.*, *arco*, *sub mp*, *p*
- Vln. II**: *pizz.*, *arco*, *sub mp*, *p*
- Via.**: *arco*, *sub mp*, *p*
- Ve.**: *arco*, *sub mp*, *p*
- Db.**: *f*, *arco*, *sub mp*, *p*



105

"a respite" (♩=60) *sweetly accel.* - - - - - (♩=80) *sweeping romantically*

Picc.

Fl.

Ob.

Eng. Hn.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn. 1+3

Hn. 2+4

C.Tpt.

Tbn.

B. Tbn.

Tba.

Timp.

Hp.

Pno.

105

Vln. solo

Vln. I

Vln. II

Vla.

Vc.

Db.

Picc. *stacc.*  
*p*

Fl. *stacc.*  
*p*

Ob.

Eng. Hn.

Cl.

B. Cl.

Ban.

Cbsn.

Hn. 1+3  
*mp*

Hn. 2+4  
*p* *mp*

C Tpt.

Tbn.

B. Tbn.

Tba.

Timp.

Glock. *p*

Hp. *mp*  
*stacc. (roll chords lightly)*

Pno. *mp*  
*stacc. sempre*

Chords: Eb, Ab, G, A1, B1

Vln. I *div.*  
*p*

Vln. II *div.*  
*p*

Vla. *p*

Vc. *div.*  
*p*

Db. *p*

This page of a musical score, numbered 14, contains 23 staves for various instruments. The score is written in 4/4 time and includes dynamic markings such as *mf* (mezzo-forte) and *f* (forte). The instruments and their parts are as follows:

- Picc.**: Piccolo flute, starting with a *mf* dynamic and playing a melodic line with grace notes.
- Fl.**: Flute, playing a complex melodic line with many grace notes and slurs.
- Ob.**: Oboe, playing a melodic line with a *mf* dynamic.
- Eng. Hn.**: English Horn, playing a sustained melodic line.
- Cl.**: Clarinet, playing a melodic line with a *mf* dynamic.
- B. Cl.**: Bass Clarinet, playing a sustained melodic line.
- Bsn.**: Bassoon, playing a sustained melodic line.
- Cbsn.**: Contrabassoon, playing a sustained melodic line.
- Hn. 1+3** and **Hn. 2+4**: Horns, playing melodic lines with *mf* dynamics.
- C. Tpt.**: Trumpet, playing a melodic line with a *f* dynamic.
- Tbn.**: Trombone, playing a sustained melodic line.
- B. Tbn.**: Baritone Trombone, playing a sustained melodic line.
- Tba.**: Tuba, playing a melodic line with a *f* dynamic.
- Temp.**: Timpani, playing a rhythmic pattern with a *mf* dynamic.
- Glock.**: Glockenspiel, playing a rhythmic pattern with a *f* dynamic.
- Hp.**: Harp, playing a complex arpeggiated accompaniment with a *mf* dynamic.
- Pno.**: Piano, playing a complex arpeggiated accompaniment with a *mf* dynamic.
- Vln. I** and **Vln. II**: Violins, playing melodic lines with a *mf* dynamic.
- Vla.**: Viola, playing a melodic line with a *mf* dynamic.
- Vc.**: Violoncello, playing a sustained melodic line with a *mf* dynamic.
- Db.**: Double Bass, playing a sustained melodic line with a *mf* dynamic.

123 "a search" (♩=84) dramatically

This page contains the musical score for measures 123 through 126. The score is written for a full orchestra and string ensemble. The instruments listed on the left are: Picc., Fl., Ob., Eng. Hn., Cl., B. Cl., Bsn., Cbsn., Hn. 1+3, Hn. 2+4, C. Tpt., Tbn., B. Tbn., Tbn., Timp., B. D., Sus. Cym., Hp., Pno., Vln. I, Vln. II, Vla., Vc., and Db. The score is in 4/4 time with a tempo of quarter note = 84. The key signature has one flat. The dynamics range from fortissimo (ff) to piano (p). The score includes various musical notations such as slurs, accents, and first endings. The first ending in measures 123-124 is marked with a '1.' and a first ending bracket. The second ending in measure 125 is marked with a '2.' and a second ending bracket. The score concludes in measure 126 with a piano (p) dynamic.

127 *molto espr.*  
Vln. solo *p*  
Vln. I *p* gli altri  
Vln. II *p* solo *molto espr.*  
Vla. *p* solo *molto espr.* *mf*  
Vc. solo *p* solo *molto espr.* *mf*  
Vc. *p* cello solo 2 and 3  
Db. *p* solo pizz.



accel. - - - - -

130  
Picc.  
Fl.  
Ob.  
Eng. Hn.  
Cl.  
B. Cl.  
Bsn.  
Cbsn.  
Hn. 1+3  
Hn. 2+4  
C. Tpt.  
Tbn.  
B. Tbn.  
Tba.  
Timp.  
Hp.  
Pno.  
Vln. I *tutti* *p* *mf* *p* *sul pont.* *mf* *sfz p*  
Vln. II *tutti* *p* *mf* *pp* *sul pont.* *mf* *normale* *sfz p*  
Vla. *tutti* *mf* *mf* *pp* *sul pont.* *mf* *normale* *sfz p*  
Vc. solo *molto espr.* *mf* *f* *mf* *sfz p*  
Vc. *div.* *tutti* *p* *mf* *pp* *sul pont.* *mf* *normale* *sfz p*  
Db. *tutti* *div.* *mf* *mf* *mf* *normale* *univ.* *arco*

135 "an open door" (♩=88) with delicacy

The musical score is arranged in two systems. The first system includes the following instruments and parts:

- Picc.:** *mf* (measures 1-6), *p* (measure 7)
- Fl.:** *mf* (measures 1-6), *p* (measure 7), *mf* (measures 8-10), *p* (measure 11)
- Ob.:** *mp* (measure 11)
- Eng. Hn.:** (measures 1-11)
- Cl.:** *pp* *mp* (measures 1-2), *p* *mf* (measures 3-4), *mp* *mf* (measures 5-6), *mp* (measures 7-11)
- B. Cl.:** (measures 1-11)
- Ben.:** (measures 1-11)
- Cbsn.:** (measures 1-11)
- Hn. 1+3:** (measures 1-11)
- Hn. 2+4:** (measures 1-11)
- C Tpt.:** *f* (measures 1-11)
- Tbn.:** *mp* (measures 8-10), *p* (measures 11-12)
- B. Tbn.:** *mp* (measures 11-12), *p* (measures 13-14)
- Tba.:** *mp* *p* (measures 13-14)
- Timp.:** (measures 1-14)
- Tri.:** *mf* (measures 1-14)
- Glock.:** *mf* (measures 1-14)
- Hp.:** *mf* (measures 1-14)

The second system includes the following instruments and parts:

- Vln. I:** (measures 1-14)
- Vln. II:** (measures 1-14)
- Vla.:** (measures 1-14)
- Vc.:** *mf dolce* (measures 1-2), *p* *mf* (measures 3-4), *mp* *mf* (measures 5-6), *mf* *f* *mf* (measures 7-11)
- Db.:** (measures 1-14)

143

**Picc.** *p* *mp* *mf* *mp* *p* *mf*

**Fl.** *p* *mp* *mp* *mf* *mp* *p* *mf*

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

**Eng. Hn.** *mf* *p* *mf*

**Cl.** (a2) *p* *mp* *mf* *mp* *mf*

**B. Cl.** *pp* *p* *p* *mf*

**Bsn.** *p* *mf* *mf*

**Cbst.** *p* *mf* *mf*

**Hn. 1+3**

**Hn. 2+4**

**C. Tpt.** 2. *mp* *mf*

**Tbn.** *mf*

**B. Tbn.** *p* *mf*

**Tba.** *p* *mf*

**Timp.**

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

**Pno.** (all black notes) *p* *gliss.* *Pod.*

**Vln. I** *p* *mp* *mf* *f* *sfz* *p* *gliss.*

**Vln. II** *p* *mp* *mf* *f* *sfz* *p* *gliss.*

**Vla.** *p* *mp* *mf* *f* *sfz* *p* *gliss.*

**Vc.** *p* *mp* *mf* *f* *sfz* *p* *gliss.*

**Db.**

151 "transfiguration" (♩=192) furiously

Picc. *ff* *f* *f* *mp* *mf* *mf* *f* *mp* *mf* *p* *mf*

Fl. *ff* *f* *f* *mp* *mf* *mf* *f* *mp* *mf* *p* *mf*

Ob. *ff* *mf* *mp* *mf* *p* *mf* *f* *mp* *mf* *p* *mf*

Eng. Hn. *ff* *mf* *mp* *p* *mf* *f* *mp* *mf* *p* *mf*

Cl. *ff* *mf* *f* *mp* *mf* *p* *f* *mp* *mf* *p* *mf*

B. Cl. *ff* *mf* *mp* *p* *f* *mp* *mf* *p* *mf*

Bsn. *ff* *mf* *f* *mp* *mf* *p* *f* *mp* *mf* *p* *mf*

Cbsn. *ff* *f* *mf* *f* *mp* *mf* *f* *mp* *mf* *p* *mf*

Hn. 1+3

Hn. 2+4

C Tpt. *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

Tbn. *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

B. Tbn.

Tba.

Timp. *ff* *f* *mf* *f* *mf* *din.* *mp* *p*

Tom-t. *p* *mp* *mp* *mf* *mf* *f* *mf* *mp* *mf* *p* *mf* *f* *rimu* *p*

Xyl. *ff* *f* *mf* *mf* *f* *mf* *f* *mp* *mf* *p* *mf* *mp* *to marimba*

Sus. Cym. *choke* *choke* *on edge* *choke* *on edge*

Hp.

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

Vln. I *ff* *mf* *f* *mp* *mf* *p* *f* *mp* *mf* *mf*

Vln. II *ff* *mf* *f* *mp* *mf* *p* *f* *mp* *mf* *p* *mf* *mf* *f*

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

Vc. *ff* *mf* *f* *mp* *mf* *p* *f* *mp* *mf* *p* *mf* *f*

Db. *pizz.* *arco marcato* *pizz.*

151



160

Picc. *f*

Fl. *mf* (a2) *f*

Ob. *p* *mf*

Eng. Hn.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn. 1+3

Hn. 2+4

C.Tpt.

Tbn.

B. Tbn.

Tba.

Timp.

Rt. *f* ratchet

Sus. Cym. *p* *f* with yarn mallets

Hp.

Pno. *p*

160

Vln. I *pizz.* *p* *f*

Vln. II *pizz.* *p* *f*

Vla. *pizz.* *p* *f*

Vc. *pizz.* *p* *f*

Db.

Picc. *ff*  
 Fl. *ff*  
 Ob. *ff* *p*  
 Eng. Hn. *ff* *p* *mp*  
 Cl. *ff*  
 B. Cl. *ff* *pp* *p* *pp* *mp* *p*  
 Bsn. *ff*  
 Cbsn. *ff*  
 Hn. 1+3 *ff* *p* *p* *mp*  
 Hn. 2+4 *ff* *p*  
 C Tpt. *ff*  
 Tbn. *ff*  
 B. Tbn. *ff*  
 Tba. *ff*  
 Timp. *ff*  
 S. D. *f* *cross stick* *rim shot*  
 B. D. *ff*  
 Hp. *p* *mp*  
 Pno. *ff*  
**165**  
 Vin. I *ff* *arco* *div.* *pp* *pizz. (div.)* *p*  
 Vin. II *ff* *arco* *div.* *pp* *pizz. (div.)* *p*  
 Vla. *ff* *arco* *div.*  
 Vc. *ff* *arco* *unif.* *mp*  
 Db. *ff* *arco*

accel. - - - - -

174

Picc.

Fl.

Ob.

Eng. Hn.

Cl.

B. Cl.

Bsn.

Cbss.

Hn. 1+3

Hn. 2+4

C Tpt.

Tbn.

B. Tbn.

Tba.

Timp.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

*mf*

*mp*

*p*

*pp*

*con sord. (harmon - stem out)*

*arco unis.*

*div. non cubo.*

*pizz.*

**183** "deliverance" (♩=100) simple and noble

This musical score is for the piece "deliverance" (183), marked "simple and noble" with a tempo of ♩=100. The score is arranged for a full orchestra and includes the following parts:

- Picc.** Piccolo flute
- Fl.** Flute
- Ob.** Oboe
- Eng. Hn.** English Horn
- Cl.** Clarinet
- B. Cl.** Bass Clarinet
- Bsn.** Bassoon
- Cbsn.** Contrabassoon
- Hn. 1+3** Horns 1, 2, and 3
- Hn. 2+4** Horns 2, 3, 4, and 5
- C Tpt.** Cornet
- Tbn.** Trombone
- B. Tbn.** Baritone Trombone
- Tba.** Tuba
- Timp.** Timpani
- Mar.** Maracas
- Hp.** Harp
- Pno.** Piano
- Vln. I** Violin I
- Vln. II** Violin II
- Vla.** Viola
- Vc.** Violoncello
- Db.** Double Bass

Key performance instructions and dynamics include:

- Fl.**: *pp* (pianissimo) for the second ending.
- Eng. Hn.**: *mp* (mezzo-piano).
- Hn. 1+3**: *mp* (mezzo-piano).
- C Tpt.**: *mp* (mezzo-piano) and *p* (piano).
- Tbn.**: *mp* (mezzo-piano) and *p* (piano).
- Mar.**: *pp* (pianissimo) with the instruction "mar. with hard mallets".
- Hp.**: *mp* (mezzo-piano).
- Vln. I**: *p* (piano) with "unis. ord." (unison order).
- Vln. II**: *mp* (mezzo-piano) with "arco" (arco) and *p* (piano).
- Vla.**: *mp* (mezzo-piano) and *p* (piano).
- Vc.**: *p* (piano) with "unis. ord." (unison order).
- Db.**: *p* (piano) with "arco" (arco).

190

Picc. *mp*

Fl. *mp*

Ob. *mp*

Eng. Hn.

Cl. *mp*

B. Cl.

Bsn.

Cbsn.

Hn. 1+3

Hn. 2+4

C.Tpt. *mf*

Tbn. *mf*

B. Tbn. *mf*

Tba. *mf*

Timp.

Mar. *mp*

Hp.

Pno. *p*

190

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf* div.

Db. *mf*

Picc. *mf* *mp*

Fl.

Ob. *mf*

Eng. Hn.

Cl.

B. Cl.

Bsn.

Cbssn. *mf*

Hn. 1+3 *p* *mp* *p* *mf* *mp* *a2*

Hn. 2+4 *p* *mp* *p* *mf* *mp* *a2*

C Tpt. *p* *mp* *mf* *mp* *a2*

Tbn.

B. Tbn.

Tba. *mf* *mf <*

Timp.

S. D.

Cab. *p* *mp* *p* *mf* *p*

Xyl. *mf* *mp*

Hp.

Pno.

Vln. solo *mf* *mp* *solo*

Vln. I

Vln. II

Vla.

Vc.

Db. *mf* *pizz.* *p*

**200** "burgeoning" in 2 (♩=212) *busily*

This page contains the musical score for the 200th measure of the piece "burgeoning" in 2/4 time, marked *busily*. The score is divided into two systems. The first system includes woodwinds (Piccolo, Flute, Oboe, English Horn, Clarinet, Bass Clarinet, Bassoon, Contrabassoon), brass (Horn 1+3, Horn 2+4, Trumpet, Trombone, Baritone Trombone, Tuba), percussion (Timpani, Snare Drum, Tom-tom, Triangle, Suspended Cymbal, Maracas, Harp), and Piano. The second system features the string section (Violin I, Violin II, Viola, Violoncello, Double Bass). The score includes various musical notations such as dynamics (e.g., *f*, *mf*, *ff*, *f > mf*), articulation (accents, slurs), and performance instructions (e.g., *with brushes*, *con sord. (straight)*, *cloche*, *div.*, *unis.*). The key signature has one flat (B-flat), and the tempo is indicated as ♩=212.

208

Musical score for measures 208-217. The score includes parts for Piccolo, Flute (a2), Oboe (a2), English Horn, Clarinet (a2), Bass Clarinet, Bassoon (a2), Contrabassoon, Horns 1+3, Horns 2+4, Trumpets, Trombones, Baritone Trombone, Tuba, Timpani, Tambourine, Maracas, Harp, and Piano. The Flute, Oboe, Clarinet, Bassoon, and Contrabassoon parts feature melodic lines with dynamic markings of *mf* and *f*. The Piccolo part has a dynamic marking of *f*. The Timpani part has dynamic markings of *p* and *mf*. The Tambourine part has dynamic markings of *sfz p* and *f*. The Maracas part has a dynamic marking of *mf*. The Piano part has a dynamic marking of *mf*.

208

Musical score for measures 208-217, continuing from the previous page. The score includes parts for Violin I, Violin II, Viola, Violoncello, and Double Bass. The Violin I and II parts have dynamic markings of *p* and *mf*. The Viola part has a dynamic marking of *mf*. The Violoncello part has dynamic markings of *p* and *mf*. The Double Bass part has dynamic markings of *p* and *mf*. The parts for Violin I, Violin II, and Violoncello include the instruction *div.* (divisi).



in 4  
rit. - - - - -

215

Picc. *mf* *ff*

Fl.

Ob. *f* *mp* *p*

Eng. Hn.

Cl.

B. Cl. *f* *mp* *p*

Bsn.

Cbsn.

Hn. 1+3

Hn. 2+4

C.Tpt. *mf* *mp* *p*  
1. *con sord. (harmon - stem out)*

Tbn. *mf* *mp* *p*  
1. *con sord. (harmon - stem out)*

B. Tbn.

Tba.

Timp.

Glock. *ff* *glock.*

Hp.

Pno. *ff* *Pod.*

Vln. I *f* *ff* *mp* *unis.*

Vln. II *f* *ff* *pp* *unis.*

Vla. *f* *ff* *pp* *div.*

Vc. *f* *ff* *pp* *div.*

Db. *f* *ff* *pp* *div.*

224 "resolutions" (♩=72) expanding

rall. accel.

rall. accel.

molto accel. - - - -

Picc. Fl. Ob. Eng. Hn. Cl. B. Cl. Ban. Cbsn.

Hn. 1+3 Hn. 2+4 C. Tpt. Tbn. B. Tbn. Tba.

Timp. Hp. Pno.

224

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

233

"a look back..." (♩=120) *clearly*

**molto accel.** - - -

The musical score is arranged in a standard orchestral format. The woodwind section includes Piccolo, Flute (with second flute), Oboe (with second oboe), English Horn, Clarinet (with second clarinet), Bass Clarinet, Bassoon (with second bassoon), and Contrabassoon. The brass section includes Horns (1+3 and 2+4), Trumpets, Trombones (Tenor and Bass), and Tuba. The percussion section includes Timpani, Triangle, and Glockenspiel. The strings section includes Harp, Piano, Violins I and II, Viola, Violoncello, and Double Bass. The score begins at rehearsal mark 233 with a tempo of ♩=120 and the instruction "clearly". The music is in 4/4 time and features a variety of dynamics and articulations. The woodwinds and strings play a melodic line, while the brass and percussion provide harmonic support. The score concludes with a "molto accel." instruction.

240

"...the great expanse of dark" in 1 (♩=120) *grandly and deeply*

approx. 12" silence  
attacca

The musical score for measures 240-244 is arranged in a standard orchestral format. The woodwind section (Piccolo, Flute, Oboe, English Horn, Clarinet, Bass Clarinet, Bassoon, Contrabass) and brass section (Horn 1+3, Horn 2+4, Trumpet, Trombone, Tuba, Timpani, Snare Drum, Triangle, Glockenspiel, Suspended Cymbal) are shown in the upper half. The strings (Violins I and II, Viola, Violoncello, Double Bass) and Harp/Piano are in the lower half. The score includes various dynamic markings (ff, mf, sfz, p) and performance instructions such as 'flutter', 'muted', and 'choke'. A '240' box is present at the beginning of the string section. The tempo is marked as ♩=120 and the performance style is 'grandly and deeply'. The piece concludes with an 'attacca' instruction and an approximate 12-second silence.

# II. ...of light

"first downfall" (♩=60) *dramatically*

**2** "wailing" (♩=66) *sorrowfully*

**4**

accel. - - -

The musical score is arranged in systems for various instruments. The woodwinds (Piccolo, Flute, Oboe, English Horn, Clarinet, Bass Clarinet, Bassoon, Contrabassoon) and strings (Violins I & II, Viola, Violoncello, Double Bass) have melodic lines with dynamic markings such as *mf*, *f*, *p*, and *mp*. The brass section (Horn 1+3, Horn 2+4, Trumpet, Trombone, Bass Trombone, Tuba) is mostly silent. The percussion section (Timpani, Harp, Piano) provides harmonic support. The Harp part includes markings like *p.d.l.t.* and *L.v.*. The Piano part features complex rhythmic patterns and dynamic shifts. The string parts include markings for *solo*, *tutti*, *div.*, and *unis.* with dynamic changes like *f* to *ff* and *p* to *mp*.

6 "a search" (♩=72) steadily

9

accel. - - -

This page contains the musical score for measures 6 and 9 of a section titled "a search". The tempo is marked as 72 quarter notes per minute and the character is "steadily". The score includes parts for Piccolo, Flute, Oboe, English Horn, Clarinet, Bass Clarinet, Bassoon, Contrabassoon, Horns (1+3 and 2+4), Trumpets, Trombones (Bass, Tenor, and Bass), Timpani, Harp, Piano, Violin Solo, Violins I and II, Viola, Violoncello, and Double Bass. Measures 6 and 9 are marked with boxed numbers. The woodwinds and strings have various dynamics and articulations, including triplets and accents. The strings are marked with "div." (divisi) and "solo off the string" in the later part of the page. The score concludes with an "accel." marking.

12 "in motion" (♩=78) *grooving*

12

Picc. *ppp*

Fl. *ppp*

Ob. *p* *f*

Eng. Hn.

Cl. *ppp*

B. Cl. *ppp*

Bsn. *ppp*

Chsn. *ppp*

Hn. 1+3 *p* *f*

Hn. 2+4 *p* *f*

C. Tpt. *con sord. (straight)* *mp* *f*

Tbn. *mp* *f*

B. Tbn. *p* *f*

Tba. *p* *f*

Timp.

W.B. *p* *mp* *p* *mp* *p* *mp* *f*

T.B. *p* *mp* *p* *mp* *p* *mp* *f*

Harp.

Piano.

12

Vln. solo *p*

Vln. I

Vln. II

Vla.

Vcl.

Db. *pizz.* *p*

poco accel. - - - - -

17

Picc. \_\_\_\_\_

Fl. \_\_\_\_\_

Ob. \_\_\_\_\_

Eng. Hn. \_\_\_\_\_

Cl. \_\_\_\_\_

B. Cl. \_\_\_\_\_

Ban. \_\_\_\_\_

Cbsn. \_\_\_\_\_

Hn. 1+3 \_\_\_\_\_

Hn. 2+4 \_\_\_\_\_

C Tpt. \_\_\_\_\_

Tbn. \_\_\_\_\_

B. Tbn. \_\_\_\_\_

Tba. \_\_\_\_\_

Timp. \_\_\_\_\_ *pp* *cresc. poco a poco*

Xyl. *xylo.*  
*p mp p mp p mp*

W. B. *sub p*

T. Bl. *sub p*

Mar. *marimba with hard mallets*  
*play mp mf mp mf mp mf*

Hp. \_\_\_\_\_

Pno. *p sempre legato non-Ped.* *cresc. poco a poco*

Vln. I \_\_\_\_\_

Vln. II \_\_\_\_\_

Vla. \_\_\_\_\_

Vc. \_\_\_\_\_

Db. \_\_\_\_\_



**22** "settling" (♩=84) *grooving harder*

This musical score page contains measures 22 through 27. The instruments and their parts are as follows:

- Picc.**: Piccolo, rests throughout.
- Fl.**: Flute, rests throughout.
- Ob.**: Oboe, plays a melodic line starting in measure 24 with dynamics *p* and *mp*.
- Eng. Hrn.**: English Horn, plays a melodic line starting in measure 24 with dynamics *pp* and *p*.
- Cl.**: Clarinet, plays a melodic line starting in measure 24 with dynamics *1. pp* and *p*.
- B. Cl.**: Bass Clarinet, rests throughout.
- Bsn.**: Bassoon, rests throughout.
- Chsn.**: Contrabassoon, rests throughout.
- Hn. 1+3**: Horns 1, 2, and 3, rests throughout.
- Hn. 2+4**: Horns 2, 3, 4, and 5, plays a melodic line starting in measure 26 with dynamics *2. p*.
- C.Tpt.**: Cornet, rests throughout.
- Tbn.**: Trombone, rests throughout.
- B.Tbn.**: Baritone Trombone, rests throughout.
- Tba.**: Tuba, rests throughout.
- Timpani**: Plays a rhythmic pattern starting in measure 24 with dynamics *(mute rests)* and *p*.
- Xyl.**: Xylophone, plays a rhythmic pattern starting in measure 24 with dynamics *mp*, *p*, and *mp*.
- Sus. Cym.**: Suspended Cymbal, plays a rhythmic pattern starting in measure 26 with dynamics *p* and *mp*, marked *sus. cymb. on edge (choked)*.
- W.B.**: Wood Block, plays a rhythmic pattern starting in measure 24 with dynamics *mp*, *p*, and *mp*.
- Tamb.**: Tambourine, plays a rhythmic pattern starting in measure 26 with dynamics *p*, marked *tamb. with stick*.
- T. Bl.**: Tom Tom, plays a rhythmic pattern starting in measure 24 with dynamics *mp* and *p*.
- Mar.**: Maracas, plays a rhythmic pattern starting in measure 24 with dynamics *mp* and *mf*.
- Hp.**: Harp, rests throughout.
- Pno.**: Piano, plays a rhythmic pattern starting in measure 24 with dynamics *(mp)*.
- Vin. I & II**: Violins I and II, rests throughout.
- Vla.**: Viola, rests throughout.
- Vc.**: Violoncello, rests throughout.
- Db.**: Double Bass, rests throughout.

A boxed measure number **22** is located at the bottom of the page.

28

Picc. *mf* *mf* *f* *p* *mp* *p cresc. poco a poco* *marcato*

Fl.

Ob. *mf* *mf* *f* *p* *mp* *p cresc. poco a poco* *marcato*

Eng. Hn.

Cl. *mf* *f* *pp* *p* *p* *p cresc. poco a poco* *2. marcato*

B. Cl.

Bsn.

Cbsn.

Hn. 1-3 *p* *mp* *f* *p* *mp* *p cresc. poco a poco* *marcato 3.*

Hn. 2-4 *p* *mf* *f* *p* *mp* *p cresc. poco a poco* *marcato*

C Tpt. *con sord. (straight) 2.* *p* *mp* *pp* *mf* *f* *p* *mp* *p cresc. poco a poco* *marcato*

Tbn.

B. Tbn.

Tbn.

Timp. *mp* *(cresc. poco a poco)* *p* *mp* *mf* *(cresc. poco a poco)* *p*

Xyl. *p* *mp* *mf* *p* *mp* *p cresc. poco a poco*

Sus. Cym. *edge center* *edge center* *edge to center* *edge to center* *edge to center* *center*

W.B.

Tamb.

T. Bl.

Mar.

Harp. *normale* *p cresc. poco a poco* *+++++*

Pno. *(mf)* *f* *p*

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

Vln. II *(div.)* *p* *mp* *marcato* *pizz.* *marcato* *arco* *pizz.* *arco*

Vla. *p* *mp* *marcato* *pizz.* *arco* *f* *p* *pizz.* *arco*

Ve.

Db.

35 "on the precipice of..." (♩=90)

Picc.

Fl.

Ob.

Eng. Hn.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn. 1+3

Hn. 2+4

C.Tpt.

Tbn.

B. Tbn.

Tba.

Temp.

Xyl.

Sus. Cym.

W.B.

Tamb.

T. Bl.

Mar.

Hp.

Pno.

35

Vln. I

Vln. II

Vla.

Vc.

Db.

43 (♩=90)  
G.P.

40 Picc. *sfz* *p* *f* *mf* *sfz* *p* *f* *mf* *sfz* *ff*

Fl. *sfz* *p* *f* *p* *f* *ff*

Ob. *sfz* *p* *f* *p* *f* *ff*

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

Cl. *a2* *p* *f* *p* *f* *ff*

B. Cl. *a2* *p* *f* *p* *f* *ff*

Bsn. *a2* *p* *f* *p* *f* *ff*

Cbsn. *p* *f* *ff*

Hn. 1-3 *f* *p* *f* *p* *f* *ff*

Hn. 2-4 *mf* *f* *mf* *f* *f* *ff*

C. Tpt. *f* *p* *f* *f* *p* *ff*

Tbn. *a2* *p* *f* *p* *f* *ff*

B. Tbn. *f* *ff*

Tbn. *f* *ff*

Timp. *3* *ff* *p* *f* *ff* *p* *f* *ff* *p* *f* *ff*

Xyl. *white-noise* *gliss* *f* *p* *f* *mf* *f* *p* *f* *ff* *mf* *ff*

Sus. Cym. *f* *f* *f*

W.B. *p* *f* *p* *f* *mf* *ff*

Tamb. *f* *mf* *ff*

T. Bl. *p* *f* *p* *f* *p* *f*

Mar. *p* *f* *p* *f* *p* *f* *ff*

Hp. *ff*

Pno. *ff*

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

Vln. II *f* *div.* *marcato* *non-div.* *p* *f* *p* *f* *mp* *ff* *f*

Vla. *marcato* *non-div.* *p* *f* *p* *f* *ff* *f*

Vc. *marcato* *non-div.* *p* *f* *p* *f* *ff* *f*

Db. *pizz.* *arco* *f* *ff*

43

"...the second downfall" (♩=90) *dramatically*

48 "dulled" (♩=96)

Picc. (a2)

Fl.

Ob.

Eng. Hn.

Cl.

B. Cl.

Bsn. (a2)

Cbsn.

Hn. 1+3

Hn. 2+4

C.Tpt.

Tbn.

B.Tbn.

Tba.

Timp.

W.B.

Tamb.

Mar.

Hrp. *non-arpeggiato* *h.d.l.c. 1.* *mf*

Pno.

Vln. I *ff* *f* *mf* *mp* *p* *mp* *p*

Vln. II *ff* *f* *mf* *mp* *p* *mp* *p*

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

Vc. *ff* *f* *mf* *mp* *p* *mp* *p* *div.* *sim.*

Db. *ff* *f* *mf* *mp* *p* *mp* *p* *sim.*

48

This page of a musical score, numbered 41, contains staves for various instruments. The woodwind section includes Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), English Horn (Eng. Hn.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), and Contrabassoon (Cbsn.). The brass section includes Horns 1+3 (Hn. 1+3), Horns 2+4 (Hn. 2+4), Trumpets (C Tpt.), Trombones (Tbn.), Baritone Trombone (B. Tbn.), and Tromba (Tba.). The percussion section includes Timpani (Timp.), Harp (Hp.), and Piano (Pno.). The string section includes Violin I (Vln. I) with a *div.* marking, Violin II (Vln. II) with a *unis.* marking, Viola (Via.), Violoncello (Vc.), and Double Bass (Db.). The score features complex rhythmic patterns, including sixteenth-note runs in the strings and woodwinds, and dynamic markings such as *p*, *mf*, *mp*, and *mf <*. There are also first and second endings indicated in several measures.

**64**

Picc. *f*

Fl. *f sempre legato*

Ob. *f*

Eng. Hn.

Cl. *f sempre legato*

B. Cl.

Bsn.

Obsn.

Hn. 1+3

Hn. 2+4

C.Tpt.

Tbn.

B.Tbn.

Tba.

Timp.

Glock. *f*

Hp.

Pno. *f sempre legato*  
*secco*

**64**

Vln. I *mf* *f*

Vln. II *mf* *f*  
div. unis.

Vla. *mf* *f*

Vc. *mf* *f*

Db. *mf* *f*

74

Woodwind section (Flute, Oboe, Clarinet, Bass Clarinet, Bassoon, Contrabassoon) and Percussion (Perc., Glock., Hp., Pno.) parts are active in measures 74-79. The Flute, Oboe, and Clarinet parts feature melodic lines with first endings marked (1.) and dynamic markings of *mf* and *p*. The Percussion part includes a Glockenspiel line with *mf* and *p* dynamics. The Piano part features a complex rhythmic accompaniment with *p* dynamics. A *rit.* (ritardando) marking is present at the end of measure 79. The string section (Violins I & II, Viola, Violoncello, Double Bass) is mostly silent in these measures, with some sustained notes in the lower strings.

74

unis.

Violin I, Violin II, Viola, Violoncello, Double Bass parts are shown with sustained notes and some dynamics like *p*.



**81** "an understanding" (♩=102) *with gravitas*

The score for measures 81-84 includes the following parts and markings:

- Woodwinds:** Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), English Horn (Eng. Hn.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Contrabassoon (Obsn.), Horn 1+3 (Hn. 1+3), Horn 2+4 (Hn. 2+4), Cor Anglais (C.Tpt.), Trombone (Tbn.), Baritone Trombone (B.Tbn.), Trombone (Tba.), and Tympani (Timp.).
- Piano (Hp.):** Starts with a *p* dynamic, marked *normale*. Features a *l.v.* (left hand) section and a *non-arpeggiato* section. Dynamics include *p*, *mp*, and *mf*. There are rhythmic markings:  $\ast\ast\ast\ast\ast\ast\ast$  and  $\ast\ast\ast\ast\ast\ast$ .
- Strings:** Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.).
- Violins and Viola:**
  - Vln. I: *solo II*, *p < mp*, *solo I*, *tutti div.*
  - Vln. II: *solo II*, *p*, *mp*, *solo I*, *tutti*
  - Vla.: *solo I*, *p*, *mp*, *solo II*, *unis.*
- Violoncello and Double Bass:**
  - Vc.: *p*, *solo I*, *p < mp*, *solo II*, *tutti div.*
  - Db.: *p*, *tutti div.*

95

accel. - - - -

Picc.

Fl.

Ob.

Eng. Hn.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn. 1-3

Hn. 2-4

C.Tpt.

Tbn.

B.Tbn.

Tba.

Timp.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

95

unis. pizz.

pizz.

arco div.

div.

non-div.

arco

div.

unis. pizz.

non-div.

arco

unis. pizz.

non-div.

arco non-div.

103 "shifting" (♩=108) accel. poco a poco

103

104

105

106

107

108

109

110

111

112

113

114

115

116

117

118

119

120

121

122

123

124

125

126

127

128

129

130

131

132

133

134

135

136

137

138

139

140

141

142

143

144

145

146

147

148

149

150

151

152

153

154

155

156

157

158

159

160

161

162

163

164

165

166

167

168

169

170

171

172

173

174

175

176

177

178

179

180

181

182

183

184

185

186

187

188

189

190

191

192

193

194

195

196

197

198

199

200

201

202

203

204

205

206

207

208

209

210

211

212

213

214

215

216

217

218

219

220

221

222

223

224

225

226

227

228

229

230

231

232

233

234

235

236

237

238

239

240

241

242

243

244

245

246

247

248

249

250

251

252

253

254

255

256

257

258

259

260

261

262

263

264

265

266

267

268

269

270

271

272

273

274

275

276

277

278

279

280

281

282

283

284

285

286

287

288

289

290

291

292

293

294

295

296

297

298

299

300

301

302

303

304

305

306

307

308

309

310

311

312

313

314

315

316

317

318

319

320

321

322

323

324

325

326

327

328

329

330

331

332

333

334

335

336

337

338

339

340

341

342

343

344

345

346

347

348

349

350

351

352

353

354

355

356

357

358

359

360

361

362

363

364

365

366

367

368

369

370

371

372

373

374

375

376

377

378

379

380

381

382

383

384

385

386

387

388

389

390

391

392

393

394

395

396

397

398

399

400

401

402

403

404

405

406

407

408

409

410

411

412

413

414

415

416

417

418

419

420

421

422

423

424

425

426

427

428

429

430

431

432

433

434

435

436

437

438

439

440

441

442

443

444

445

446

447

448

449

450

451

452

453

454

455

456

457

458

459

460

461

462

463

464

465

466

467

468

469

470

471

472

473

474

475

476

477

478

479

480

481

482

483

484

485

486

487

488

489

490

491

492

493

494

495

496

497

498

499

500

501

502

503

504

505

506

507

508

509

510

511

512

513

514

515

516

517

518

519

520

521

522

523

524

525

526

527

528

529

530

531

532

533

534

535

536

537

538

539

540

541

542

543

544

545

546

547

548

549

550

551

552

553

554

555

556

557

558

559

560

561

562

563

564

565

566

567

568

569

570

571

572

573

574

575

576

577

578

579

580

581

582

583

584

585

586

587

588

589

590

591

592

593

594

595

596

597

598

599

600

601

602

603

604

605

606

607

608

609

610

611

612

613

614

615

616

617

618

619

620

621

622

623

624

625

626

627

628

629

630

631

632

633

634

635

636

637

638

639

640

641

642

643

644

645

646

647

648

649

650

651

652

653

654

655

656

657

658

659

660

661

662

663

664

665

666

667

668

669

670

671

672

673

674

675

676

677

678

679

680

681

682

683

684

685

686

687

688

689

690

691

692

693

694

695

696

697

698

699

700

701

702

703

704

705

706

707

708

709

710

711

712

713

714

715

716

717

718

719

720

721

722

723

724

725

726

727

728

729

730

731

732

733

734

735

736

737

738

739

740

741

742

743

744

745

746

747

748

749

750

751

752

753

754

755

756

757

758

759

760

761

762

763

764

765

766

767

768

769

770

771

772

773

774

775

776

777

778

779

780

781

782

783

784

785

786

787

788

789

790

791

792

793

794

795

796

797

798

799

800

801

802

803

804

805

806

807

808

809

810

811

812

813

814

815

816

817

818

819

820

821

822

823

824

825

826

827

828

829

830

831

832

833

834

835

836

837

838

839

840

841

842

843

844

845

846

847

848

849

850

851

852

853

854

855

856

857

858

859

860

861

862

863

864

865

866

867

868

869

870

871

872

873

874

875

876

877

878

879

880

881

882

883

884

885

886

887

888

889

890

891

892

893

894

895

896

897

898

899

900

901

902

903

904

905

906

907

908

909

910

911

912

913

914

915

916

917

918

919

920

921

922

923

924

925

926

927

928

929

930

931

932

933

934

935

936

937

938

939

940

941

942

943

944

945

946

947

948

949

950

951

952

953

954

955

956

957

958

959

960

961

962

963

964

965

966

967

968

969

970

971

972

973

974

975

976

977

978

979

980

981

982

983

984

985

986

987

988

989

990

991

992

993

994

995

996

997

998

999

1000

116

113

Picc. *f* *ff*

Fl. *mf* *< f* *f* *ff*

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

Eng. Hn. *mf*

Cl. *mf* *< f* *f*

B. Cl. *mf* *f*

Bsn. *mf* *< f* *f*

Cbsn. *f*

Hn. 1+3

Hn. 2+4

C Tpt.

Tbn.

B. Tbn.

Tba.

Temp. *mf* *p*

Rt. *f* ratchet

Tom-t. *mf* *p* *f* *mp* to marimba

Xyl. *mp*

Sus. Cym. *p* *f* with yarn mallets

Hp.

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

116

Vln. I *mf* *< f* *pizz.* *p* *f*

Vln. II *mf* *< f* *pizz.* *p* *f*

Vla. *f* *pizz.* *p* *f*

Vc. *mf* *< f* *pizz.* *p* *f*

Db. *mf* *pizz.* *p* *f*

121 "shifted" - brightly (♩=108)

Picc.   
 Fl.   
 Ob.   
 Eng. Hn.   
 Cl.   
 B. Cl.   
 Bsn.   
 Cbsn.   
 Hn. 1+3   
 Hn. 2+4   
 C.Tpt.   
 Tbn.   
 B.Tbn.   
 Tba.   
 Timp.   
 S. D.   
 Tom-t.   
 Tri.   
 Sus. Cym.   
 Mar.   
 Hp.   
 Pno.

121

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

*arco non-div.*   
*arco non-div.*   
*arco non-div.*   
*arco non-div.*   
*unis.*

136

129

Picc. *f*

Fl. (a2) *mf* *f*

Ob. (a2) *mf* *f*

Eng. Hn. *f*

Cl. (a2) *mf* *f*

B. Cl. *f*

Bsn. (a2) *mf* *f*

Cbsn. *f*

Hn. 1+3

Hn. 2+4

C.Tpt. *mf* *f*  
con sord. (harmon - stem out)  
1.

Tbn. *mf* *f*  
con sord. (harmon - stem out)  
1.

B.Tbn.

Tba.

Timp. *p* *mf*

Tamb. *sf* *p* *f*

Mar. *mf*

Hp.

Pno. *mf* *f*

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

Vln. II *div.* *p* *mf* *f*

Vla. *mf* *f*

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

Db. *arco* *p* *mf* *f*

136

144 rit. - - - - - a door closed... (♩=60)

239

Picc. *mf* *ff*

Fl.

Ob. (1.) *mp* *p*

Eng. Hn.

Cl.

B. Cl. *mp* *p*

Bsn.

Cbss.

Hn. 1+3

Hn. 2+4

C. Tpt. (1.) *mp* *p*

Tbn. (1.) *mp* *p*

B. Tbn.

Tba.

Timp.

Glock. *glock.* *ff* *p*

Hp.

Pno. *ff* *p*

*Ps.d.*

144

Vln. I *ff* *mf* *mp* *p* *ppp* *div. sul tasto*

Vln. II *ff* *mp* *mp* *p* *ppp* *div. sul tasto*

Vla. *div.* *ff* *p* *mp* *p* *pp* *div. sul tasto*

Vc. *ff* *p* *mp* *p* *pp* *div. sul tasto* *ppp*

Db. *ff* *p*

150 ...a window open (♩=114) romantically

Musical score for measures 150-154. The score includes parts for Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), English Horn (Eng. Hn.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Contrabassoon (Cbsn.), Horns 1-3 (Hn. 1-3), Horns 2-4 (Hn. 2-4), Trumpets (C Tpt.), Trombones (Tbn.), Bass Trombone (B. Tbn.), Tuba (Tba.), Timpani (Timp.), Harp (Hp.), and Piano (Pno.). The Clarinet part features melodic lines with first and second endings, marked with dynamics *pp* and *p*. The Horns 1-3 and 2-4 parts play sustained notes with dynamics *pp* and *p*. The rest of the woodwind and brass sections are silent.

150

Musical score for measures 150-154, featuring strings. The score includes parts for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The Violin I and II parts play sustained notes with dynamics *pp* and *p*, marked with *unis. con sord.*. The Viola part plays a rhythmic accompaniment with dynamics *pp* and *p*, marked with *unis. normale*. The Violoncello and Double Bass parts play sustained notes with dynamics *pp* and *p*.





173

Picc. *mp < mf*

Fl. *mf* *f* *f* *f*  
sing sotto voce and in your own range  
Ah.

Ob. *mf* *f* *f* *f*  
sing sotto voce and in your own range  
Ah.

Eng. Hn. *mp* *mf* *f* *f*  
sing sotto voce and in your own range (concert pitch)  
Ah.

Cl. *mf* *f* *f* *f*

B. Cl. *mp* *mf* *f* *f*  
sing sotto voce and in your own range (concert pitch)  
Ah.

Bsn. *mp* *mf* *f* *f*  
sing sotto voce and in your own range  
Ah.

Cbsn. *mp* *mf* *f* *f*  
Ah.

Hn. 1+3 *mf* *f* *f* *f*

Hn. 2+4 *mf* *f* *f* *f*

C Tpt. *mp* *mf* *f* *f*  
Ah.

Tbn. *mp* *mf* *f* *f*  
Ah.

B. Tbn. *mp* *mf* *f* *f*  
Ah.

Tba. *mp* *mf* *f* *f*  
Ah.

Timp.

Glock. *mf* *f* *f* *f*

Hp. *mf* *f* *f* *f*

Pno. *mf* *f* *f* *f*

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

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

Via. *mf* *f* *f* *f*

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

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

188 a look forward (♩=120) excitedly

184

Picc. *mf* *mp* *p* *p*

Fl. *mf* *mp* *p* *p*

Ob. *mf* *mp* *p* *p*

Eng. Hn. *mf* *mp* *p* *p*

Cl. *mf* *mp* *p* *p*

B. Cl. *mf* *mp* *p* *p*

Bsn. *mf* *mp* *p* *p*

Cbsn. *mf* *mp* *p* *p*

Hn. 1+3 *f* *sfz p*

Hn. 2+4 *f* *sfz p*

C.Tpt. *mf* *mp* *p* *p*

Tbn. *mf* *mp* *p* *p*

B.Tbn. *mf* *mp* *p* *p*

Tba. *mf* *mp* *p* *p*

Timp.

Glock. *mf* *mp* *p* *p*

Xyl. *p*

Mar. *p*

Hp. *mf* *mp* *p* *p*

Pho. *mf* *mp* *p* *p*

188

Vln. I *mf* *mp* *sfz p* *sfz p*

Vln. II *mf* *mp* *sfz p* *sfz p*

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

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

Db. *mf* *mp* *p* *p*

193

Picc.

Fl.

Ob.

Eng. Hn.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn. 1+3

Hn. 2+4

C.Tpt.

Tbn.

B.Tbn.

Tba.

Timp.

Glock.

Xyl.

Mar.

Hp.

Pno.

Vln. I

Vln. II

Via.

Vc.

Db.

*p*

*mp*

*mf*

*sfz*

This page of a musical score, numbered 206, contains the following parts and markings:

- Woodwinds:** Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), English Horn (Eng. Hn.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), and Contrabassoon (Cbss.).
- Brass:** Horns 1+3 (Hn. 1+3), Horns 2+4 (Hn. 2+4), Trumpet (C.Tpt.), Trombone (Tbn.), Baritone Trombone (B. Tbn.), and Tuba (Tba.).
- Percussion:** Timpani (Timp.), Glockenspiel (Glock.), Xylophone (Xyl.), Maracas (Mar.), and Harp (Hp.).
- Keyboard:** Piano (Pno.).
- Strings:** Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.).

Key performance markings include dynamics such as *f* (forte), *mf* (mezzo-forte), *mp* (mezzo-piano), and *p* (piano). Other markings include *1. open* for the Trombone, *pizz.* (pizzicato) for the Double Bass, and various articulation and phrasing symbols like slurs and accents.

209

Picc. *mp* *mf*

Fl. *mp* *mf*

Ob.

Eng. Hn.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn. 1-3 *mp*

Hn. 2-4 *mp*

C Tpt. *mp* *mf*

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

B. Tbn. *mf*

Tbn. *mp* *mf*

Timp.

Glock. *mp* *p*

Xyl. *mp* *p*

Hp.

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

Vln. I *sfz mp* *sfz mp* *sfz p*

Vln. II *sfz mp* *sfz mp* *sfz p*

Vla.

Vc.

Db.

218 Picc. *f*

(a2) Fl. *f*

Ob.

Eng. Hn.

Cl. *a2 f*

B. Cl.

Bsn. *a2 f*

Cbsn.

Hn. 1+3 *f*

Hn. 2+4 *f*

C. Tpt. (1.) *f*

Tbn. (1.) *f*

2. *mp*

1. *f*

B. Tbn. *f*

Tba. *f*

Timp. *f*

Xyl. *f*

Hp. *suddenly off*

Pno. *f* *suddenly off*

Vln. I *f* *pizz.*

Vln. II *f* *pizz.*

Vla.

Vc.

Db.

This page of a musical score, numbered 59, covers measures 225 through 230. The score is arranged in a standard orchestral format with multiple staves for each instrument. The instruments listed on the left are Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), English Horn (Eng. Hn.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Contrabassoon (Cbssn.), Horns 1+3 (Hn. 1+3), Horns 2+4 (Hn. 2+4), Trumpet in C (C Tpt.), Trombone (Tbn.), Bass Trombone (B. Tbn.), Tuba (Tba.), Timpani (Timp.), Xylophone (Xyl.), Harp (Hp.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Via.), Violoncello (Vc.), and Double Bass (Db.).

The score begins at measure 225 with a Piccolo part. The Flute and Oboe parts have rests. The Clarinet and Bassoon parts feature a melodic line with triplets and slurs, marked with a dynamic of *mf*. The Horns 1+3 and 2+4 parts play a rhythmic pattern of eighth notes, with the first horn part marked *p* and the second *f*. The Trombone and Bass Trombone parts play a rhythmic pattern of eighth notes. The Tuba part has a long note with a slur. The Timpani part plays a rhythmic pattern of eighth notes. The Xylophone part has a rest. The Harp and Piano parts have rests. The Violin I and II parts have rests. The Viola part has a rest. The Violoncello and Double Bass parts have rests.

At the end of the page, measures 229 and 230, there are markings for *arco* and *mf* for the Violin I, Violin II, Viola, Violoncello, and Double Bass parts.



232 ...the great expanse of light (♩=126) grandly and deeply

Picc. *f*  
 Fl. *f*  
 Ob. *f*  
 Eng. Hn. *f*  
 Cl. *f*  
 B. Cl. *ff*  
 Bsn. *ff*  
 Chsn. *ff*  
 Hn. 1+3 *ff*  
 Hn. 2+4 *ff*  
 C.Tpt. *ff*  
 Tbn. *ff*  
 B.Tbn. *ff*  
 Tba. *ff*  
 Timp. *ff*  
 B. D. *p*  
 Tri. *f*  
 Glock. *f*  
 Hp. *ff*  
 Pno. *ff*  
*molto Ped.*

232

Vin. I *ff*  
 Vin. II *ff*  
 Vla. *ff*  
 Vc. *ff*  
 Db. *ff*

Musical score for measures 233-238. The score includes parts for Piccolo (Pic.), Flute (Fl.), Oboe (Ob.), English Horn (Eng. Hn.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Contrabassoon (Cbsn.), Horns 1+3 (Hn. 1+3), Horns 2+4 (Hn. 2+4), Trumpet (C Tpt.), Trombone (Tbn.), Bass Trombone (B. Tbn.), Tuba (Tba.), Timpani (Timp.), Bass Drum (B. D.), Triangle (Tri.), Glockenspiel (Glock.), Harp (Hp.), and Piano (Pno.). The woodwinds and strings play complex rhythmic patterns, while the brass instruments provide sustained harmonic support. The harp features delicate arpeggiated figures.

Musical score for measures 239-244. This section features the Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.) parts. The strings play a rhythmic accompaniment of eighth notes, with the violins carrying a melodic line. The double bass provides a steady bass line.

241

Picc.

Fl. (a2)

Ob. (a2)

Eng. Hn.

Cl. (a2)

B. Cl.

Bsn. (a2)

Cbsn.

Hn. 1+3 (a2)

Hn. 2+4 (a2)

C. Tpt.

Tbn.

B. Tbn.

Tbn.

Timp.

B. D.

Tri.

Glock.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

247

This musical score page contains measures 247 through 251. The instruments and parts are as follows:

- Woodwinds:** Piccolo (Pic.), Flute (Fl.), Oboe (Ob.), English Horn (Eng. Hn.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), and Contrabassoon (Cbsn.).
- Brass:** Horns 1+3 (Hn. 1+3), Horns 2+4 (Hn. 2+4), Trumpet (C.Tpt.), Trombone (Tbn.), Baritone (B.Tbn.), and Tuba (Tba.).
- Other Instruments:** Timpani (Timp.), Bass Drum (B.D.), Triangle (Tri.), Chimes (Chim.), Glockenspiel (Glock.), Harp (Hp.), and Piano (Pno.).
- Strings:** Violin I (Vin. I), Violin II (Vin. II), Viola (Via.), Violoncello (Vc.), and Double Bass (Db.).

Measure 247 is marked with a box containing the number 247. The score includes various musical notations such as dynamics (e.g., *f*, *ff*), articulation (accents, slurs), and performance instructions (e.g., *1.*, *1.2.*). The piano part features a complex rhythmic pattern with many sixteenth notes.

247

252

Picc.

Fl. (a2)

Ob. (a2)

Eng. Hn.

Cl. (a2)

B. Cl.

Bsn. 1 2

Cbssn.

Hn. 1+3

Hn. 2+4

C. Tpt. 3

Tbn.

B. Tbn.

Tba.

Timp.

B. D.

T.-t.

Tri.

Chim.

Glock.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

259

263

*suddenly off*

Musical score for measures 259-263, measures 1-3, and measures 259-263. The score includes parts for Piccolo, Flute, Oboe, English Horn, Clarinet, Bass Clarinet, Bassoon, Contrabassoon, Horns (Hn. 1-3 and Hn. 2-4), Trumpets (C Tpt.), Trombones (Tbn., B. Tbn., Tba.), Timpani (Timp.), Bells (B. D.), Triangle (T.-t.), Chimes (Chim.), Glockenspiel (Glock.), Harp (Hp.), and Piano (Pno.). The score features dynamic markings such as *mf*, *ff*, *p*, and *mp*, and includes the instruction *suddenly off*. The Harp part includes a diagram of a chord structure. The Piano part shows a complex rhythmic pattern.

259

263

Musical score for measures 259-263 for Violins I and II, Viola, Cello, and Double Bass. The score includes parts for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello (Vc.), and Double Bass (Db.). The score features dynamic markings such as *mf* and *ff*.

265

Picc.

Fl. *p*

Ob.

Eng. Hn.

Cl. *p* *mp* 1.

B. Cl.

Bsn.

Cbss.

Hn. 1+3 (1.)

Hn. 2+4

C.Tpt.

Tbn.

B.Tbn.

Tba.

Timp.

Chim.

Hp. *h.d.l.c.* *p*

Pno. *gradualmente una corda...* *(una corda)*

Vln. solo *solo* *p* *mp*

Vln. I

Vln. II

Vla.

Vc. solo *mf*

Vc.

Db. *pizz.* *2 basses* *p*

272

Picc.

Fl.

Ob.

Eng. Hn.

Cl. (1.)

B. Cl.

Bsn.

Cbsn.

Hn. 1+3

Hn. 2+4

C Tpt.

Tbn.

B. Tbn.

Tba.

Timp.

Chim.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc. solo

Vc.

Db.



rit. - - - - -

**281** the unknown ( $\text{♩}=60$ ) serene but deep  
in 6

molto rit. - - - - - lunga 12"

Picc.  
Fl.  
Ob.  
Eng. Hn.  
Cl.  
B. Cl.  
Bsn.  
Cbn.

Hn. 1+3  
Hn. 2+4  
C.Tpt.  
Tbn.  
B. Tbn.  
Tba.  
Timp.  
Chim.

Hp.  
Pno.

**281**  
Vln. solo  
Vln. I  
Vln. II  
Vla.  
Vc.  
Db.