

EDGAR F. GIRTAIN IV

SYMPHONY No. 2

THE RIVER OF LIFE



Notes

SYMPHONY No. 2 is a pastoral work in two connected movements. Written for the end of my residency with the Arapahoe Philharmonic, the first movement is a picturesque depiction of the American West and the second, a meditation on the passage of time based on *The River of Life*, a sentimental poem by Thomas Campell. Written in a tonal and consciously nationalistic style that also draws heavily on the canon of western classical music, the work can be heard as a philosophical affirmation of life.

The first movement is an energetic G major overture exploring two themes of contrasting character; a heroic *tutti* and a more humorous second theme, introduced by a muted trumpet in a string of *staccato* sixteenth notes. Imitations of sounds from the nocturnal natural world--cicadas and crickets--are heard in the development section. After an energetic peak, the bombastic movement dramatically transitions into the second movement via a series of upwardly sweeping gestures in the strings.

The fluvial second movement, a series of variations based on a strophic hymn-tune introduced by a solo horn, is more subtle and introverted in expressive character. After an exposition that declares and digresses on each of the stanzas from *The River of Life*, the music progresses on to a meditation on the fragility of life, tragedy of loss, and struggle against the accelerating current of passing time. On the edge of despair, the music stumbles into a timeless, placid halt--death. In a final burst of optimism the theme abruptly transfigures into a glorious and triumphant conclusion reminiscent of Brahms's *Academic Festival Overture*. Closing our frame and uniting the idea of nature and humanity, a coda recalls the first movement, striving to resolve harmonic tension into an ecstatic C major (the tone of the universe) finish.

The work was first sketched in May of 2015 and finished by December. Composed while I was both teaching at a public high school and directing a small church music program, much of the material in the symphony was drawn from the well of music around me, including the use of chorales and scoring indicative of organ registration.

Before performing this work, the audience should sing through the Hymn found at the bottom of this page. The hymn may be printed in the concert programs or displayed on an overhead screen. The conductor should lead the audience. For accompaniment, the orchestra may play along *mp*. The hymn is also found on the first page of the orchestral parts (untransposed).

note that in this edition, artificial string harmonics with duration less than a whole note are printed at the fifth instead of the conventional fourth.

SPECIAL THANKS

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The River of Life

Thomas Campbell (1777-1844)

Edgar F Girtain IV (b. 1988)

1. The more we live more brief ap - pear Our lives suc - cee - ding sta - ges; A
 2. The glad - some cur - rent of our youth, Ere passion yet dis - or - ders, Steals
 3. But as the care - worn cheek grows wan, And sor - row's shafts fly thick - er, Ye
 4. When joys have lost their bloom and breath, And life it - self is va - pid,
 5. It may be strange but who would change, Time's course to slow - er speed - ing, When
 day to child - hood seems a year, and years like pass - ing a - ges.
 lin - ge - ring like a river smooth A - long its gras - sy bor - ders.
 stars, that mea - sure life to man why seem your cour - ses quick - er?
 Why, as we reach the Falls of Death feel we its tide more ra - pid?
 one by one our friends have gone, And left our bo - soms blee - ding?

6. Heaven gives our years of fading strength
 Indemifying fleetness;
 And those of youth, a seeming length,
 Proportion'd to their sweetness

INSTRUMENTATION

Piccolo
2 Flutes
2 Oboes
English Horn
2 B \flat Clarinets
Bass Clarinet
2 Bassoons
Contrabassoon

4 Horns in F
3 Trumpets in C
2 Tenor Trombones
Bass Trombone
Euphonium
Tuba

Timpani
3 Percussionists employing:
Triangle
Wood Block
Castanets
Cabasa
Marimba
Xylophone
Glockenspiel
Crotales
Tubular Bells
Finger Cymbals
Crash Cymbals
Suspended Cymbals
Snare Drum
Tenor Drum
Low Tom
Bass Drum
Tam-tam

Violins I
Violins II
Violas
Cellos
Basses

Playing Time 26 Minutes

Commissioned by the Arapahoe Philharmonic, Littleton, CO

SYMPHONY No. 2 (2015)

An American Pastoral

EDGAR F GIRTAIN IV (b. 1988)

Adagio Misterioso ♩ = 40

4/4 3/4

Piccolo
I Flute II
I Oboe II
I Clarinet in Bb II
Harp

Adagio Misterioso ♩ = 40

Violin I
Violin II
Viola
Violoncello



7 8

Picc.
I Fl. II
I Oboe II
I Cl. II

Timp.
Hp.

8 8

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

Allegro Vivace ♩ = 84

19 **6/8** **5/8** **2/4** **3/8** **5/8** **3+2** **6/8** 27

Picc. *ff*

I Fl. II *ff*

I Ob. II *ff*

Eng. Hn. *ff* 2 2 2 2

I Cl. II *ff*

B. Cl. *ff*

I Bsn. II *ff* 2 2 2 2

Cbsn. *ff* 2 2

I Hn. II *ff*

III Hn. IV *ff*

C Tpt. I *ff*

II C Tpt. III *ff*

I Tbn. II *ff* 2 2 2 2

B. Tbn. *ff* 2 2 2 2

Euph. *ff*

Tba. *ff*

Timp. *ff* 2 2 2 2

Perc. *ff* *pp* *ff* *ff*

Wood Block *pp* *ff*

Suspended Cymbal + w/ stick *ff* *ff*

Bass Drum *ff* *ff* *pp* *ff*

Hp. *ff* *f*

Allegro Vivace ♩ = 84

6/8 **5/8** **2/4** **3/8** **5/8** **3+2** **6/8** 27

Vln. I *ff* senza sord.

Vln. II *ff* senza sord.

Vla. *ff* arco

Vc. *ff* 2 2 2 2 arco

Cb. *ff* 2 2

36 **2/4** **6/8** **2/4** **5/8**

Picc.

I Fl. II

I Ob. II

Eng. Hn.

I Cl. II

B. Cl.

I Bsn. II

Cbsn.

I Hn. II

III Hn. IV

II C Tpt. III

Perc.

Hp.

Vln. I

Vln. II

Vla.

Vc.

ff *ff* *f* *ff* *f* *ff* *f*

f *ff* *f* *ff* *f* *ff* *f*

f *ff* *f* *ff* *f* *ff* *f*

ff *ff* *f* *ff* *f* *ff* *f*

st. mute

Triangle

f *ff* *f* *ff* *f* *ff* *f*

pizz. arco IV pizz. ord. pizz.

pizz. arco IV pizz. ord. pizz.

arco

ff *ff* *f* *ff* *f* *ff* *f*

44 $\frac{5}{8}$ $\frac{3+2}{4}$ $\frac{7}{8}$ $\frac{3+2+2}{8}$ $\frac{9}{8}$ $\frac{3+3+3}{8}$ $\frac{6}{8}$ 48

Picc. *ff*

I Fl. II *ff*

I Ob. II *ff*

Eng. Hn. *ff*

I Cl. II *ff*

B. Cl. *ff*

I Bsn. II *ff*

Cbsn. *ff*

I Hn. II *ff*

III Hn. IV *mf* *ff* open

II C Tpt. III *ff*

I Tbn. II *ff*

B. Tbn. *ff*

Euph. *mp* *ff*

Tba. *mp* *ff*

Timp. *ff*

Perc. Wood Block *ff*
Suspended Cymbal +w/ stick *ff*
B.D. *ff*

Hp.

Vln. I *ff* arco

Vln. II *ff* arco

Vla. *f* *ff*

Vc. *f* *ff*

Cb. *f* *ff*

52

Picc.

I Fl. II

I Ob. II

Eng. Hn.

I Cl. II

B. Cl.

I Bsn. II

Cbsn.

I Hn. II

III Hn. IV

II C Tpt. III

I Tbn. II

B. Tbn.

Euph.

Tba.

Timp.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

solo

mf

mp

mp

mp

pizz. *mf*

pizz. *mf*

66 **9** **3/4**

Picc. *p* *f* *p* *f* *f*

I Fl. II *f* *f* *f* *f*

I Ob. II *p* *p* *f* *f*

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

I Cl. II *f* *f* *f* *f*

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

I Bsn. II *p* *f* *p* *f* *f*

Cbsn. *p* *f* *p* *f* *f*

I Hn. II *p* *f* *p* *f* *f*

III Hn. IV *p* *f* *p* *f* *f*

C Tpt. I *fp*

C Tpt. II III *fp*

I Tbn. II *f* *f* *f* *f*

B. Tbn. *f* *f* *f* *f*

Euph. *p* *f* *p* *f* *f*

Tba. *f* *f* *f* *f*

Perc. *ppp* *p* *ppp* *p* *ppp*

Hp.

9 **3/4**

Vln. I *p* *f* *p* *f* *fp*

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

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

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

Cb. *p* *f* *p* *f* *f*

Groove

71

Picc. *fz*

I Fl. II *f* *mp*

I Ob. II *fp*

I Cl. II *fp* *mp* *mp*

B. Cl. *mp* 2

I Bsn. II *mp* 2

Cbsn. *mp* 2

I Hn. II *p* *f*

III Hn. IV *p* *f*

C Tpt. I

II C Tpt. III

I Tbn. II *p* *st. mute*

B. Tbn. *p* *st. mute* 2

Perc. Marimba solo *mp*

Hp. *mf*

Vln. I *mf*

Vln. II *mf*

Vc. *mf*

Cb. *mf* 2

85 89

Picc.

I Fl. II

I Ob. II

I Cl. II

B. Cl.

I Bsn. II

Cbsn.

I Tbn. II

B. Tbn.

Euph.

Tba.

Timp.

Perc.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

mf

p

arco

Cabasa

93

Picc. *f*

I Fl. II *f*

I Ob. II

B. Cl. *f* 2

I Bsn. II *f* 2

Cbsn. *f* 2

I Hn. II *f*

III Hn. IV *f*

C Tpt. I *f*

II C Tpt. III *mf* *st. mute* *mf* *st. mute*

I Tbn. II *f* *open*

Perc. *mf* **Marimba**

Hp.

Vln. I *f* **Solo** *mf* **gli altri**

Vln. II *mf*

Vla. *mf* 2

Vc. *mf* 2

Cb. *mf* **pizz.** 2

102

Picc.

I Fl. II

I Ob. II

I Cl. II

B. Cl.

I Bsn. II

Cbsn.

I Hn. II

III Hn. IV

C Tpt. I

II C Tpt. III

I Tbn. II

B. Tbn.

Euph.

Tba.

Timp.

Perc.

Glockenspiel

mp

p decresc.

Hp.

8va

decresc.

Vln. I

Vln. II

Vla.

Vc.

Cb.

tutti

f

f

f

f 2 decresc.

decresc.

decresc.

decresc.

decresc.

Tempo I

111

Picc. *mp* *pp*

I Fl. II *f* *f*

I Ob. II *pp* *f* *p*

Eng. Hn. *pp*

I Cl. II *p*

I Bsn. II *p* *p*

Perc.

Harp. *f* *pp* *p*

Detailed description: This block contains the musical score for the woodwind and string sections. The Piccolo part starts with a *mp* dynamic and transitions to *pp*. The Flutes (I and II) play a *f* dynamic. The Oboes (I and II) play *pp* and *f* dynamics. The English Horn plays *pp*. The Clarinets (I and II) play *p*. The Bassoons (I and II) play *p*. The Percussion part has a few notes. The Harp part has a *f* dynamic and a *pp* dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings.

Tempo I

Vln. I *pp* *pp*

Vln. II *pp* *pp*

Vla. *pp* *pp*

Vc. *pp* *mp*

Cb. *mp*

arco

Detailed description: This block contains the musical score for the string sections. The Violins (I and II) play *pp* dynamics. The Viola plays *pp* dynamics. The Violoncello (Vc.) plays *pp* and *mp* dynamics. The Contrabass (Cb.) plays *mp* dynamics. The score includes various musical notations such as slurs, accents, and dynamic markings.

121 *poco rit.* *meno allegro* ♩ = 70

Woodwinds:
I Fl. II: *sfz*
I Ob. II: *sfz*
Eng. Hn.: *sfz*
I Cl. II: *f* (with accents), *f* (with accents), *f* (with accents)
I Bsn. II: *p*
Cbsn.: *mf*, *f*

Brass:
I Hn. II: *p*, *st. mute*
III Hn. IV: *p*, *st. mute*
C Tpt. I: *f*, *solo st. mute*
I Tbn. II: *p*
B. Tbn.: *p*

Other:
Hp.: *B₂*

Strings:
Vln. I: *f*, *pp*
Vln. II: *f*, *pp*
Vla.: *sfz*
Vc.: *f*, *pp*
Cb.: *sfz*

138

Picc. *f*

Eng. Hn. *f*

B. Cl. *f*

I Bsn. II

Cbsn.

II C Tpt. III *st. mute mp*

I Tbn. II *open f*

B. Tbn. *open f*

Euph. *f*

Tba. *f*

Hp. *E₄ B₄*

Vln. I *mp*

Vln. II *tr~ tr~ tr~ tr~ tr~ tr~ tr~ tr*

Vla. *tr~ tr~ tr~ tr~ tr~ tr~ tr*

Vc. *tr~ tr~ tr~ tr~ tr~ tr~ tr*

Cb. *tr~ tr~ tr~ tr~ tr~ tr~ tr*

147

Picc.

Eng. Hn.

B. Cl.

C Tpt. I

C Tpt. II
III

Tbn. I
II

B. Tbn.

Euph.

Tba.

Perc.

Vln. I

Vc.

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

decesc.

st. mute *decesc.*

p

decesc.

f

decesc.

f

decesc.

f

pp
sul pont.

fp

169

Fl. I
Fl. II
Cl. I
Cl. II
Bsn. I
Bsn. II
Vln. I
Vln. II
Vla.
Vc.

p
p
p
pizz.



175

Fl. I
Fl. II
Ob. I
Ob. II
C Tpt. I
C Tpt. II
C Tpt. III
Perc.
Hp.

p celestial
p celestial
mf celestial
pp celestial
pp celestial
f celestial
p

175

Vln. I
Vln. II
Vla.
Vc.

pp celestial
mf celestial
pp celestial
pp arco
mp celestial
mp celestial

193

The musical score for measures 193-198 includes the following parts:

- Flutes (Fl. I & II):** Play a rhythmic eighth-note pattern in the right hand and a similar pattern in the left hand, starting in measure 193.
- Clarinets (Cl. I & II):** Play a rhythmic eighth-note pattern in the right hand and a similar pattern in the left hand, starting in measure 193.
- Contrabassoon (Cbsn.):** Plays a rhythmic eighth-note pattern in the right hand and a similar pattern in the left hand, starting in measure 193.
- Horns (Hn. I & II):** Play a sustained chord in the right hand and a similar chord in the left hand, starting in measure 193.
- Horns (Hn. III & IV):** Play a sustained chord in the right hand and a similar chord in the left hand, starting in measure 193.
- Tubas (Tbn. I & II):** Play a sustained chord in the right hand and a similar chord in the left hand, starting in measure 193.
- Bass Trombone (B. Tbn.):** Plays a sustained chord in the right hand and a similar chord in the left hand, starting in measure 193.
- Bass Drum (B. D.):** Plays a rhythmic pattern in the right hand and a similar pattern in the left hand, starting in measure 193.
- Piano (Hp.):** Plays a rhythmic pattern in the right hand and a similar pattern in the left hand, starting in measure 193.
- Violins (Vln. I & II):** Play a rhythmic eighth-note pattern in the right hand and a similar pattern in the left hand, starting in measure 193.
- Viola (Vla.):** Plays a sustained chord in the right hand and a similar chord in the left hand, starting in measure 193.
- Violoncello (Vc.):** Plays a sustained chord in the right hand and a similar chord in the left hand, starting in measure 193.
- Double Bass (Cb.):** Plays a rhythmic eighth-note pattern in the right hand and a similar pattern in the left hand, starting in measure 193.

The score is marked *mp* (mezzo-piano) throughout. The key signature is one flat (B-flat major or E-flat minor). The time signature is 4/4.

199

The musical score for measures 199-203 is arranged in a standard orchestral format. The instruments and their parts are as follows:

- Flutes (Fl.):** I and II parts. Measure 199 features a rhythmic pattern of eighth notes. Measure 200 has rests. Measures 201-203 feature a melodic line starting with a *p* dynamic and a *mf* dynamic.
- Clarinets (Cl.):** I and II parts. Measure 199 features a rhythmic pattern of eighth notes. Measure 200 has rests. Measures 201-203 feature a melodic line starting with a *p* dynamic and a *mf* dynamic.
- Cbsn. (Cobasone):** Part 1. Measure 199 has a rest. Measure 200 has a rest. Measures 201-203 feature a rhythmic pattern of eighth notes.
- Horns (Hn.):** I and II parts. Measure 199 has rests. Measure 200 has rests. Measures 201-203 feature a melodic line starting with a *mp* dynamic.
- Horns (Hn.):** III and IV parts. Measure 199 has rests. Measure 200 has rests. Measures 201-203 feature a melodic line starting with a *mp* dynamic.
- Trumpets (C Tpt.):** I and II parts. Measure 199 has rests. Measure 200 has rests. Measures 201-203 feature a melodic line starting with an *open* dynamic and a *p* dynamic.
- Trombones (Tbn.):** I and II parts. Measure 199 has rests. Measure 200 has rests. Measures 201-203 feature a melodic line starting with a *mf* dynamic.
- B. Tbn. (Bass Trombone):** Part 1. Measure 199 has rests. Measure 200 has rests. Measures 201-203 feature a melodic line starting with a *mf* dynamic.
- B. D. (Bass Drum):** Part 1. Measure 199 has rests. Measure 200 has rests. Measures 201-203 feature a rhythmic pattern of eighth notes.
- Harp (Hp.):** Part 1. Measure 199 has rests. Measure 200 has rests. Measures 201-203 feature a rhythmic pattern of eighth notes.
- Violins (Vln.):** I and II parts. Measure 199 has rests. Measure 200 has rests. Measures 201-203 feature a melodic line starting with a *mf* dynamic.
- Viola (Vla.):** Part 1. Measure 199 has rests. Measure 200 has rests. Measures 201-203 feature a melodic line starting with a *mf* dynamic.
- Violoncello (Vc.):** Part 1. Measure 199 has rests. Measure 200 has rests. Measures 201-203 feature a melodic line starting with a *mf* dynamic.
- Contrabass (Cb.):** Part 1. Measure 199 has rests. Measure 200 has rests. Measures 201-203 feature a melodic line starting with a *mf* dynamic.

204

Fl. I, II
B. Cl.
Bsn. I, II
Hn. I, II, III, IV
C Tpt. I, II, III
Tbn. I, II
Euph.
Tba.
Timp.
Hp.

solo
p
cresc.
f
open
f
f
f
f
p

204

Vln. I, II
Vla.
Vc.
Cb.

f
p
pp
f
f
f

216

Eng. Hn.
B. Cl.
Bsn. I, II
Cbsn.
Perc.
Hp.

p
p
pp
pp
p
mp
mp
mp

solo
mp
p
p
p
mp

Crotales arco

E♭-F♯G♯A♯
B♭-C♯D♯

216

Vln. I
Vla.
Vc.
Cb.

mp
p
p
p

220

Picc. *solo* *mp*

I Fl. II *mp*

B. Cl.

I Bsn. II

Cbsn.

Vla.

Vc.

Cb.

227

Picc. *p* *sound of nature*

Xylophone *pp* *sound of nature*

Crotales arco *pp* *sound of nature*

Perc. *pp* *sound of nature*

Castanets *p* *sound of nature*

Hp. *p* *(sound of nature)*

227

solo *pp* *sound of nature*

Vln. I *pp* *sound of nature*
gli altri con sord.

Vln. II *pp* *sound of nature*
con sord.

236

Picc.

Perc.

Hp.

Vln. I *p*

Vln. II *p*

Vla.

Vc.

p

244

Picc. *f*

I Fl. II *f*

I Ob. II *f*

Eng. Hn. *f*

I Cl. II *f* *agitato*

B. Cl. *f* *pesante*

I Bsn. II *f* *agitato*

Cbsn. *f* *pesante*

I Hn. II *f* *agitato*

III Hn. IV *f* *agitato*

C Tpt. III *f*

I Tbn. II *f* *agitato* *fp*

B. Tbn. *f* *agitato* *fp*

Euph. *f* *fp*

Tba. *f* *fp*

Hp. *ff*

244

Vln. I *ff* *agitato* *tutti* *f*

Vln. II *ff* *agitato* *f*

Vla. *ff* *agitato*

Vc. *ff* *agitato* *fp* *f*

Cb. *ff* *agitato* *fp* *f*

Picc.
 I Fl. II
 I Ob. II
 Eng. Hn.
 I Cl. II
 B. Cl.
 I Bsn. II
 Cbsn.
 I Hn. II
 III Hn. IV
 C Tpt. I
 C Tpt. II III
 I Tbn. II
 B. Tbn.
 Euph.
 Tba.
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

Musical notation includes notes, rests, and dynamic markings such as *ff* and *marcato*. The score is organized into systems for each instrument group.

This page contains the musical score for measures 267 through 273. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The instruments included are Piccolo, Flutes (I and II), Oboes (I and II), English Horn, Clarinets (I and II), Bass Clarinet, Bassoons (I and II), Contrabassoon, Horns (I, II, III, and IV), Trumpets (I, II, and III), Trombones (I and II), Euphonium, Tuba, Violins (I and II), Viola, Violoncello, and Contrabass. The score features a variety of dynamic markings such as *sfz*, *f*, *ff*, *p*, and *cresc.*, along with articulation marks like accents and slurs. The woodwinds and strings play rhythmic patterns, while the brass instruments provide harmonic support and dynamic contrast. The Piccolo and Flutes have a melodic line starting in measure 267. The Oboes and English Horn play a similar melodic line. The Clarinets and Bass Clarinet play a rhythmic pattern. The Bassoons and Contrabassoon play a rhythmic pattern. The Horns play a rhythmic pattern. The Trumpets and Trombones play a rhythmic pattern. The Euphonium and Tuba play a rhythmic pattern. The Violins and Viola play a rhythmic pattern. The Violoncello and Contrabass play a rhythmic pattern.

275

Picc. *p cresc.*

I Fl. II *p cresc.* *f*

I Ob. II *p cresc.* *f*

Eng. Hn.

I Cl. II

B. Cl.

I Bsn. II

Cbsn.

I Hn. II *p cresc.*

III Hn. IV

C Tpt. I

II C Tpt. III *p cresc.*

I Tbn. II

B. Tbn.

Euph.

Tba. *mp* *cresc.*

Vln. I

Vln. II

Vla.

Vc.

Cb.

Picc. *ff* *ff* *f cresc.* 2 2 2 2

I Fl. II *ff* *f*

I Ob. II *ff* *f*

Eng. Hn. *ff* *f cresc.* 2 2 2 2

I Cl. II *ff* *f cresc.* 2 2 2 2

B. Cl. *f* *mf cresc.* *fff*

I Bsn. II *f* *mf cresc.* *fff*

Cbsn. *f* *mf cresc.* *f* *fff*

I Hn. II *mf cresc.* *f*

III Hn. IV *mf cresc.* *f*

C Tpt. I *mf cresc.* *f*

II C Tpt. III *mf cresc.* *f*

I Tbn. II *f* *p* *ff*

B. Tbn. *f* *f* *ff*

Euph. *f* *ff*

Tba. *f* *ff*

Perc. Crash Cymbal *ff*

Hp. *ff*

Vln. I *ff* *cresc.* 2 2 2 2

Vln. II *ff* *cresc.* 2 2 2 2

Vla. *ff* *cresc.* 2 2 2 2

Vc. *ff* *cresc.* 2 2 2 2

Cb. *ff* *mf cresc.* *fff*

286

Fl. I II

Hp.

Vla.

Vc.

7/8 3+2+2 3/8 6/8 7/8 3+2+2 5/8 3+2 2/4 5/8 3+2 2/4

solo

f

pizz.

mp

p



296

Fl. I II

Vla.

Vc.

2/4 5/8 3+2 2/4 5/8 3+2 7/8



303

Ob. I II

Cl. I II

Bsn. I II

Vln. II

Vc.

Cb.

7/8 3+2+2 5/8

solo

f

con sord.

p

arco

mp

5/8 307 6/8

Picc. *ff*

I Fl. II *ff* *pp cresc.* *mp*

I Ob. II *ff* *pp cresc.*

Eng. Hn. *ff*

I Cl. II *ff* *p cresc.*

B. Cl. *ff* *p cresc.*

I Bsn. II *ff* *p cresc.*

Cbsn. *ff*

I Hn. II *ff*

III Hn. IV *ff*

C Tpt. I *ff*

II C Tpt. III *ff*

I Tbn. II *ff*

B. Tbn. *ff*

Euph. *ff*

Tba. *ff*

Timp. *ff*

Perc. *ff*
Xylophone
Bass Drum

Hp. *f* *sp cresc.*

Vln. I *ff* *senza sord.* *p*

Vln. II *ff*

Vla. *ff* *arco* *p*

Vc. *ff*

Cb. *ff* *p*

316

Picc. *p* *f*

I Fl. II *sp* *f*

I Ob. II *p* *f*

Eng. Hn. *p* *f*

I Cl. II *sp* *f*

B. Cl. *sp cresc.* *f*

I Bsn. II *sp cresc. cresc.* *f*

Cbsn. *p cresc.* *f*

I Hn. II *p cresc.* *ff* *f*

III Hn. IV *p cresc.* *ff* *f*

C Tpt. I *p* *f*

II C Tpt. III *p cresc.* *ff* *f*

I Tbn. II *p* *f*

B. Tbn. *p* *f*

Euph. *p* *f*

Tba. *p* *f*

Perc. *f*
Tam-tam *ff*

Hp. *sp* *f*

Vln. I *sp* *ff*

Vln. II *mf* *ff*

Vla. *sp* *ff*

Vc. *sp cresc.* *ff*

Cb. *sp* *ff*

322

324

Picc. *p cresc.*

I Fl. II *p cresc.*

I Ob. II *p cresc.*

Eng. Hn. *p cresc.*

I Cl. II *p cresc.*

B. Cl. *p cresc.*

I Bsn. II *p cresc.*

Cbsn. *p cresc.*

I Hn. II *ff*

III Hn. IV *ff*

C Tpt. I *ff*

C Tpt. II III *ff*

I Tbn. II *ff*

B. Tbn. *p cresc.*

Euph. *p cresc.*

Tba. *p cresc.*

Perc. Bass Drum *pp*

Hp. *f*

Vln. I *f* *gliss.*

Vln. II *f* *gliss.*

Vla. *f* *gliss.*

Vc. *f* *gliss.*

Cb. *f* *gliss.*

Maestoso

molto rit.

337

Picc. *f* *p*

Fl. I, II *f* *p*

Cl. I, II, B. Cl.

Bsn. I, II, Cbsn.

Hn. I, II, III, IV *fp* *f* *pp*

C Tpt. I, II, III

Tbn. I, II, B. Tbn., Euph., Tba. *fp* *f* *f* *pp*

Timp.

Perc. *ff* Glockenspiel *mp*

Hp. *f*

Maestoso

molto rit.

Vln. I, II, Vla. *ff* *p*

Vc., Cb. *ff* *fp* *ff* *p*

343 $\frac{4}{4}$ Adagio $\text{♩} = 54$

Instrumentation and Dynamics:

- Picc.**: p to ff to fp
- Fl. I/II**: p to ff to fp
- Ob. I/II**: ff to fp
- Eng. Hn.**: ff to fp
- Cl. I/II**: ff to fp
- B. Cl.**: f
- Bsn. I/II**: ff to fp
- Cbsn.**: f
- Hn. I/II**: fp
- Hn. III/IV**: fp
- C. Tpt. I/II/III**: fp
- Tbn. I/II**: f
- B. Tbn.**: f
- Euph.**: f
- Tba.**: f
- Perc.**: p
- Hp.**: mp to ff
- Vln. I/II**: ff
- Vla.**: ff (arco)
- Vc.**: f
- Cb.**: f

Tempo and Time Signature: $\frac{4}{4}$ Adagio $\text{♩} = 54$

morendo

347

Picc. *ff* *ffp*

I Fl. II *ff* *ffp* *mp* 6 6

I Ob. II *ff* *ffp*

Eng. Hn. *ff* *ffp*

I Cl. II *ff* *ffp* *f* *mf* 6 6 3 6

B. Cl. *ff* 6 6 3 6

I Bsn. II *ff* *f* 6 6 3 6

Cbsn. *ff* 3

I Hn. II *fp*

III Hn. IV *ff* *fp* 3

C Tpt. I *ffp*

II C Tpt. III *ffp*

I Tbn. II *ff* 3

B. Tbn. *ff*

Euph. *ff*

Tba. *ff* 3

Timp. *f*

Hp. *ff* 7

Vln. I *ff* *mp* 6 6

Vln. II *ff* *mf* 6 6

Vla. arco *ff* *f* 6 6

Vc. *ff* 6 6

Cb. *ff* 3

380 **6/8** **3/4** **381** **4/4** **3/4**

I Fl. II *mf*

I Cl. II *ppp sotto voce*

B. Cl. *ppp sotto voce*

I Bsn. II *ppp sotto voce*

Perc.

Hp. *mp*

Vln. I *mp molto dolce* con sord.

Vln. II *mp molto dolce* con sord.

Vla. *mp molto dolce* arco con sord.

Vc. *mp molto dolce* arco con sord.

Cb.

388 **3/4**

I Fl. II

I Cl. II

B. Cl.

I Bsn. II

Hp.

Vln. I

Vln. II

Vla.

Vc.

Con moto ♩ = 120
But as the careworn cheek...

396 poco rall.

Picc.
Fl. I
Fl. II
Cl. I
Cl. II
B. Cl.
Bsn. I
Bsn. II
Hp.

Con moto ♩ = 120
poco rall. But as the careworn cheek...

senza sord.
p

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

404 49

Instrumentation: Picc., Fl. I/II, Ob. I/II, Eng. Hn., Cl. I/II, B. Cl., Bsn. I/II, Cbsn., Hn. I/II, Hn. III/IV, Tbn. I/II, B. Tbn., Euph., Tba., Timp., Hp., Vln. I/II, Vla., Vc., Cb.

Tempo/Time Signature: 4/4 (measures 404-408), 3/4 (measures 409-412)

Dynamic Markings: *f*, *mf*, *p*

Performance Instructions: *st. mute*, *mf*, *f*, *p*

Technical Markings: *3*, *2*

The score is a page of a musical score, likely for a symphony or concert band. It features multiple staves for various instruments. The top section includes woodwinds (Piccolo, Flutes, Oboes, English Horn, Clarinets, Bass Clarinet, Bassoons, Contrabassoon) and brass (Horns, Trumpets, Trombones, Euphonium, Tuba). The bottom section includes strings (Violins, Viola, Violoncello, Contrabass) and Harp. The score is divided into two time signatures: 4/4 and 3/4. Dynamic markings range from *f* (forte) to *p* (piano). Performance instructions include *st. mute* for horns and trumpets. Technical markings include triplets and slurs.

413 **4/4** **3/4**

Picc.

I Fl. II

I Ob. II

Eng. Hn.

I Cl. II

B. Cl.

I Bsn. II

Cbsn.

I Hn. II

III Hn. IV

C Tpt. I

II C Tpt. III

I Tbn. II

B. Tbn.

Euph.

Tba.

Timp.

Perc. Triangle

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p *pp* *mf* *f* *open* *arco* *pizz.*

feel we its tide...

420

I Fl. II

I Ob. II

Eng. Hn.

I Cl. II

B. Cl.

I Bsn. II

Cbsn.

I Hn. II

III Hn. IV

C Tpt. I

II C Tpt. III

I Tbn. II

B. Tbn.

Euph.

Tba.

ff

ff

ff

ff

ff

ff

f

mf

mf

f

f

Tubular Bells

feel we its tide...

mf let ring

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff

ff

ff

ff

ff

437

Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
B. Cl.
Bsn. I
Bsn. II
Cbsn.
Hn. III
Hn. IV
C Tpt. I
C Tpt. II
C Tpt. III
Tbn. I
Tbn. II
B. Tbn.
Euph.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

ff
f
ff
f
ff
f
ff
f
mf
mf
f
f
f
ff
ff
f
ff
ff
ff
ff

453

Picc.

I Fl. II

I Ob. II

Eng. Hn.

I Cl. II

B. Cl.

I Bsn. II

Cbsn.

I Hn. II

III Hn. IV

C Tpt. I

II C Tpt. III

I Tbn. II

B. Tbn.

Euph.

Tba.

Perc. Glockenspiel *mf*

Harp *ff*

Vln. I

Vln. II

Vla.

Vc.

Cb.

rit.

456

Picc.
 I Fl.
 II
 I Ob.
 II
 Eng. Hn.
 I Cl.
 II
 B. Cl.
 I Bsn.
 II
 Cbsn.
 I Hn.
 II
 III Hn.
 IV
 C Tpt. I
 II C Tpt.
 III
 I Tbn.
 II
 B. Tbn.
 Euph.
 Tba.
 Timp.
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

Musical score for measures 456-461. The score includes parts for Piccolo, Flutes I and II, Oboes I and II, English Horn, Clarinets I and II, Bass Clarinet, Bassoons I and II, Contrabassoon, Horns I, II, III, and IV, Trumpets I, II, and III, Trombones I and II, Baritone Trombone, Euphonium, Tuba, Timpani, Violins I and II, Viola, Violoncello, and Contrabass. The score features various musical notations including notes, rests, dynamics (p, ff, ffff), and performance instructions like 'rit.' and 'div.'.

held in suspension. freely.
It may seem strange...

poco rit. $\frac{3}{4}$

464

I Fl. II
ff decresc.
finger written pitch while blowing air through instrument.
cresc.-decresc. ad lib.

I Ob. II
ff decresc.
finger written pitch while blowing air through instrument.
cresc.-decresc. ad lib.

I Cl. II
ff decresc.
finger written pitch while blowing air through instrument.
cresc.-decresc. ad lib.

B. Cl.
ff decresc.

I Bsn. II
solo
f plaintive, wailing

Euph.
solo
p

Hp.
ppp (gliss.) ad lib.

held in suspension. freely.
It may seem strange...

poco rit. $\frac{3}{4}$

Vln. I
ppp
0 unis.

Vla.
ppp
sul tasto
sul C

Vc.
ppp (rapid harmonic gliss.)

474

$\frac{3}{4}$ lento

$\frac{6}{8}$

B. Cl.
solo
mp

I Bsn. II
mp

Cbsn.
mp

Euph.

$\frac{3}{4}$ lento

$\frac{6}{8}$

Vc.
pp

Cb.
p

484

6/8 andante. accel poco a poco

Musical score for measures 484-487. The score is for measures 484-487, marked **6/8** and *andante. accel poco a poco*. The instruments shown are:

- Tbn. I & II:** Bass clef, playing sustained notes with a *p* dynamic and *cresc. poco a poco* marking.
- B. Tbn.:** Bass clef, playing sustained notes with a *p* dynamic and *cresc. poco a poco* marking.
- Hp.:** Treble and bass clefs, playing a rhythmic accompaniment with a *p* dynamic and *cresc.* marking.
- Vln. II:** Treble clef, playing a melodic line with a *p* dynamic and *cresc. poco a poco* marking.
- Vla.:** Bass clef, playing a melodic line with a *p* dynamic and *cresc. poco a poco* marking.
- Vc.:** Bass clef, playing a melodic line with a *p* dynamic and *cresc. poco a poco* marking.
- Cb.:** Bass clef, playing sustained notes with a *p* dynamic.



488

Musical score for measures 488-491. The score is for measures 488-491, marked **6/8** and *andante. accel poco a poco*. The instruments shown are:

- Cbsn.:** Bass clef, playing sustained notes with a *p* dynamic.
- Tbn. I & II:** Bass clef, playing sustained notes with a *p* dynamic and *cresc. poco a poco* marking.
- B. Tbn.:** Bass clef, playing sustained notes with a *p* dynamic and *cresc. poco a poco* marking.
- Hp.:** Treble and bass clefs, playing a rhythmic accompaniment with a *p* dynamic and *cresc.* marking.
- Vln. I:** Treble clef, playing a melodic line with a *p* dynamic and *cresc.* marking.
- Vln. II:** Treble clef, playing a melodic line with a *p* dynamic and *cresc.* marking.
- Vla.:** Bass clef, playing a melodic line with a *p* dynamic and *cresc.* marking.
- Vc.:** Bass clef, playing a melodic line with a *p* dynamic and *cresc.* marking.
- Cb.:** Bass clef, playing sustained notes with a *p* dynamic.

processional. ♩ = 80

3/4 Heaven gives our years...

4/4

3/4

492

Picc. *p* *f*

I Fl. II *p* *f*

I Ob. II *p* *f*

Eng. Hn. *p* *f*

I Cl. II *f*

B. Cl. *f*

I Bsn. II *f*

Cbsn. *f*

I Hn. II *p*

III Hn. IV *p*

I Tbn. II *f*

B. Tbn. *f*

Tba. *f*

Perc. Snare (Snare off) solo *f*
Bass Drum solo *f*

Hp. *f*

processional. ♩ = 80

3/4 Heaven gives our years...

4/4

3/4

Vln. I *tutti* *f* sul G

Vln. II *tutti* *f* IV IV

Vla. *f* sul g

Vc. *f*

Cb. *f*

498
3/4

4/4

3/4

This musical score page contains measures 498 through 503. The score is divided into two systems. The first system includes the woodwind section (Clarinets I & II, Bass Clarinet, Bassoons I & II, Contrabassoon, Trombones I & II, Baritone Trombone, and Tuba) and the Percussion section. The second system includes the strings (Violins I & II, Viola, Violoncello, and Contrabass) and the Harp. The time signature changes from 3/4 to 4/4 at measure 499 and back to 3/4 at measure 501. The Percussion part features a complex rhythmic pattern with dynamic markings of *f* and *p*, and includes triplet markings. The string parts consist of sustained notes and moving lines. The woodwinds and brass parts provide harmonic support with various articulations and dynamics.

504

The musical score for measures 504-510 is arranged in a standard orchestral format. The instruments and their parts are as follows:

- Cl. I & II:** Clarinets I and II, playing chords with triplets in measures 507-509.
- B. Cl.:** Bass Clarinet, playing a melodic line with slurs.
- Bsn. I & II:** Bassoons I and II, playing a melodic line with slurs.
- Cbsn.:** Contrabassoon, playing a melodic line with slurs.
- Tbn. I & II:** Trombones I and II, playing chords with triplets in measures 507-509.
- B. Tbn.:** Baritone Trombone, playing a melodic line with slurs.
- Tba.:** Tuba, playing a melodic line with slurs.
- Perc.:** Percussion, featuring a complex rhythmic pattern with triplets and a sixteenth-note run in measure 505.
- Hp.:** Harp, playing a chordal accompaniment.
- Vln. I & II:** Violins I and II, playing a melodic line with slurs.
- Vla.:** Viola, playing a melodic line with slurs.
- Vc.:** Violoncello, playing a melodic line with slurs.
- Cb.:** Double Bass, playing a melodic line with slurs.

Key performance markings include *cresc.* (crescendo) under the tuba part in measure 509 and various slurs and accents throughout the score.

510

4/4

3/4

Eng. Hn.

B. Cl.

I Bsn.
II

Cbsn.

I Hn.
II

III Hn.
IV

II C Tpt.
III

I Tbn.
II

B. Tbn.

Euph.

Tba.

S. D.

st. mute

open

st. mute

open

snare on

mf

p

510

4/4

IV 3/4

Vln. II

Vla.

Vc.

Cb.

sul g

515

3/4

Ob. I
Ob. II
Eng. Hn.
B. Cl.
Cbsn.
Hn. I
Hn. II
Hn. III
Hn. IV
S. D.

515

3/4

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



520

4/4

Ob. I
Ob. II
B. Cl.
Cbsn.
Hn. I
Hn. II
Hn. III
Hn. IV
Perc.
Bass Drum
Vln. I
Vln. II
Vla.
Vc.
Cb.

527

4/4 3/4 4/4

Picc. *f*

I Fl. II *f*

I Ob. II *f*

I Cl. II *f*

B. Cl. *fp*

I Bsn. II *f*

Cbsn. *fp*

III Hn. IV *f*

I Tbn. II *f*

B. Tbn. *fp*

Euph. *fp*

Tba. *fp*

Perc. *f*

527

4/4 3/4 4/4

Vln. I

Vln. II

Vla. *f*

Vc. *f*

Cb. *f*

529 **4/4**

Picc. *f* *ff* *pesante*

I Fl. II *f* *ff* *pesante*

I Ob. II *f* *ff* *pesante*

Eng. Hn. *ff* *pesante*

I Cl. II *f* *ff* *pesante*

B. Cl. *fp* *ff* *pesante*

I Bsn. II *ff* *pesante*

Cbsn. *fp* *ff* *pesante*

I Hn. II *ff* *pesante* open

III Hn. IV *ff* *pesante* open

C Tpt. I *ff* *pesante*

II C Tpt. III *ff* *pesante*

I Tbn. II *ff* *pesante*

B. Tbn. *fp* *ff* *pesante*

Euph. *fp* *ff* *pesante*

Tba. *fp* *ff* *pesante*

Vln. I **4/4** *ff* *pesante*

Vln. II *ff* *pesante*

Vla. *ff* *pesante*

Vc. *ff* *pesante*

Cb. *ff* *pesante*

3/4

536 $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

Picc. f p *cresc. poco a poco*

I Fl. II f p *cresc. poco a poco*

I Ob. II f p *cresc. poco a poco*

Eng. Hn. mf

I Cl. II p *cresc. poco a poco*

B. Cl. mf

I Bsn. II f

Cbsn. *non dim.*

I Hn. II f

III Hn. IV *non dim.*

C Tpt. I

II C Tpt. III *st. mute* mf

I Tbn. II *non dim.* fp sfz sfz sfz sfz sfz sfz

B. Tbn. *non dim.* fp sfz sfz sfz sfz sfz

Euph. *non dim.* fp f

Tba. *non dim.* f

Perc. Tubular Bells mp pp
Tam-tam

544 $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

Vln. I ff fp sfz sfz sfz sfz f

Vln. II ff fp sfz sfz sfz sfz

Vla. *non dim.* ff f f

Vc. *non dim.* f f *sul pont.*

Cb. *non dim.*

563

Picc.

I Fl. II

I Ob. II

Eng. Hn.

I Cl. II

I Bsn. II

I Hn. II

III Hn. IV

I Tbn. II

B. Tbn.

Euph.

Perc.

Vln. I

Vln. II

Vla.

Vc.

565 566 71

Picc. *ff* *ff*

I Fl. II *ff* *ff*

I Ob. II *ff* *ff*

Eng. Hn. *ff* *f pesante*

I Cl. II *ff* *f pesante*

B. Cl.

I Bsn. II *fp* *f*

Cbsn.

I Hn. II *fp* *f pesante*

III Hn. IV *fp* *f pesante*

C Tpt. I *p* *f pesante*

II C Tpt. III *p* *f pesante*

I Tbn. II *fp* *f pesante*

B. Tbn.

Euph.

Tba.

Perc. *fp* Tam-tam *mf*

Vln. I 566

Vln. II

Vla.

Vc.

Cb.

f pesante

This page of a musical score, numbered 72 and 567, contains the staves for measures 567 through 570. The instruments are arranged as follows from top to bottom:

- Picc.
- Fl. I, Fl. II
- Ob. I, Ob. II
- Eng. Hn.
- Cl. I, Cl. II
- B. Cl.
- Bsn. I, Bsn. II
- Cbsn.
- Hn. I, Hn. II
- Hn. III, Hn. IV
- C Tpt. I
- C Tpt. II, C Tpt. III
- Tbn. I, Tbn. II
- B. Tbn.
- Euph.
- Tba.
- Vln. I
- Vln. II
- Vla.
- Vc.
- Cb.

The woodwind and string sections (Piccolo, Flutes, Oboes, English Horn, Clarinets, Bass Clarinet, Bassoons, Contrabassoon, Horns, Trumpets, Trombones, Baritone Trombone, Euphonium, and Tuba) play a sustained harmonic accompaniment consisting of quarter and half notes. The string sections (Violins I and II, Viola, Violoncello, and Contrabass) play a rhythmic pattern of eighth notes with slurs and accents. The Piccolo, Flutes, and Oboes have a melodic line with slurs and accents. The Bassoon I and II parts have a melodic line with slurs and accents. The Contrabassoon part has a melodic line with slurs and accents. The Horns I and II parts have a melodic line with slurs and accents. The Horns III and IV parts have a melodic line with slurs and accents. The Trumpets I and II parts have a melodic line with slurs and accents. The Trumpet III part has a melodic line with slurs and accents. The Trombone I and II parts have a melodic line with slurs and accents. The Baritone Trombone part has a melodic line with slurs and accents. The Euphonium part has a melodic line with slurs and accents. The Tuba part has a melodic line with slurs and accents.

Picc.
 I Fl.
 II
 I Ob.
 II
 Eng. Hn.
 I Cl.
 II
 B. Cl.
 I Bsn.
 II
 Cbsn.
 I Hn.
 II
 III Hn.
 IV
 C Tpt. I
 II C Tpt.
 III
 I Tbn.
 II
 B. Tbn.
 Euph.
 Tba.
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

571

577

4/4 rall.

Picc. *f* *mf*

I Fl. II *f* *mf* *mf*

I Ob. II *f* *mf* *mf*

Eng. Hn. *mf*

I Cl. II *f* *mf*

B. Cl. *f*

I Bsn. II *ff pesante* *ff pesante*

Cbsn. *ff pesante*

I Hn. II *ff*

III Hn. IV *ff*

C Tpt. I *p*

II C Tpt. III *p*

I Tbn. II *ff pesante* *ff pesante*

B. Tbn. *ff pesante*

Euph. *ff*

Tba. *ff*

Timp. *ff* *f* *fp*

Perc. *ff* suspended cymbal arco

Hp. *ff* slap strings with open palm of hand, l.v.

571

577

4/4 rall.

Vln. I *ff* *ff* *mf* tutti

Vln. II *ff* *ff* *mf*

Vla. *ff* *mf*

Vc. *mf*

Cb. *mf*

Slow. Tragically, ♩ = 40

583

Picc.
I Fl. II
I Ob. II
Eng. Hn.
I Cl. II
I Bsn. II
Cbsn.
I Hn. II
III Hn. IV
C Tpt. I
II C Tpt. III
I Tbn. II
B. Tbn.
Euph.
Tba.
Timp.
Tom-tom
Perc. Tam-tam
Bass Drum
Hp.

Slow. Tragically, ♩ = 40

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

585

3/4

I Fl. II

I Ob. II

I Cl. II

I Hn. II

III Hn. IV

I Tbn. II

B. Tbn.

Euph.

Tba.

Timp.

B. D.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

587

I Fl. II
 I Ob. II
 I Cl. II
 I Hn. II
 III Hn. IV
 I Tbn. II
 B. Tbn.
 Euph.
 Tbn.
 Timp.
 B. D.
 Hp.
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

The score is divided into two systems. The first system covers measures 587-589, and the second system covers measures 590-591. The woodwind and brass sections play sustained notes with some triplet patterns. The percussion section features triplet patterns on the timpani and bass drum. The harp part has a complex, rhythmic accompaniment. The string section provides a harmonic foundation with sustained notes and some melodic lines.

This page contains the musical score for measures 589 through 592. The score is arranged in a standard orchestral layout with the following parts from top to bottom:

- Flutes (Fl.):** I and II. Both parts play a long, sustained note with a fermata.
- Oboes (Ob.):** I and II. Both parts play a long, sustained note with a fermata.
- Clarinets (Cl.):** I and II. Both parts play a long, sustained note with a fermata.
- Horns (Hn.):** I, II, III, and IV. All parts play a long, sustained note with a fermata.
- Trumpets (Tbn.):** I and II. Both parts play a rhythmic pattern of eighth notes with triplets, marked with accents.
- Baritone Trumpet (B. Tbn.):** Plays a rhythmic pattern of eighth notes with triplets, marked with accents.
- Euphonium (Euph.):** Plays a rhythmic pattern of eighth notes with triplets, marked with accents.
- Tuba (Tba.):** Plays a rhythmic pattern of eighth notes with triplets, marked with accents.
- Timpani (Timp.):** Plays a rhythmic pattern of eighth notes with triplets, marked with accents.
- Bass Drum (B. D.):** Plays a rhythmic pattern of eighth notes with triplets, marked with accents.
- Harpsichord (Hp.):** Plays a complex, fast-moving rhythmic pattern of sixteenth notes, marked with accents.
- Violins (Vln.):** I and II. Both parts play a long, sustained note with a fermata.
- Viola (Vla.):** Plays a long, sustained note with a fermata.
- Violoncello (Vc.):** Plays a long, sustained note with a fermata.
- Double Bass (Cb.):** Plays a long, sustained note with a fermata.

The score is written in a key signature of one sharp (F#) and a common time signature (C). The music features a mix of sustained notes and rhythmic patterns, with many notes marked with accents and triplets.

4
4

3
4

I Fl. II
 I Ob. II
 Eng. Hn.
 I Cl. II
 B. Cl.
 I Bsn. II
 I Hn. II
 III Hn. IV
 I Tbn. II
 B. Tbn.
 Tba.
 Timp.
 Hp.
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

Musical score for orchestra, measures 591-600. The score is in 4/4 time, with a 3/4 section starting at measure 595. The key signature is one sharp (F#). The score includes parts for Flutes (I, II), Oboes (I, II), English Horn, Clarinets (I, II), Bass Clarinet, Bassoons (I, II), Horns (I, II, III, IV), Trombones (I, II), Tuba, Timpani, Harp, Violins (I, II), Viola, Cello, and Double Bass. Dynamics include *f*, *ff*, *mf*, and *pp*. The Harp part includes chords labeled D₃, F₃, and F#₃. The Violin I part has a first ending bracketed with a circled 8.

599

Fl. I, II; Cl. I, II; Bsn. I, II; Hn. I, II, III, IV; C Tpt. I, II, III; Tbn. I, II; B. Tbn.; Hp.; Vln. I, II; Vc.; Cb.

pp *sempre* rapidly as possible, *ad lib.*

pp *sempre*

mp

pp *sempre*

pp *sempre*

p *from afar*

p *from afar*

ppp *gliss rapidly as possible, ad lib.*

p

3

3

3

3



606

Picc.; Fl. I, II; Cl. I, II; B. Cl.; Bsn. I, II; Hn. I, II, III, IV; C Tpt. I, II, III; Vln. I, II; Vla.

pp *sempre* rapidly as possible, *ad lib.*

pp *sempre* rapidly as possible, *ad lib.*

p *sempre*

p *sempre*

mf 7

st. mute

mf

st. mute

p

3

3

3

3

3

617

2/4 3/4

Picc.

I Fl. II

I Ob. II

Eng. Hn.

I Cl. II

B. Cl.

I Bsn. II

Cbsn.

I Hn. II

III Hn. IV

C Tpt. I

C Tpt. II III

I Tbn. II

B. Tbn.

Euph.

Tba.

Timp.

Tenor Drum

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

molto accel.

2/4

6/8

626

Picc.

C Tpt. I

C Tpt. II

C Tpt. III

Tbn. I

Tbn. II

B. Tbn.

Euph.

T.-t.

mf

Hp.

ff

molto accel.

2/4

6/8

Vln. I

Vln. II

Vla.

Vc.

Cb.



630 Coda. With Unbridled Energy ♩=88

Picc.

p sempre

I Fl.

II Fl.

p sempre

I Ob.

II Ob.

p sempre

I Cl.

II Cl.

p sempre

Hp.

p sempre ad lib.

Coda. With Unbridled Energy ♩=88

Vln. I

sp sempre

Vln. II

p sempre

Vla.

mf

Vc.

mf

6.36

Picc.

I
Fl.
II

I
Ob.
II

I
Cl.
II

I
Bsn.
II

mf

8

p solo

3
4

6
8

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

p

649

Picc. *p* *f*

I Fl. II *p* *f*

I Ob. II *p* *f*

Eng. Hn. *f*

I Cl. II *p* *f*

B. Cl.

I Bsn. II *p* *f*

Cbsn. *p* *f*

I Hn. II *mf*

III Hn. IV *mf*

C Tpt. I *p* *f*

II C Tpt. III *p* *f*

I Tbn. II *p* *f*

B. Tbn. *p* *f*

Euph. *p* *f*

Tba. *p* *f*

Vln. I *mp*

Vln. II *mp*

Vla. *ff*

Vc. *ff*

Cb. *ff*

656

Picc. *p* *f* *sf*
 I Fl. II *p* *f* *sf*
 I Ob. II *p* *f* *sf*
 Eng. Hn. *sf*
 I Cl. II *p* *f* *sf*
 B. Cl. *f*
 I Bsn. II *p* *f* *sf*
 Cbsn. *p* *f* *sf*
 I Hn. II *sf*
 III Hn. IV *f*
 C Tpt. I *p* *f*
 C Tpt. II III *p* *f*
 I Tbn. II *p* *f* *sf*
 B. Tbn. *p* *f* *sf*
 Euph. *p* *f* *sf*
 Tba. *p* *f*
 Perc. Snare Drum *mp*
 Crash Cymbals *mp*
 Bass Drum *mp*
 Vln. I *f*
 Vln. II *f*
 Vla. *f*
 Vc. *f*
 Cb. *f*

673 **3/4** **6/8**

Picc. *f*

I Fl. II *fp* *f*

I Ob. II *f*

Eng. Hn. *f*

I Cl. II *f*

B. Cl. *p sfz* *f*

I Bsn. II *p sfz* *f*

Cbsn. *p sfz* *f*

I Hn. II *p sfz* *p*

III Hn. IV *pp* *f*

C Tpt. I *pp* *ff*

C Tpt. II III *pp* *ff*

I Tbn. II *p sfz* *p* *ff*

B. Tbn. *p sfz* *p* *ff*

Euph. *p* *ff*

Tba. *p sfz* *ff*

Timp. *ff*

Perc. *pp* *f* Marimba

Hp. *f*

Vln. I *f*

Vln. II *f*

Vla. *pizz* *fp* *arco* *mf*

Vc. *pizz.* *fp* *arco* *mf*

Cb. *pizz* *fp* *f*

678

681

Picc.

I Fl. II

I Ob. II

Eng. Hn.

I Cl. II

B. Cl.

I Bsn. II

Cbsn.

III Hn. IV

C Tpt. I

II C Tpt. III

I Tbn. II

B. Tbn.

Timp.

Mar.

f

ff

pp

686

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

ff

p

ff

p

ff

p

ff

div.

unis.

688

Picc.

I Fl. II

I Ob. II

Eng. Hn.

I Cl. II

B. Cl.

I Bsn. II

Cbsn.

I Hn. II

III Hn. IV

C Tpt. I

II C Tpt. III

I Tbn. II

B. Tbn.

Euph.

Tba.

Timp.

Triangle

Cymbals

Bass Drum

692

3/4

Vln. I

Vln. II

Vla.

Vc.

Cb.

Picc. *p* *f*
 I Fl. II *f*
 I Ob. II *f*
 Eng. Hn.
 I Cl. II *f*
 B. Cl. *f* *ff*
 I Bsn. II *f* *ff*
 Cbsn. *f* *ff*
 I Hn. II *f*
 III Hn. IV *cresc.* *f*
 C Tpt. I
 II C Tpt. III *p*
 I Tbn. II *f* *ff*
 B. Tbn. *f* *ff*
 Euph.
 Tba. *f* *ff*
 Vln. I *f*
 Vln. II *f*
 Vla. *f*
 Vc. *f* *ff*
 Cb. *f* *ff*

702

Picc. *p cresc.*

I Fl. II *p cresc.*

I Ob. II *p cresc.*

Eng. Hn. *ff*

I Cl. II *p cresc.*

B. Cl. *p cresc.*

I Bsn. II *p cresc.*

Cbsn.

I Hn. II *sp cresc.*

III Hn. IV *sp cresc.*

I Tbn. II

B. Tbn.

Euph. *ff* solo

Tba.

Vln. I *sp cresc.*

Vln. II *sp cresc.*

Vla. *sp cresc.*

Vc. *sp cresc.*

Cb.

710

Picc. *ff*

I Fl. II *ff*

I Ob. II *ff*

Eng. Hn.

I Cl. II *ff*

B. Cl. *ff*

I Bsn. II *ff*

Cbsn. *ff*

I Hn. II *ff*

III Hn. IV *ff*

C Tpt. I *ff*

C Tpt. II III *ff*

I Tbn. II *ff*

B. Tbn. *ff*

Euph. *ff*

Tba. *ff*

Timp. *ff*

Triangle *ff*

Perc. *ff*

Crash Cymbals *ff*

Bass Drum *ff*

Hp. *ff*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

717

3/4

4/4

719

The musical score on page 96, measures 719-724, is a complex orchestral arrangement. It begins with a Piccolo part in 4/4 time. The main orchestral parts start in 4/4, transition to 5/4 at measure 720, then to 3/4 at measure 722, and return to 4/4 at measure 724. The score includes parts for a wide range of instruments: woodwinds (Piccolo, Flutes, Oboes, English Horn, Clarinets, Bass Clarinet, Bassoons, Contrabassoon, Horns, Trumpets, Trombones, Baritone, Euphonium, Tuba), percussion (Timpani, Percussion), harp, and strings (Violins I and II, Viola, Violoncello, Contrabass). The woodwinds and strings play sustained notes with various articulations and dynamics, including *pp*, *ff*, *fp*, and *gliss.* The percussion section features a consistent rhythmic pattern of eighth notes. The harp part consists of chords and arpeggios. The string parts are particularly active, with the Violins and Violas playing glissandos and accents. The overall texture is dense and dynamic, characteristic of a late Romantic or early 20th-century symphony.

726

3/4 4/4 3/4

Picc. *fp* *fff*

I Fl. II *fp* *fff*

I Ob. II *fp* *fff*

Eng. Hn. *fff*

I Cl. II *fp* *fff*

B. Cl. *fff*

I Bsn. II *fff*

Cbsn. *fff*

I Hn. II *fff*

III Hn. IV *fff*

C Tpt. I *fff*

II C Tpt. III *fff*

I Tbn. II *fp* *mp* *fff*

B. Tbn. *fff*

Euph. *fff*

Tba. *fff*

Timp. *ff* *fpp* *fff*

Perc. *ppp* *fff*

Hp. *fff*

Vln. I *gliss.* *ff* *p* *fff*

Vln. II *gliss.* *ff* *p* *fff*

Vla. *gliss.* *ff* *p* *fff*

Vc. *gliss.* *ff* *p* *fff*

Cb. *gliss.* *ff* *p* *fff*

Tam-tam *ppp* *fff*