

ABSTRACT

Title of Dissertation: TWO FOR ORCHESTRA

Stephen Frank Lilly, Doctor of Musical Arts, 2004

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Five Minutes and *Ix*, which together comprise *Two for Orchestra*, are closely related but independent works. Contrast is the principal theme which unifies the two movements, but each piece is autonomous with regard to compositional materials and structure.

Five Minutes was inspired by a comment made after a new music concert -- the titles of all contemporary compositions should be their respective lengths; that way, the audience would know what to expect. Accordingly, this piece is a musical representation of the subjective "five minutes," connoting a brief, relatively undemanding experience. *Five Minutes* is divided into three episodes by contrasting rhythmic identity (tempo, contrapuntal activity, etc.). Each episode is somewhat longer than the previous (the approximate ratio between them is 9:11:13), and this varies inversely to the pacing: the

shortest episode is the most static whereas the longest is the most dynamic. Within each compact episode there are a large number of succinctly presented musical ideas, with little attempt at any development or synthesis.

Ix is an homage to composer Iannis Xenakis, whose book *Formalized Music* influenced the compositional techniques with which this piece was constructed. Unlike *Five Minutes*, *Ix* is not sectional. Instead of clear boundaries, regions differentiated by texture gradually emerge and disappear. Some regions have only localized influence, e.g. the homophonic texture which opens the piece does not reoccur after measure 42. Other regions affect the piece on a global level, e.g. the second region, typified by the harmonically dominated texture at measure 58, shapes pitch content through measure 277.

The structural contrast of *Five Minutes* and *Ix* is an outgrowth of the rhythmic and textural contrasts which internally organize each movement. Contrasts in *Five Minutes* create clearly demarcated sections, but the contrasts in *Ix* overlap in such a way that the regions emerge through gradual transitions. Also, due to the independence of each episode in *Five Minutes*, there are a multitude of melodic, harmonic, rhythmic and textural materials. *Ix*, however, concentrates on relatively few elements, and the materials are more integrated.

TWO FOR ORCHESTRA

by

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Instrumentation

Piccolo

2 Flutes

2 Oboes

English Horn

2 Clarinets in B-flat

Bass Clarinet in B-flat

2 Bassoons

Contrabassoon

4 Horns in F

3 Trumpets in C (may be played by Trumpets in B-flat)

2 Trombones

Bass Trombone (referred to as Trombone 3)

Tuba

4 Percussionists

Timpani (Slapstick part in *Ix* may be played by Timpanist or a Fifth Percussionist)

Percussion 1 - Glockenspiel, Snare Drum, Temple Blocks (5), Tam-tams (3 pitched low, medium, and high), and

Suspended Cymbal (medium pitched)

Percussion 2 - Tom-toms (4), Triangle and Suspended Cymbals (3 pitched low, medium, and high)

Percussion 3 - Vibraphone, Claves, Bass Drums (2 pitched low and high), and Finger Cymbals

Harp

Celesta

Strings

Violin I

Solo Violin 1 and 2

Section Division by 2, 3, 5, and 6

Violin II

Solo Violin II

Section Division by 2 and 5

Viola

Sola Viola 1, 2, and 3

Section Division by 2, 4, and 5

Violoncello

Solo Violoncello 1, 2, and 3

Section Division by 2, 3, and 5

Contrabass

Solo Contrabass 1 and 2

Section Division by 2 and 3

All glissandi and pitch bends should be executed as smoothly and as evenly as possible. The desired effect is for the pitch to steadily rise or fall.

String players should never cross strings in the middle of a glissando.

Accidentals last for the remainder of the bar in which they are introduced.

Five Minutes uses flats, sharps, and naturals.

Ix uses (from lowest deviation to highest) three-quarter flat, flat, quarter flat, natural, quarter sharp, sharp, and three-quarter sharp.

Five Minutes

Episode I

♩ = 120

Tuning: $\text{D}^{\flat}, \text{C}, \text{B}$
 $\text{E}^{\flat}, \text{F}^{\flat}, \text{G}, \text{A}^{\flat}$

10

Timpani *mf* *gliss.* *p* *f* *gliss.* *secco* *p*

Suspended Cymbal *on bell with snare stick* *p*

Percussion 1 *with snare stick* *p*

Tam-tams (3) *p*

Percussion 2 Triangle *p*

Percussion 3 Finger Cymbals *p*

Solo Violin *mp* *pizz.* *p*

Sola Viola *mf* *pizz.*

Solo Violoncello *ff* *pizz.*

12

3

gliss.

Timpani *f* *mf* *p*

S. Cym.

Perc. 1

Tam.

Perc. 2 Tri.

Perc. 3 F. Cym.

Hp. *mp*

Solo Vln. *pizz.* *p*

Solo Violin 2 *p*

Solo Vln. II *p*

Sola Vla. *p*

Sola Viola 2 *p*

Sola Viola 3 *p*

Solo Vc. *p*

Solo Violoncello 2 *p*

Solo Violoncello 3 *p*

20

Picc. *f* *ff* *mf*

Fl. 1 *ff* *mf*

Ob. 1 *f* *mf*

Cl. 1 *f* *ff* *f* *mf*

20

repeatedly gliss. between notated and highest possible pitch

Timp. *ff* *f* *p* *f* *mf* *ff* *p* *mf*

S. Cym. *ff* *f* *mf* *f* *p*

Perc. 1 *ff* *f* *mf* *f* *p*

Tam. *ff* *mf* *f* *p*

Perc. 2 Tri. *ff* *mf* *p*

Perc. 3 F. Cym. *ff* *mf* *p*

The following pitches should be played in a sequential, nonsynchronous manner as fast as possible

Hp. *ff*

D, C, B^b
E^b, F, G, A^b

20

tutti pizz. The following pitches should be played in a sequential, nonsynchronous manner as fast as possible

Vln. I *ff* *subito p* *f* *half* *mp* *solo*

tutti pizz. The following pitches should be played in a sequential, nonsynchronous manner as fast as possible

Vln. II *ff* *half*

tutte pizz. The following pitches should be played in a sequential, nonsynchronous manner as fast as possible

Vla. *ff* *subito p* *f* *half* *mp*

tutti pizz. The following pitches should be played in a sequential, nonsynchronous manner as fast as possible

Vc. *ff* *subito p* *f* *half* *p*

32

Picc. *mp* *p* *mf*

Fl. 1 *pp* *mf*

Fl. 2 *mf*

Ob. *f* *p* *f*

E. Hn. *f*

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

Cl. 2 *p* *f* *f* *pp*

B. Cl. *f* *pp*

32

Hn. 1, 3 *p* *f*

Hn. 2, 4 *p* *f*

Tpt. 1 *ff* *fff* *mf* *p* *p* *fp* *f*

Tpt. 2, 3 *ff* *fff* *mf* *p* *f*

Tbn. 1 *ff* *fff* *mf* *p* *f*

Tbn. 2, 3 *ff* *fff* *mf* *p* *p* *mf* *p* *f*

Tba. *p* *f*

32

Timp. *p* F→D

S. Cym.

Perc. 1

Tam.

Perc. 2 Tri. *mf*

Perc. 3 F. Cym.

32

Vln. I *solo*

Vla. *solo*

43 Episode II

♩ = 60

Picc. *mf* *p*

E. Hn. *mf*

Cl. 1 *mp*

43

♩ = 60

Hn. 1, 3 *p* *f*
pp *f*

Hn. 2, 4 *pp* *f*

Tpt. 1 *mf* *ff*

Tbn. 1 *mf* *ff*

Tbn. 2, 3 *mf* *ff*

Tba. *pp* *f*

43

♩ = 60

S. Cym. *mf* *p* *ppp*

Perc. 1 *p* *ppp*

Tam. *p* *pp*

Perc. 2 Tri. *f* *mp* *p* *ppp*

Perc. 3 F. Cym. *f* *mp* *p* *ppp*

43

♩ = 60

Solo Violin *arco* *p* *f*
pizz.

Vln. I *tutti arco* *p*

Vla. *tutte arco* *p* *pp* *sul tasto molto*

Cb. *41* *div.* *uni.* *p* *pp* *sul tasto molto*

50

Picc. *f* *ff*

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

Fl. 2 *ff*

Ob. 1 *f* *ff* *fp*

Ob. 2 *ff* *fp*

E. Hn. *mp* *p* *f* *ff*

Cl. 1 *mp* *p* *f* *ff* *fp*

Cl. 2 *ff* *fp*

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

Bsn. *f* *ff* *f* *p* *pp* *div.*

C. Bn. *mp* *f* *ff* *f*

55

Hn. 1, 3 *mp* *< f* *f* *ff*

Hn. 2, 4 *mp* *< f* *f* *ff*

Tpt. 1 *ff* *ff*

Tpt. 2, 3 *p* *ff* *ff*

Tbn. 1 *p* *ff* *ff*

Tbn. 2, 3 *p* *ff* *ff* *f*

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

55

Timp. *f* *p* *D=D¹*
E¹=E

Perc. 1
S. Cym. *p* *ff*

Perc. 3
B.D. *ff*

Hp. *mp* *mf* *D¹, C, B*
E¹, F¹, G, A

Vln. I *uni. arco* *pp* *p* *div.* *f* *ff* *ff*

Vln. II *arco* *p* *div.* *f* *ff* *ff*

Vla. *ond.* *mp* *pp* *p* *f* *ff* *ff*

Vc. *arco* *f* *ff* *ff* *f*

55

Ch. *ond.* *mp* *p* *div.* *f* *ff* *ff* *uni.* *f* *p* *pp*

60

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

Fl. 1 *p* *mp* *mf* *f*

Fl. 2 *p*

Ob. 1 *pp*

Ob. 2 *pp*

E. Hn. *p* *mf* *f* *mf* *f* *mp*

Cl. 1 *pp* *mf* *f* *mf*

Cl. 2 *pp*

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

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

Hn. 1, 3 *mp* *f* *mf* *f* *mf* *f*

Horn in F 3 *mf* *f* *mf* *f*

Hn. 2, 4 *mp* *f* *mf* *f*

Horn in F 4 *f* *mf* *f*

Tbn. 1 *mf* *f*

Tba. *mf* *f*

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

Vln. II *uni.* *mf* *f* *mp* *f* *mp* *f*

Vla. *mf* *f* *mp*

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

Solo Cb. *mf* *f* *mp* *f*

Cb. *ff* *pizz.* *arco* *uni.* *f* *mp* *f*

→ sul ponticello

70

74

Picc. *fp*

Fl. 1 *fp*

E. Hn. *mf*

Cl. 1 *fp*

Cl. 2 *p* *mf* *fp*

B. Cl. *p* *mf* *fp*

Bsn. 1 *mf* *fp*

C. Bn. *p* *mf* *fp*

74

Hn. 1, 3 *fp* *fp* *fp*

Hn. 2, 4 *fp* *fp* *fp* *fp*

Tba. *mf* *fp*

Perc. 1 Glock. *mf*

Perc. 3 Vib. *f*

Hp. *mf* *f*

Cel. *f*

Glockenspiel

Vibraphone

D[♯], C, B[♯]
E[♯], F[♯], G[♯], A

74

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

Vln. II *p* *mf*

Vla. *p* *mf* *fp* *sola* *mf* *tutte* *ff*

Vc. *p* *mf* *fp*

Cb. *p* *mf* *fp*

ord.

ord.

ord.

ord.

accel. ----- ♩ = 120 rit. ----- ♩ = 100

80

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

Fl. 1 *f* *mf* *pp* *mp* *mp* *mf* *mp*

Fl. 2 *mf* *pp*

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

Ob. 2 *mf* *pp*

E. Hn. *mf* *pp* *mp*

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

B.Cl. *mp*

Bsn. 1 *mf* *p* *mp*

C. Bn. *mp*

accel. ----- ♩ = 120 rit. ----- ♩ = 100

Hn. 1, 3 *mf* *f*

Tpt. 1 *pp* *f* *mf* *f*

Tpt. 2, 3 *f* *mp*

Perc. 1
Glock. *pp* *f* *mf*

Hp. *mf* *p*
D[♯], C[♯], B[♯]
E[♯], F[♯], G, A

accel. ----- ♩ = 120 rit. ----- ♩ = 100

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

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

Vla. *mp* *mf* *mp*

Vc. *mf* *f*

----- ♩ = 100 accel. ----- ♩ = 130+

86

Picc. *p* *fp*

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

Fl. 2 *f* *ff* *p*

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

Ob. 2 *p* *fp*

E. Hn. *ff* *p*

Cl. 1 *p* *mp* *mf* *ff* *> mf* *p* *fp*

Cl. 2 *p* *mp* *mf* *ff* *p* *fp*

B. Cl. *mp* *mf* *ff*

Bsn. *p* *mp* *p* *fp*

C. Bn. *f* *ff* *p*

----- ♩ = 100 accel. ----- ♩ = 130+

Hn. 1, 3 *f* *p* *mf* *f* *ff* *p* *fp*

Hn. 2, 4 *f* *ff* *p*

----- ♩ = 100 accel. ----- ♩ = 130+

Vln. I *p* *f* *ff* *p* *sul ponticello molto*

Solo Violin II *f* *ff* *p* *sul ponticello molto*

Vln. II *p* *f* *ff* *p* *sul ponticello molto*

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

Solo Violoncello *mf* *f* *ff* *p* *sul ponticello molto*

Vc. *p* *mf* *f* *ff* *p* *sul ponticello molto*

86 Cb. *f* *ff* *p* *sul ponticello molto*

Picc. *mp*

Fl. 1 *mp*

Ob. 1 *mf*

Ob. 2 *mf*

E. Hn. *mf*

Cl. *mp*

Cl. 2 *mp*

B. Cl. *mp*

Bsn. 1 *mf*

C. Bn. *mf*

Tpt. 1 *mf* *con sordino*

Tpt. 2, 3 *mf* *con sordino*

Trumpet 3 *con sordino*

Hp. *mp* *mf* *p*

Vln. I *pp*

Solo Vln. II

Solo Vc. *pp*

97

Picc. *mf*

Fl. 1 *mf*

Fl. 2 *mf*

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

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

E. Hn. *f* *f* *ff*

Cl. 1 *mf* *p*

B. Cl. *mf* *p*

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

Tpt. 1 *p*

Tpt. 2 *p* *pp* *f* *p*

Tpt. 3 *p*

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

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

Vla. *mf* *f* *mf*

Vc. *mf* *f* *mf*

Cb. *mf* *f* 12

senza sordino

uni. ord.

ord.

sul ponticello

div. sul ponticello

97

mf *f* 12

102

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1, 3

Hn. 2, 4

Tpt. 1

Tpt. 2, 3

Trumpe 3

Thn. 1

Thn. 2, 3

Thn.

Timp.

Perc. 1
Glock.

Perc. 2
S. Cym.

Perc. 3
B.D.

Vln. I

Vln. II

Vla.

Vcl.

102

Cb.

p

f

mf

sf

senza sordino

secco

end.

Flute 1
Flute 2
Clarinet in B \flat 1
Clarinet in B \flat 2
Timpani
Percussion 1 Glockenspiel
Percussion 2 Tom-toms (4)
Percussion 3 Claves
Solo Violin
Violin I
Violin II
Viola
Violoncello
Contrabass

\downarrow 120
non vibrato
mf \rightarrow *f*
non vibrato
bend pitch
mf \rightarrow *f*
non vibrato
vibrato normale
niente \rightarrow *mf* \rightarrow *mp* \rightarrow *ppp*
mf \rightarrow *f*
non vibrato
bend pitch
bend pitch
niente \rightarrow *mf* \rightarrow *ppp*
 \downarrow 120
Tuning:
mf
with soft mallets
con sordino
pp
pp *mp* *ppp*
Solo Violin
ppp
 \downarrow 120
pizz.
mf \rightarrow *p*
arco
mf
mf
mf

12

17

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

Ob. 2 *mf* *mf*

E. Hn. *mf* *p* *mf*

Cl. 1 *> p mf* *ppp* *mf*

Cl. 2 *mf*

Bsn. 1 *p* *mf*

Bsn. 2 *mf*

C. Bn. *mf* *mp*

17

Tpt. 1 *con sordino* *mf*

Tpt. 2-3 *con sordino* *mf*

17

Timp. *mf* *mp*

Perc. 2 Tom. *f* *mp* *p* *pp*

Perc. 3 Clv. *mp* *p* *pp*

17

Vln. I *uni.* *mf*

Vln. II *mp*

Vla. *p* *mp*

Vc. *p*

Cb. *pizz.* *mf* *arco* *mp*

12

22

Picc. *f*

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

E. Hn. *mf*

Cl. 1 *f* *pp* *mf*

Cl. 2 *f* *pp* *mf*

B.Cl. *f* *pp* *mf*

Bsn. 1 *f* *mf*

Tpt. 1

Tpt. 2-3

Timp.

Perc. 2 Tom. *mp* *mf*

Perc. 3 Civ. *mf* *mp*

Vln. I *f*

Vln. II *mf*

Vla. *mf*

Cb. *mf*

C → C[♯]
 G → B
 F[♯] → D

33

Picc. *mp* *mf*

Fl. 1 *mp* *p* *fp*

Fl. 2 *p* *fp*

E. Hn.

Cl. 1 *mp* *p* *fp*

B. Cl. *p* *f*

33

Hn. 1, 3 *mp* *p*

Hn. 2, 4 *mp* *p*

Tpt. 1 *pp* *f*
senza sordino

Tpt. 2-3 *pp* *f*
senza sordino

33

Perc. 1 Glock. *mf*

Perc. 2 Tom. *p* *mf*

Perc. 3 Clv. *f*

33

Vln. I *mf* *f*
div.

Vln. II *mf* *p*

Vla. *mf* *p*

Vc. *mf* *p*
div. p

Cb. *mf* *p*

40

Picc. *mp*

Fl. 1 *p*

Ob. 1 *mf* *pp*

E. Hn. *mf* *pp*

Cl. 1 *pp* *mf* *p*

B. Cl. *f* *p*

Bsn. 1 *mf* *pp* *mp* *p* *ff*

Hn. 1, 3 *p*

Hn. 2, 4 *p*

Tbn. 1 *p*

Tbn. 2-3 *p*

Tba. *p*

Perc. 1 Glock. *p*

Perc. 2 Tom. *mp* *pp* *mp*

Perc. 3 Cuv. *mp* *f*

42

Vln. I *p* *con sordino* *gliss.* *div. a 3*

Vln. II *f* *p* *con sordino* *div. con sordino* *p*

Vla. *f* *p* *con sordino*

Vc. *f* *con sordino* *p* *con sordino* *gliss.*

Cb. *f* *p* *con sordino*

48

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

Fl. 1 *p* *mf* *p* *f* *mp* *gliss.*

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

Ob. 1 *p*

Ob. 2 *p*

E. Hn. *p*

Cl. 1 *ppp* *f* *mf* *pp*

B.Cl. *mf*

Hn. 1, 3 *f* *p*

Hn. 2, 4 *mp* *ff* *mp* *p*

Tpt. 1 *f*

Tpt. 2-3 *mp* *ff* *mp*

Tbn. 1 *f*

Tbn. 2-3 *f* *mp* *ff* *mp*

Tba. *f*

Timp. Slp. Slap Stick *f*

Perc. 1 Glock. *mf*

Perc. 2 Tom. *p* *mf*

Vin. I *f* *p* *f* *ff* *mf*

Vin. II *uni.* *senza sordino* *mf*

Vla. *senza sordino* *mf*

Vc. *senza sordino* *mf*

Cb. *senza sordino* *mf*

57 **58**

Picc. *f*

Fl. 1 *f > mp*

Fl. 2 *f > mp*

Hn. 1, 3 *f > p* *f > p* *f > p < f* *p* *f* *p < f* *p* *f > p*

Hn. 2, 4 *f > p* *f > p* *f > p < f* *p* *f* *p < f* *p* *f > p*

Tpt. 1 *f* *p < f* *p < f* *p* *f* *p < f* *p* *f* *p < f*

Tpt. 2-3 *f* *p < f* *p < f* *p* *f* *p < f* *p* *f* *p < f*

Tbn. 1 *p* *f* *p* *f* *p* *f > p < f* *p* *f* *p < f*

Tbn. 2-3 *p* *f* *p* *f* *p* *f > p < f* *p* *f* *p < f*

Perc. 1 Glock. **58**

Vln. I *p*

Vln. II *p*

Vla. *p* *tutti* *fp* *f*

Vc. *p* *tutti* *fp* *f*

66

Hn. 1, 3 *f* *p* *f* *p* *f* *p* *f > p < f* *p* *f*

Hn. 2, 4 *f* *p* *f* *p* *f* *p* *f > p < f* *p* *f*

Tpt. 1 *f* *p < f* *p < f* *p* *f* *p < f* *p* *f* *p < f*

Tpt. 2-3 *f* *p < f* *p < f* *p* *f* *p < f* *p* *f* *p < f*

Tbn. 1 *f* *p* *f > p* *p < f* *p* *f* *p < f* *p* *f > p < f*

Tbn. 2-3 *f* *p* *f > p* *p < f* *p* *f* *p < f* *p* *f > p < f*

Temple Blocks (5) *mf*

T.B. *mf*

Perc. 1 *mf*

Tam. Tam-tams (3) *p*

Perc. 2 Tom. 3

Perc. 3 Clv. 66 *f* *mf*

77

Fl. 1 *pp* niente

Fl. 2 *pp* niente

Ob. 1 *pp*

Ob. 2 *pp* niente

E. Hn. *pp*

Cl. 1 *pp*

Cl. 2 *pp*

B. Cl. *pp* niente

Bsn. 1 *pp*

Bsn. 2 *pp* niente

77

Hn. 1, 3 *ppp*

Hn. 2, 4 *ppp*

Tpt. 1 *f* *ppp*

Tpt. 2-3 *f* *ppp*

Tbn. 1 *f* *ppp*

Tbn. 2-3 *f* *ppp*

77

Perc. 1 T.B. *p* *pp* *f* *p < mp*

Perc. 2 Tom. *p* *pp*

Perc. 3 Clv. *p*

97

Perc. 2 Tom. *f* *pp* *p*

Perc. 3 Clv. *f* *mp* *f*

99

Solo Vln. *p* *f* *ff* *p* *ff* *mp* *ff*

Vln. I *ff* *pp* *ff* *pp* *ff* *pp* *ff* *pp* *ff* *pp*

Sola Viola *senza sordino* *p < f* *p* *f* *mp* *f* *p* *ff* *mp* *ff*

Sola Viola 2 *senza sordino sul pont. molto* *p* *f* *gliss.* *ff*

Vla. *div. a 5* *ff* *pp* *ff* *pp* *ff* *pp* *ff* *pp* *ff* *pp*

Vc. *div. a 5* *p* *p* *p* *p* *p*

97 Solo Cb. *p* *f* *3* *mf* *f*

105

Timp. Slp.

Perc. 1 T.B.

Perc. 2 Tom.

Perc. 3 Clv.

Solo Vln.

Vln. I

Vln. II

Solo Vla.

Vla.

Vc.

Solo Cb.

f

pp *mp*

mp *cresc.* *ff*

f

f

senza sordino uni. *p* *cresc.* *ff*

senza sordino ord. uni. *p* *f* *cresc.* *ff*

senza sordino uni. *p* *cresc.* *ff*

p

109

Timp. Stp.

Perc. 1 T.B.

Perc. 3 Clv.

Solo Vln.

Solo Vln. 2

Vln. I

Vln. II

Solo Vla.

Solo Vla. 2

Vla.

Solo Vc.

Solo Vc. 2

Vc.

Solo Cb.

Cb.

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

mf > p *fp* *f*

p *f* *p* *fp* *f* *p < mf*

mp

mp

mf > p *fp* *f* *p* *f*

p *f* *p* *fp* *f*

mp

sul pont. molto

sul tasto molto

arco

pizz.

f *mp*

110

116

Timp. Sp.

Perc. 1 T.B.

Perc. 3 Clv.

Solo Vln.

Solo Vln. 2

Solo Vla.

Solo Vla. 2

Solo Vc.

Solo Vc. 2

Solo Cb.

Solo Cb. 2

116

mf *f* *3* *6* *3*

mp *f* *ff* *p* *arco*

p *f* *ff* *p*

mp *p < mf* *ff* *p*

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

p *f* *ff* *p* *arco* *mp*

p

123

Solo Vln.

Solo Vln. 2

Solo Vla.

Solo Vla. 2

Solo Vc.

Solo Vc. 2

Solo Cb.

Solo Cb. 2

123

f *f* *p* *f* *p < f* *arco* *pp*

f *p* *f* *p* *ff* *fp* *f* *mp*

pizz. *arco* *f* *mp* *mf* *mp* *f* *arco* *mf* *ff* *mp*

p *f* *mp* *ff* *fp* *f* *p*

arco *sul tasto molto* *mp < f* *mp* *f* *pizz.* *arco* *mp* *f* *mp*

p *f* *mf* *f* *arco* *pizz.* *f*

mp

130

Solo Vln. *mf* *f* *p* *f* *mf* *ff*

Solo Vln. 2 *mf* *f* *p* *f* *f*

Solo Vla. *mf* *ff* *f* *p* *f*

Solo Vla. 2 *f* *f* *f*

Solo Vc. *f* *ff* *p* *f* *p* *f*

Solo Vc. 2 *mf* *fp* *fp* *ff* *p* *mp* *f* *f*

Solo Cb. *mf* *f* *ff* *f* *f* *mf*

Solo Cb. 2 *f* *ff* *arco* *pizz.* *arco* *pizz.* *arco* *sul pont. molto*

130

137

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

C. Bn.

143

Solo Vln.

Solo Vln. 2

Vln. I

Vln. II

Solo Vla.

Solo Vla. 2

Vla.

Solo Vc.

Solo Vc. 2

Vc.

Solo Cb.

Cb.

137

147

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

B.Cl.

Bsn. 1

Bsn. 2

Perc. 1
Glock.

as fast as possible

mp

Vibraphone

sempre lasciare vibrare

Perc. 3
Vib.

as fast as possible

mf

Cel.

as fast as possible

mf

Vln. I

p *ppp* *ff > ppp*

Vln. II

p *ppp* *ff > ppp*

Vla.

p *ppp* *ff > ppp*

Vc.

p *ppp* *ff > ppp*

Cb.

147

p *ppp* *ff > ppp*

uni.

150 \downarrow 100

149

Cl. 2

Perc. 1
Glock.

Perc. 3
Vib.

Hp.
D, C, B
E, F, G, A \sharp

Cel.

Vln. I

Vln. II

Vla.

Vc.

Cb.

149

150 \downarrow 100

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

p *mp* *mf*

mf > niente *mf* > niente *mf* > niente *mf* > niente

163

169

Glock.

Perc. 1

Tam.

Perc. 2
S. Cym.

Perc. 3
Vib.

Hp.

Cel.

163

Suspended Cymbals (3)
with soft mallets

mf *mf* *p* *pp* *pp*

mf

pp

pp

pp

sempre lasciare vibrare

G → G \sharp

Ob. 1
Ob. 2
E. Hn.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2

175

mp *f* 10

ff

ff

ff

f

f

ff

ff

Hn. 1, 3
Hn. 2, 4
Tpt. 1
Tpt. 2-3
Tbn. 1
Tbn. 2-3
Tba.

mf *p*

mf *p*

mf *p*

mf *p*

ppp *p* *mf*

ppp *p* *mf*

ppp *p* *mf*

mp *f*

mp *f*

mp *f*

mp *f*

ppp *p* *mf*

mp *f*

Glock.
Perc. 1
Tam.
Perc. 2
S. Cym.
Perc. 3
Vib.
Cel.

f

ppp *p*

mp

p *f* *p* *f* *choke*

f

175

f

184

Fl. 1

Ob. 1

Ob. 2

E. Hn.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Hn. 1, 3

Hn. 2, 4

Tpt. 1

Tpt. 2-3

Tbn. 1

Tbn. 2-3

Tba.

Perc. 1
Glock.

Perc. 2
S. Cym.

Perc. 3
Vib.

Cel.

Vln. I

Vln. II

Vla.

Vc.

184

Picc. *mp* *mp < mf* *mp > pp*

Fl. 1 *mp* *pp* *p*

Fl. 2 *mp* *pp* *p*

Ob. 1 *f* *p*

Ob. 2 *f* *p*

E. Hn. *f* *p*

Cl. 1 *mp* *p < f* *p* *mf* *mp* *p*

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

B.Cl. *mp*

Bsn. 1 *f* *p*

Bsn. 2 *f* *p*

C. Bn. *f* *p*

Hn. 1, 3 *mp* *p*

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

Tpt. 1 *mf* *p*

Tpt. 2-3 *mf* *p*

Tbn. 1 *mp* *mf* *p*

Tbn. 2-3 *mp* *mf* *p*

Tba. *mp* *p*

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

Perc. 1 *mp* *mf* *mp* *p* *mp*

Tam. *mf*

Perc. 3 Vib. *mp* *mf* *mp*

Cel. *mf*

Vln. I *fp* *f*

Vln. II *fp* *f*

Vla. *f*

Vc. *fp* *f*

Cb. *fp* *f*

196

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

Fl. 1 *pp* *f* *mp* *p* *f* *mp*

Fl. 2 *mf* *ppp* *mf* *mp* *mf* *mp*

Bsn. 1 *mp*

Bsn. 2 *mp*

C. Bn. *mp*

Tpt. 1 *mf*

Tbn. 1 *p* *mf*

Tbn. 2-3 *p* *mf*

Tba. *p* *mf*

Vln. I *div.* *mp*

Vln. II *div.* *mp*

Vla. *div.* *mp*

Vc. *mp* *p*

Cb. *mp* *p*

196

con sordino

mp > p

200

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

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

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

Bsn. 1 *mf* *f*

Bsn. 2 *mf* *f*

C. Bn. *mf* *f*

Hn. 1, 3 *mp*

Hn. 2, 4 *mp*

Tpt. 1 *mf* *pp*

Tpt. 2-3 *mf* *pp*
2. *con sordino*

Tbn. 1 *mf > p*

Tbn. 2-3 *mf > p*

Perc. 3 B.D. Bass Drums (2) *mp*

Vln. I *solo* *mf*

Vln. II *solo* *mf*

Vla. *sola* *mf* *gliss.*

Vc. *solo* *mf* *gliss.*

200 Cb. *solo* *mf*

202

Picc. *mf* *mp* *mf* *< f* *p*

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

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

Ob. 1 *mp*

E. Hn. *mp*

Bsn. 1 *mp*

C. Bn. *mp*

Hn. 1, 3 *fp* *mf*

Hn. 2, 4 *fp* *mf*

Tpt. 1 *mp*

Tbn. 1 *con sordino* *mp*

Tbn. 2-3 *mp*

Tba. *mp* *mf*

Perc. 1 S.D. *f* *p* *mp*

Perc. 3 B.D. *mf*

Vln. I *tutti* *f*

Vln. II *tutti* *f* *pp* *mf*

Vla. *tutte* *f*

Vc. *tutti* *f*

202 Cb. *tutti* *f*

205

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

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

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

Ob. 1 *fp*

Ob. 2 *fp*

E. Hn. *mf* *f* *p*

Cl. 1 *p*

Bsn. 1 *mp* *f* *p*

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

C. Bn. *mp* *f* *p*

Hn. 1, 3 *p* *mf*

Hn. 2, 4 *p* *mf*

Tpt. 1 *mf* *senza sordino*

Tpt. 2-3 *mf* *senza sordino*

Tbn. 1 *mf* *senza sordino*

Tbn. 2-3 *mf* *senza sordino*

Perc. 1 S.D. *mf*

Perc. 2 Tom. *mf*

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

Vln. II *p*

Vla. *pp* *mf* *p*

Vc. *pp* *mf* *p*

Cb. *pp* *mf* *p*

205

209

Picc. *p* *mf* *p*

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

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

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

Ob. 2 *mp*

E. Hn. *mp*

Cl. 1 *mf* *p cresc.*

Cl. 2 *p* *mf* *p cresc.*

B. Cl. *p* *mf* *p cresc.*

Bsn. 1 *mp*

Bsn. 2 *mp*

C. Bn. *mf* *mp*

209

Hn. 1, 3 *mp*

Hn. 2, 4 *mp*

Tpt. 1 *mf*

Tbn. 1 *mf*

Tbn. 2-3 *mf*

Tba. *mf*

Perc. 2 Tom. *p* *mf*

209

Vln. I *mp* *ff*

div. soli *→ sul pont. molto*

217 (218)
♩. 120

Picc. *mf* *ff*

Fl. 1 *ff*

Fl. 2 *mf* *ff*

Ob. 1 *mf* *f* *ff*

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

E. Hn. *mf* *f* *ff*

Cl. 1 *ff* *ppp*

Cl. 2 *ff* *ppp*

B. Cl. *ff* *ppp* *ff*

Bsn. 1 *mf* *f* *ff*

Bsn. 2 *mf* *f* *ff*

C. Bn. *mf* *f* *ff*

(218)
♩. 120

Hn. 1, 3 *mp* *f*

Hn. 2, 4 *mp* *f* *ff*

Tpt. 1 *f* *ff*

Tpt. 2, 3 *f* *ff*

Tbn. 1 *f* *ff*

Tbn. 2, 3 *f* *ff*

Tba. *mp* *f* *ff*

(218)
♩. 120

Timp. *f* *mf*

Perc. 1 S.D. *ff* *mf*

Perc. 2 Tom. *f* *mf*

Perc. 3 B.D. *f* *ff* *mf*

(218)
♩. 120

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

Vln. II *f* *ff* *gliss.*

Vla. *f* *ff* *gliss.*

Vc. *f* *ff* *gliss.*

Cb. *f* *ff* *gliss.*

212

222

Picc. *ff* *mf*

Fl. 1 *ff* *mf*

Fl. 2 *ff* *mf*

Cl. 1 *f* *mf*

Cl. 2 *f* *mf*

B.Cl. *f* *mf*

Hn. 1, 3 *f* *fp* *f*

Hn. 2, 4 *f* *fp* *f*

Tpt. 1 *f* *mp* *f* *fp* *f*

Tpt. 2-3 *f* *mp* *f*

Tbn. 1 *mf* *ff* *f* *gliss.*

Tbn. 2-3 *mf* *ff* *f* *gliss.*

Tba. *mf* *ff* *f* *fp* *f*

Timp. *gliss.* *gliss.* *simile* *f* *ff*

Perc. 1 S.D. *mp*

Perc. 2 Tom. *f* *mp* *ff*

Perc. 3 B.D. *f* *p* *ff*

222

$F \rightarrow E$
 $C \rightarrow D$
 $B \rightarrow B^b$

228

Ob. 1 *p* *mf*

Ob. 2 *p* *mf*

E. Hn. *p* *mf*

Cl. 1 *f* *bend pitch*

Cl. 2 *f* *bend pitch*

Bsn. 1 *p* *> niente*

Bsn. 2 *p* *> niente*

C. Bn. *p* *> niente*

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

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

Tpt. 1 *f* *fp < f* *senza sordino* *f* *fp <*

Tpt. 2-3 *con sordino* *f* *fp < f*

Tbn. 1 *f* *p*

Tbn. 2-3 *mp* *f* *p*

Tba. *f*

Timp. *f* *mp* *gliss.* *gliss.* *mf* *f* *p* *sempre p* *bend pitch* *f* *gliss.* *f*

29" Timpani *sempre p*

Perc. 1 S.D. *snare on* *f* *mp* *f* *mf* *p* *f*

Perc. 2 Tom. *mp* *f* *mf* *f* *p* *fp* *<mf>p* *<f* *p*

Perc. 3 B.D. *mp < f > mp* *f* *p* *<mf>p* *f*

Vln. I *f > mp < f > pp* *solo sul pont. molto* *tutti sul pont. molto*

228

Cb. *div. con sordino* *p*

235

Fl. 2 *f*

Ob. 1 *f*

Ob. 2 *mf*

E. Hn. *mp* *ff* *mf*

Hn. 1, 3 *mf* *p* *fp*

Hn. 2, 4 *fp*

Tpt. 1 *f* niente *pp* *f* *p* *f* *p* *mf* *p*

Tpt. 2-3 *p* *mf* *p* *mf* *p* *f* *p* *f* *mf* *f* *fp*
senza sordino

gli altri Timp. *gliss.* *gliss.* *simile*

Timp. *f* *p* *mf* *f* *mf* *mp* *f* *A⁴ → E* *C → B³*

29° Timp. *gliss.* *mp* *f*

Perc. 1 S.D. *snares off* *snares on* *p* *mf* *pp* *f* *p* *mf* *pp* *f* *p*

Perc. 2 Tom. *f* *mp* *mf* *p* *f* *mp* *f* *mp* *mf* *mp* *pp* *f*

Perc. 3 B.D. *mf* *p* *f* *mp* *f* *mp* *f* *p* *f* *mf* *mp* *pp* *mp* *p*

Vln. I *tutti* *f* *solo ord.* *gliss.* *p* *tutti* *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *uni. senza sordino* *f*

235 *ff* *p*

242

Ob. 1
mp fp < f

Ob. 2
f

E. Hn.
mp fp < f

Bsn. 1
mp fp < f

Bsn. 2
mp fp < f

C. Bn.
mp fp < f

Hn. 1, 3
mf > p
f
mp
pp

Hn. 2, 4
f > p
mf > p
< f
mp
pp

Tpt. 1
ff > p
< f
mp
f > p
f
con sordino
p < f
mp

Tpt. 2-3
ff > p
f
mp
bend pitch
< f > p
f
con sordino
p < f

Tbn. 1
f
> mf
mp
f
mf > p

Tbn. 2-3
f
gliss.
> mf
mp
f
mf > p

Tbn.
mf > p
< f
f > p
f
mp

Timp.
ff
mf
mp

Perc. 1
 S.D.
< ff
p
p < mf
f
ff
p
mf

Tom.
p < f
ff

Perc. 2
p < f
ff

S. Cym.
p
mf
mp

Perc. 3
 B.D.
mf
p < f
f
ff
p
mf
mp

Vln. I
ff
sul pont. molto
f
pizz.

Vln. II
ff
sul pont. molto
f
pizz.

Vla.
ff
sul pont. molto
f
pizz.

Vc.
ff
sul pont. molto
f
pizz.

Cb.
ff
242
sul pont. molto
f
pizz.

43

250 *f*

Hn. 1, 3 *f*

Horn 3 *bend pitch*
p *f*

Hn. 2, 4 *f*

Horn 4 *bend pitch*
p *fp*

Tpt. 1 *p* *f*

Tpt. 2-3 *p* *fp*

Tbn. 1 *gliss.*
p *f*

Tbn. 2-3 *gliss.*
p *fp*

Bass Trombone *gliss.*
p *f*

Tba. *pp* *fp*

255

Timp. *p*

S.D. *pp* *p*

Perc. 1 *pp*

Tam. *pp*

Perc. 2 S. Cym. *<mf> p* *choke*
p *mf* *p* *p* *f*

Perc. 3 B.D. *mf* *p* *f*

Hp. *lasciare vibrare* *mp* *f* *mp* *f* *gliss.* *gliss.*

255

Vln. I *1/2 arco ord.* *gliss.* *tutti* *gliss.* *p*

Vln. II *arco ord. gliss.* *gliss.* *p*

Vla. *div. ord.* *gliss.* *gliss.* *uni.* *simile* *p*

Vc. *ord.* *gliss.* *div. arco ord.* *gliss.* *gliss.* *uni.* *simile* *p*

Cb. *arco ord.* *gliss.* *gliss.* *simile* *gliss.* *p*

* Metallic sound produced by holding the pedal in balance halfway between two notches

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
B.C. 1
B.C. 2
Bsn. 1
Bsn. 2
C. Bn.

Hr. 1, 3
Hr. 2, 4
Tpt. 1
Tpt. 2, 3
Tpt. in C 3
Tbn. 1
Tbn. 2, 3
Tbn. 4
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Tbn. 99
Tbn. 100

Harp
Vn. I
Vn. II
Va.
Vc.
Cb.

* Pitch bending from this point onward should be controlled by the hand in the bell. Lower pitches need not be completely stopped, but upper pitches should be open.

This page of a musical score contains the following sections and instruments:

- Woodwinds:** Flute 1 & 2, Oboe 1 & 2, English Horn, Clarinet 1 & 2, Bassoon 1 & 2.
- Brass:** Horn 1-4, Trumpet 1-4, Trombone 1-3, Baritone, and Tuba.
- Strings:** Violin 1 & 2, Viola, Violoncello (Cello), and Contrabass.
- Percussion:** Timpani (Toms 1-2, Snare, Bass Drum), Cymbals (Hi-Hat, Crash, Suspended), and Triangle.

The score is divided into measures 277 to 284. Key performance markings include:

- 277:** *f* (forte), *rit.* (ritardando).
- 284:** *ppp* (pianississimo), *rit. a 2* (ritardando to half speed).

Additional markings include *mp* (mezzo-piano), *f* (forte), and *pp* (piano) throughout the woodwind and brass parts. The string parts feature *f* and *pp* markings, along with *rit. a 2* markings for the lower strings.