

commissioned by
the hannaford street silver band

jeffrey ryan

**she threw it down,
anathema**

triple concerto for
clarinet, cello and piano
and
brass band

Perusal Copy

Instrumentation:

Solo trio: Bb clarinet/violoncello/piano

Eb soprano cornet
4 solo Bb cornets
repiano Bb cornet
Bb cornets 2/3
Bb flugelhorn
Solo Eb tenor horn
Eb tenor horns 1/2
Bb baritone 1/2
Bb tenor trombones 1/2
Bass trombone
Euphoniums 1/2
Eb bass
Bb bass

timpani
2 percussion:

I

chimes
glockenspiel
log drum
bass drum
maracas
triangle
watergong


II


vibraphone
snare drum
lion's roar (large)
whip
tambourine
crash cymbals
suspended cymbal
large tamtam


Performance notes:

Performance time: ca. 14 minutes.

Transposed score.

 throughout.

 note ends with a breath accent; no bow change for celo.

 give note a slight rhythmic and dynamic stress.

In *senza misura* sections, accidentals bind for each beamed grouping and through ties.

Other performance notes are given as required in the score and/or part.

Programme note:

I'll never forget the weekend Laura died...

So begins the narration in Otto Preminger's *Laura*, a classic *film noir* from 1944. *Film noir* is a style of black-and-white American film that drew heavily on German expressionism of the 1930s (indeed, many of the early *noir* directors were Germans who had fled to the United States), and that developed during and after the second World War, from the 1940s through to the early 1960s. *Double Indemnity*, *Sunset Boulevard*, *The Woman in the Window*, *Kiss Me Deadly* — these are just a few of the many films that display the common characteristics of film noir: an ongoing narration, a murder, a sense of inescapable fate, the “tough guy” (as a kind of anti-hero), the “femme fatale” (with whom the tough guy falls, hopelessly and against his better judgment, in love), the corpse (who often provided the narration), the use of mirrors (symbolising duplicity), windowblinds (the shadows across a character's face symbolising jail or entrapment), the clock (symbolising time running out for our doomed anti-hero) ... Watch a few of these movies, and the recurrent themes and images become fascinatingly apparent.

The music in these films is itself fascinating to me: brooding, mysterious, melodramatic, often lushly romantic, with sweeping gestures and heightened tension. The visual and aural characteristics of *film noir* have provided the inspiration for this one-movement triple concerto. Though the piece does not specifically tell a story, ideas such as an opening narration, elements that begin as one thing but are revealed to be something else, the sense of time running out, and the use of flashbacks and non-linear time have all found their way into this work. As well, the three soloists, in a general way, suggest the three characters found in virtually every *film noir*: the femme fatale, the tough guy, and the corpse who so often got the whole story started.

The title itself is a quotation from *Waltz into Darkness*, a *roman noir* (the film's literary equivalent) by the pseudonymous Cornell Woolrich, which was later made into the film *Mississippi Mermaid*, directed by François Truffaut.

she threw it down, anathema was commissioned by The Hannaford Street Silver Band with assistance from The Laidlaw Foundation, for the HSSB and the Amici Chamber Ensemble.

cl

vc *mf* 3 *f* 3 *p* (exaggerated vibrato, like a sigh) 3 gl.

pno

Eb

solo 1/2 *p*

solo 3/4 *p*

rep *pp* *n.*

cor 2/3 *pp* *n.*

flug *mf*

solo *mf*

ten 1 *mf*

ten 2 *mf*

bar 1

bar 2

trb 1

trb 2

bass trb

euph 1/2

Eb bass

Bb bass

timp

perc 1

perc 2 *mf*

A

cl

vc
(p) (p) gl. gl.

pno

Eb

solo 1/2

solo 3/4

rep

cor 2/3

flug
sord. (str.) p n.

solo
con sord. p

ten 1
con sord. p

ten 2
p

bar 1
mf

bar 2
mf

trb 1
sord. (str.) p n.

trb 2
con sord. (str.) p n.

bass trb

euph 1/2
1. mf p

Eb bass
1. mf

Bb bass

timp

perc 1
LOG DRUM mf p

perc 2

cl

vc *with growing intensity*
p 3 *cresc. poco a poco* 3 3 *ff* *p* *(con molto vibrato)* *gl.* *non-vib.*

pno

Eb

solo 1/2 *(cup) tr* *p* *ff* *open a2* *p* *f poss.*

solo 3/4 *(cup) tr* *p* *ff* *open a2* *p* *f poss.*

rep *(harmon) tr* *sfpp* *ff* *open* *pp* *f poss.*

cor 2/3 *(harmon) tr* *sfpp* *ff* *open* *pp* *f poss.*

flug *(str.) tr* *sfpp* *ff* *open* *pp* *f poss.*

solo *n.* *p* *open* *p* *f poss.*

ten 1 *p* *open* *p* *f poss.*

ten 2 *p* *open* *p* *f poss.*

bar 1 *pp* *f poss.*

bar 2 *pp* *f poss.*

trb 1 *open* *pp* *f poss.*

trb 2 *open* *p* *f poss.*

bass trb *pp* *f poss.*

euph 1/2 *a2* *pp* *f poss.*

Eb bass *a2* *pp* *f poss.*

Bb bass *p* *f poss.*

timp *pp* *f poss.*

perc 1

perc 2

cl

vc

pno

Eb

solo 1/2

solo 3/4

rep

cor 2/3

flug

solo

ten 1

ten 2

bar 1

bar 2

trb 1

trb 2

bass trb

euph 1/2

Eb bass

Bb bass

timp

perc 1

perc 2

f

p

mf

open

6

gl.

♩ = 162 sub.

cl *f*

vc

pno

E♭ *marcato*
f *ff*

solo 1/2 *f* *ff* 2.

solo 3/4 *f* *ff* 4.

rep *f* *ff*

cor 2/3 *f* *ff*

flug *marcato*
f

solo *marcato*
f

ten 1 *marcato*
f

ten 2 *marcato*
f

bar 1 *marcato*
f

bar 2

trb 1 *f* *ff*

trb 2 *f* *ff*

bass trb *f* *ff*

euph 1/2 *marcato*
f

E♭ bass *f* *ff*

B♭ bass *f* *ff*

timp *p* *cresc. poco a poco* *ff*

perc 1

perc 2

F

cl *ff* *gl. (o)*

vc *ff* *n.* *gl. (o)*

pno *ff*

Eb *con sord. (str.)* 1. *mf* *con sord. (str.)* 2. *mf*

solo 1/2 *mf* *con sord. (str.)* 3.

solo 3/4 *mf* *con sord. (str.)* 2.

rep

cor 2/3

flug

solo

ten 1

ten 2

bar 1

bar 2

trb 1

trb 2

bass trb

euph 1/2

Eb bass

Bb bass

timp

perc 1 *f* *BASS DR.*

perc 2

(2+2+2+3)

cl

vc

pno

Eb

solo 1/2

solo 3/4

rep

cor 2/3

flug

solo

ten 1

ten 2

bar 1

bar 2

trb 1

trb 2

bass trb

euph 1/2

Eb bass

Bb bass

timp

perc 1

perc 2

mf

4. con sord. (str.)

con sord. (str.)

con sord.

con sord.

p

f

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

LION'S ROAR

p

f

♩ = 60 sub. (colla solo)

G ♩ = 42 ♩ = 84 (doppio movimento)

cl

vc

pno

Eb

solo 1/2

solo 3/4

rep

cor 2/3

flug

solo

ten 1

ten 2

bar 1

bar 2

trb 1

trb 2

bass trb

euph 1/2

Eb bass

Bb bass

timp

perc 1

perc 2

p

con sord. (str.)

mf

f

pp

ppp

cl *tr*

vc *p* *ff*

pno *ff* *scd* *sim.*

Eb *ff*

solo 1/2 *open a2* *mf* *ff* 3 3 3 3

solo 3/4 *open a2* *p* *ff* 3 3 3 3

rep *ff*

cor 2/3 *ff*

flug *open* *p* *f*

solo *ff*

ten 1 *ff*

ten 2 *ff*

bar 1

bar 2

trb 1 *ff*

trb 2 *ff*

bass trb

euph 1/2

Eb bass *a2* *p* *ff*

Bb bass *ff*

timp *ff*

perc 1 *GLOCK.* *8va*

perc 2 *VIB. (motor med.) (hard yarn mallets)* *f* 3 3 3 3 3 3 3 3

ff *scd* →

cl

vc

pno

3 6

solo 1/2

solo 3/4

3 6

rep

cor 2/3

flug

solo

open

ff

ten 1

open

ff

ten 2

bar 1

bar 2

trb 1

trb 2

bass trb

euph 1/2

Eb bass

Bb bass

timp

(8^{va})

perc 1

perc 2

3 3 3 3 3 3 3 3 3

*

cl *f* *mp*

vc *f*

pno

Eb

solo 1/2

solo 3/4

rep *f* *open*

cor 2/3

flug *f* *p*

solo

ten 1

ten 2 *f* *open* *p*

bar 1 *f* *open*

bar 2 *f* *open*

trb 1 *ff*

trb 2 *ff*

bass trb *ff*

euph 1/2 *ff*

Eb bass *f*

Bb bass *mp*

timp *p* *f*

perc 1

perc 2

cl

vc

pno

Eb

solo 1/2

solo 3/4

rep

cor 2/3

flug

solo

ten 1

ten 2

bar 1

bar 2

trb 1

trb 2

bass trb

euph 1/2

Eb bass

Bb bass

timp

perc 1

perc 2

tr *(b.o.)* *mp* *p* *f* *mf* *f* *con sord. (str.)* *a2* *p* *f* *mf* *f* *p*

I

cl *mf*

vc *mf*

pno *mf*

Eb *open* *mf*

solo 1/2

solo 3/4 *a2 open* *mp*

rep *mp*

cor 2/3 *2.* *mp*

flug *mp*

solo *mp*

ten 1 *mp*

ten 2

bar 1 *mp*

bar 2 *mp*

trb 1 *mp*

trb 2 *mp*

bass trb

euph 1/2

Eb bass *mf*

Bb bass *mf*

timp

perc 1

perc 2

cl $\bullet = 120$ sub. *rit.* $\bullet = 72$ *accel. to* -----
 vc *f* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr*
 pno *f*
 Eb *ff* *p* *tr*
 solo 1/2 *a2 open* *mf* *ff* *p*
 solo 3/4 *ff* *p*
 rep *ff* *p* *tr*
 cor 2/3 *a2* *ff* *mf* *f*
 flug *f* *mf*
 solo *f*
 ten 1 *f*
 ten 2 *ff* *p*
 bar 1 *f* *mf*
 bar 2 *mf*
 trb 1 *mf* *ff* *p*
 trb 2 *ff* *p*
 bass trb *ff* *p*
 euph 1/2 *ff* *p*
 Eb bass *ff* *p*
 Bb bass *f* *p*
 timp
 perc 1 CHIMES *ff*
 perc 2

J $\bullet = 144$ $\bullet = 54$ sub. $\bullet = 132$ *giocoso*

(grace notes not too fast)

cl *ff* *pp < p* *mf*

vc *sfpp* *> pp* *p* *mf*

pno *ff* *mf*

Eb *ff*

solo 1/2 *ff*

solo 3/4 *f* *ff*

rep *ff*

cor 2/3

flug *ff*

solo

ten 1

ten 2

bar 1

bar 2

trb 1 *ff^v*

trb 2 *ff^v*

bass trb

euph 1/2

Eb bass *ff^v*

Bb bass *ff^v*

timp *ff^v*

perc 1

perc 2

rit. to ----- *(molto rit.)* ♩ = 60

cl *p* *p* *pp*

vc *(senza decresc.)* *p* *f* *passionato* *p* *(laughing)*

pno *p* *p* *f* *p*

119 120 121 122 123 124 125

(colla solo)
freely 5 6 *(a flurry!)*

cl *p* *mf* *p*

vc

pno *p*

126 127

(a tempo)

cl *p*

vc *f*

pno *f*

128 129 130 131 132

accel. to -----

cl 3 3 5 6 7

vc

pno

133 134 135 136

K

♩ = 88 rit. to ♩ = 42

cl

vc

pno

E♭

solo 1/2

solo 3/4

rep

cor 2/3

flug

solo

ten 1

ten 2

bar 1

bar 2

trb 1

trb 2

bass trb

euph 1/2

E♭ bass

B♭ bass

timp

perc 1

perc 2

fff

f

mp

p

ff

p

cup mute

solo

lontano

(grace notes not too fast)

p

(exact number of repetitions is unimportant)

(♩ + ♩.)

♩

mp

TAMTAM (soft mallet)

mp

accel. to -----

cl

vc

pno

Eb

solo 1/2

solo 3/4

rep

cor 2/3

flug

solo

ten 1

ten 2

bar 1

bar 2

trb 1

trb 2

bass trb

euph 1/2

Eb bass

Bb bass

timp

perc 1

perc 2

p

mf

p

mp

(let fade)

3

3

6

3

3

3

L ♩ = 60

rit. poco a poco to

cl

vc

pno

E♭

solo 1/2

solo 3/4

rep

cor 2/3

flug

solo

ten 1

ten 2

bar 1

bar 2

trb 1

trb 2

bass trb

euph 1/2

E♭ bass

B♭ bass

timp

perc 1

perc 2

con sord. p 6

(str.)

con sord. p 3

(str.)

con sord. p 3

(str.)

p mf

con sord. p 6

(str.)

con sord. p 3

(str.)

p mf

con sord. p 6

(str.)

p mf

con sord. p 3

(str.)

p mf

con sord. p 6

(str.)

p mf

con sord. p 6

(str.)

mp

con sord. div. mp 6

p 6

con sord. p 3

pp

(1. tacet/open)
2. con sord. 3

cl

vc

pno

Eb

solo 1/2

solo 3/4

rep

cor 2/3

flug

solo

ten 1

ten 2

bar 1

bar 2

trb 1

trb 2

bass trb

euph 1/2

Eb bass

Bb bass

timp

perc 1

perc 2

M

(ca. 25") ♩ = 84 With solemnity

senza misura

cl

vc

pno

Eb

solo 1/2

solo 3/4

rep

cor 2/3

flug

solo

ten 1

ten 2

bar 1

bar 2

trb 1

trb 2

bass trb

euph 1/2

Eb bass

Bb bass

timp

perc 1

perc 2

open

p

mf

f

pp

both open

open a2

(CHIMES)

VIB. (motor slow)

p

con ped.

Perusal Copy

cl

vc

pno

mp

arco

3

3

3

3

Red.

Eb

solo 1/2

solo 3/4

rep

cor 2/3

flug

open

p

solo

ten 1

ten 2

bar 1

bar 2

trb 1

trb 2

bass trb

euph 1/2

Eb bass

Bb bass

timp

perc 1

(let fade)

(let fade)

perc 2

cl

vc

pno

161 162 163 164

Detailed description: This system contains measures 161 through 164. The clarinet (cl) part features a melodic line with slurs and triplets. The violin (vc) part provides a harmonic accompaniment with slurs. The piano (pno) part is more complex, with multiple staves showing intricate patterns of triplets and slurs. The time signature changes from 4/4 to 2/4 and back to 4/4.

cl

vc

pno

165 166 167 168

sim.

Detailed description: This system contains measures 165 through 168. The clarinet (cl) part includes a sextuplet in measure 166. The violin (vc) part continues with its accompaniment. The piano (pno) part features complex rhythmic patterns with triplets and slurs. A dynamic marking of *sim.* (sforzando) is present at the beginning of measure 165. The time signature changes from 4/4 to 3/4 and back to 4/4.

cl

vc

pno

169 170 171 172

Detailed description: This system contains measures 169 through 172. The clarinet (cl) part has a melodic line with a quintuplet in measure 170. The violin (vc) part continues with its accompaniment. The piano (pno) part features complex rhythmic patterns with triplets and slurs. The time signature changes from 4/4 to 2/4 and back to 4/4.

O ♩ = 132 (♩ = 92)

cl

vc

pno *loco mf*
con ped.

E♭

solo 1/2 *ff*

solo 3/4 *ff*

rep

cor 2/3

flug

solo *p*

ten 1 *p*

ten 2

bar 1 *p*

bar 2 *p*

trb 1 *plunger* *p* → *ff*

trb 2 *plunger* *p* → *ff*

bass trb *plunger* *p* → *ff*

euph 1/2 *sfp*

E♭ bass *sfp*

B♭ bass

timp *coperto*

perc 1 *pp* TRIANGLE

perc 2

P

cl *p*

vc *pizz.* *p*

pno *con ped.* *Red.*

Eb

solo 1/2

solo 3/4

rep *open* *pp* *3*

cor 2/3 *pp* *a2* *3*

flug *pp* *3*

solo

ten 1

ten 2

bar 1

bar 2

trb 1 *open* *gl.* *p < f*

trb 2 *open* *gl.* *p < f*

bass trb

euph 1/2 *f^v*

Eb bass *f^v*

Bb bass

timp

perc 1 *GLOCK.* *pp* *(let fade)*

perc 2 *WHIP* *ff*

Q

cl

vc

pno

Rep.

Eb

solo 1/2

solo 3/4

rep

cor 2/3

flug

solo

ten 1

ten 2

bar 1

bar 2

trb 1

trb 2

bass trb

euph 1/2

Eb bass

Bb bass

timp

perc 1

perc 2

Perusal Copy

cl

vc

pno

Eb

solo 1/2

solo 3/4

rep

cor 2/3

flug

solo

ten 1

ten 2

bar 1

bar 2

trb 1

trb 2

bass trb

euph 1/2

Eb bass

Bb bass

timp

perc 1

perc 2

open

ff

ff

f

f

f

f

ff

ff

f

f

f

ff

ff

ff

mf

VIB. (motor slow)
(hard yarn mallets)

mf

→

R

Musical score for a symphony orchestra, measures 208-214. The score includes parts for various instruments: cl (clarinet), vc (viola), pno (piano), Eb (E-flat trumpet), solo 1/2 and solo 3/4 (solo trumpets), rep (replica trumpet), cor 2/3 (cornets), flug (flugelhorn), solo (solo horn), ten 1 and ten 2 (tenors), bar 1 and bar 2 (baritone), trb 1 and trb 2 (trumpets), bass trb (bass trumpet), euph 1/2 (euphonium), Eb bass (E-flat bass), Bb bass (B-flat bass), timp (timpani), perc 1 (percussion 1), and perc 2 (percussion 2). The score features dynamic markings such as *ff* (fortissimo) and *f* (forte), and articulation like *acc.* (accent) and *ord.* (ordinando). A *CHIMES* section is indicated for percussion 1 in measure 211, with the instruction *(let all notes ring)*. A large diagonal watermark "Perusal Copy" is overlaid on the score.

cl

vc

pno

ff

Reed

Eb

solo 1/2

solo 3/4

rep

cor 2/3

flug

pp

(open)

solo

ten 1

ten 2

bar 1

bar 2

sfp

(sord.)

n.

trb 1

trb 2

bass trb

ff

ff

ff

euph 1/2

ff

Eb bass

ff

Bb bass

ff

timp

perc 1

perc 2

ff

S

cl

vc

pno

Eb

solo 1/2

solo 3/4

rep

cor 2/3

flug

solo

ten 1

ten 2

bar 1

bar 2

trb 1

trb 2

bass trb

euph 1/2

Eb bass

Bb bass

timp

perc 1

perc 2

p

f

ff

pp

sfap

sfpp

mf

ff

n.

gl.

(open)

(sord.)

222

223

224

225

226

227

228

cl *f* *f* *ff*

vc *f* *f* *ff*

pno *ff* *ff* *ff*

Eb

solo 1/2 *ff* *ff* *ff*

solo 3/4 *ff* *ff* *ff*

rep *ff* *mf* *ff* *mf* *f*

cor 2/3 *ff* *ff* *ff* *ff* *a2*

flug *ff*

solo *ff* *ff* *ff*

ten 1 *mf* *ff* *mf* *ff* *mf* *ff*

ten 2 *mf* *ff* *mf* *ff* *mf* *ff*

bar 1 *open* *ff*

bar 2 *open* *ff*

trb 1 *ff* *ff* *ff*

trb 2 *ff* *ff* *ff*

bass trb *ff* *ff* *ff*

euph 1/2 *ff* *ff* *ff*

Eb bass *ff* *ff* *ff*

Bb bass *ff* *ff* *ff*

timp

perc 1

perc 2 SNARE (snare on) (snare sticks) *pp* *ff* *pp* *ff* *pp* *ff*

T

cl

vc

pno

Eb

solo 1/2

solo 3/4

rep

cor 2/3

flug

solo

ten 1

ten 2

bar 1

bar 2

trb 1

trb 2

bass trb

euph 1/2

Eb bass

Bb bass

timp

perc 1

perc 2

f

p

(let fade)

pp

ff

ff

ff

pp

pp

p < ff

p < ff

pp

pp

VIB. (motor fast)
(hard yarn mallets)

mf con ped.

(let fade)

(let fade)

mf

cl

vc

pno

Eb

solo 1/2

solo 3/4

rep

cor 2/3

flug

solo

ten 1

ten 2

bar 1

bar 2

trb 1

trb 2

bass trb

euph 1/2

Eb bass

Bb bass

timp

perc 1

perc 2

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U

cl

vc

pno

Eb

solo 1/2

solo 3/4

rep

cor 2/3

flug

solo

ten 1

ten 2

bar 1

bar 2

trb 1

trb 2

bass trb

euph 1/2

Eb bass

Bb bass

timp

perc 1

perc 2

SNARE

5

f

mf

f

mf

mf

mf

mf

mf

mf

f

f

f

f

f

f

f

f

mf

mf

mf

mf

mf

mf

f

f

f

f

cl

vc

pno

E♭

solo 1/2

solo 3/4

rep

cor 2/3

flug

solo

ten 1

ten 2

bar 1

bar 2

trb 1

trb 2

bass trb

euph 1/2

E♭ bass

B♭ bass

timp

perc 1

perc 2

V

solo
pp ————— *f*
cl
vc
pno
E♭
solo 1/2
solo 3/4
rep
cor 2/3
flug
solo
ten 1
ten 2
bar 1
bar 2
trb 1
trb 2
bass trb
euph 1/2
E♭ bass
B♭ bass
timp
perc 1
perc 2

cl

vc

pno

Eb

solo 1/2

solo 3/4

rep

cor 2/3

flug

solo

ten 1

ten 2

bar 1

bar 2

trb 1

trb 2

bass trb

euph 1/2

Eb bass

Bb bass

timp

perc 1

perc 2

p

mf

mp

BASS DR.

Perusal Copy

W

The musical score for page 47 features the following instruments and parts:

- cl**: Clarinet
- vc**: Violoncello
- pno**: Piano
- Eb**: Euphonium
- solo 1/2**: Solo Euphonium 1/2
- solo 3/4**: Solo Euphonium 3/4
- rep**: Repetition
- cor 2/3**: Cor Anglais 2/3
- flug**: Flute
- solo**: Solo Flute
- ten 1**: Tenor 1
- ten 2**: Tenor 2
- bar 1**: Baritone 1
- bar 2**: Baritone 2
- trb 1**: Trumpet 1
- trb 2**: Trumpet 2
- bass trb**: Bass Trumpet
- euph 1/2**: Euphonium 1/2
- Eb bass**: Eb Bass
- Bb bass**: Bb Bass
- timp**: Timpani
- perc 1**: Percussion 1
- perc 2**: Percussion 2

The score is divided into measures 272, 273, 274, 275, and 276. A large 'Perusal Copy' watermark is overlaid diagonally across the page.

$\text{♩} = 60 \text{ sub.}$

cl *p* *f*

vc

pno

Eb *f*

solo 1/2 *a2* *mf* *f*

solo 3/4 *a2* *mp* *f*

rep *f* *f*

cor 2/3 *f* *f*

flug *mp* *mf* *f*

solo *p* *mp* *f*

ten 1 *p* *mf* *f*

ten 2 *f*

bar 1 *f* *mf*

bar 2 *f* *mf*

trb 1 *p* *mf* *mf* *f*

trb 2 *p* *mf* *mf* *f*

bass trb *p* *mf* *f*

euph 1/2 *f*

Eb bass *f*

Bb bass *f*

timp

perc 1

perc 2 SNARE *p* *f*

X $\bullet = 150$ Driving forward

cl *mf* *f*

vc *mf* *f*

pno *mf* *f*

Eb

solo 1/2

solo 3/4

rep *cup mute* *sempre stacc.* *p* *mf*

cor 2/3 *cup mute* *sempre stacc.* *p* *mf*

flug

solo

ten 1

ten 2

bar 1 *mf*

bar 2 *mf*

trb 1

trb 2

bass trb

euph 1/2 *mf*

Eb bass *mf* *div.*

Bb bass *mf*

timp

perc 1

perc 2

cl *mf*

vc *mf*

pno *mf*

Eb

solo 1/2

solo 3/4

rep (stacc.) *p*

cor 2/3 (stacc.) *p*

flug

solo

ten 1

ten 2

bar 1 *mf*

bar 2 *mf*

trb 1

trb 2

bass trb

euph 1/2 *mf*

Eb bass a2 *mf* div.

Bb bass *mf*

timp

perc 1

perc 2

(tempo giusto)

cl *f* *mf* *mf*

vc *f* *mf* *mf*

pno *ff* *mf* *sonorous* *mf*

Eb

solo 1/2 *f* *f*

solo 3/4 *f* *f*

rep *mf*

cor 2/3 *mf*

flug *f* *f*

solo *f* *f*

ten 1 *f* *f*

ten 2 *f* *f*

bar 1

bar 2

trb 1 *f* *f*

trb 2 *f* *f*

bass trb *f* *f*

euph 1/2 *f* *f*

Eb bass *f* *f*

Bb bass *f* *f*

timp

perc 1

perc 2 *VIB. (motor med.) (med. yarn mallets)* *mf con ped.* *mf*

Y

cl

vc

pno

Eb

solo 1/2

solo 3/4

rep

cor 2/3

flug

solo

ten 1

ten 2

bar 1

bar 2

trb 1

trb 2

bass trb

euph 1/2

Eb bass

Bb bass

timp

perc 1

perc 2

p

mf

f

open

LOG DRUM

$\bullet = 132 \text{ sub.}$ Z

The musical score consists of the following parts and staves:

- cl**: Clarinet part with notes starting in measure 308.
- vc**: Violin part with notes starting in measure 308.
- pno**: Piano part with notes starting in measure 308.
- E♭**: Eb instrument part (e.g., Eb trumpet) with notes starting in measure 308, including a triplets section.
- solo 1/2**: Solo 1/2 part with notes starting in measure 308.
- solo 3/4**: Solo 3/4 part with notes starting in measure 308.
- rep**: Recorder part with notes starting in measure 308.
- cor 2/3**: Cor Anglais part with notes starting in measure 308.
- flug**: Flugelhorn part with notes starting in measure 308.
- solo**: Solo instrument part with notes starting in measure 308.
- ten 1**: Tenor 1 part with notes starting in measure 308.
- ten 2**: Tenor 2 part with notes starting in measure 308.
- bar 1**: Baritone 1 part with notes starting in measure 308.
- bar 2**: Baritone 2 part with notes starting in measure 308.
- trb 1**: Trombone 1 part with notes starting in measure 308.
- trb 2**: Trombone 2 part with notes starting in measure 308.
- bass trb**: Bass Trombone part with notes starting in measure 308.
- euph 1/2**: Euphonium 1/2 part with notes starting in measure 308.
- E♭ bass**: Eb Bass part with notes starting in measure 308.
- B♭ bass**: Bb Bass part with notes starting in measure 308.
- timp**: Timpani part with notes starting in measure 308.
- perc 1**: Percussion 1 part with notes starting in measure 308.
- perc 2**: Percussion 2 part with notes starting in measure 308.

Key markings and dynamics include ff , f , $hammered R L$, $a2$, and 3 .

cl

vc

pno

E♭

solo 1/2

solo 3/4

rep

cor 2/3

flug

solo

ten 1

ten 2

bar 1

bar 2

trb 1

trb 2

bass trb

euph 1/2

E♭ bass

B♭ bass

timp

perc 1

perc 2

ff

This musical score page contains the following parts and measures:

- cl** (Clarinet): Measures 316-319.
- vc** (Violin): Measures 316-319.
- pno** (Piano): Measures 316-319.
- Eb** (E-flat Horn): Measures 316-319.
- solo 1/2** (Soloist): Measures 316-319.
- solo 3/4** (Soloist): Measures 316-319.
- rep** (Repetiteur): Measures 316-319.
- cor 2/3** (Cor Anglais): Measures 316-319.
- flug** (Flugelhorn): Measures 316-319.
- solo** (Soloist): Measures 316-319.
- ten 1** (Tenor 1): Measures 316-319.
- ten 2** (Tenor 2): Measures 316-319.
- bar 1** (Baritone 1): Measures 316-319.
- bar 2** (Baritone 2): Measures 316-319.
- trb 1** (Trumpet 1): Measures 316-319.
- trb 2** (Trumpet 2): Measures 316-319.
- bass trb** (Bass Trumpet): Measures 316-319.
- euph 1/2** (Euphonium): Measures 316-319.
- Eb bass** (E-flat Bass Trombone): Measures 316-319.
- Bb bass** (B-flat Bass Trombone): Measures 316-319.
- timp** (Timpani): Measures 316-319.
- perc 1** (Percussion 1): Measures 316-319.
- perc 2** (Percussion 2): Measures 316-319.

AA ♩ = 120 sub. poco rit. ♩ = 144

The musical score is arranged in a standard orchestral layout. It begins with a rehearsal mark 'AA' and tempo markings: '♩ = 120 sub.' followed by 'poco rit.' and '♩ = 144'. The score is in 4/4 time, with a 2/4 time signature change at the start of the first system. The instruments and their parts are as follows:

- cl (Clarinet):** Starts with a rest, then enters with a melodic line marked *ff*.
- vc (Violoncello):** Starts with a rest, then enters with a melodic line marked *ff*.
- pno (Piano):** Starts with a rest, then enters with a complex accompaniment marked *ff*.
- Eb (Euphonium):** Starts with a rest, then enters with a melodic line marked *mf* and *f*.
- solo 1/2 (Solo Horn 1/2):** Starts with a rest, then enters with a melodic line marked *mf* and *f*.
- solo 3/4 (Solo Horn 3/4):** Starts with a rest, then enters with a melodic line marked *mf* and *f*.
- rep (Repetiteur):** Starts with a rest, then enters with a melodic line marked *mf* and *f*.
- cor 2/3 (Cor Anglais 2/3):** Starts with a rest, then enters with a melodic line marked *mf* and *f*.
- flug (Flugelhorn):** Starts with a rest, then enters with a melodic line marked *mf* and *f*.
- solo (Solo Trumpet):** Starts with a rest, then enters with a melodic line marked *mf* and *f*.
- ten 1 (Tenor 1):** Starts with a rest, then enters with a melodic line marked *mf* and *f*.
- ten 2 (Tenor 2):** Starts with a rest, then enters with a melodic line marked *mf* and *f*.
- bar 1 (Baritone 1):** Starts with a rest, then enters with a melodic line marked *mf* and *f*.
- bar 2 (Baritone 2):** Starts with a rest, then enters with a melodic line marked *mf* and *f*.
- trb 1 (Trumpet 1):** Starts with a rest, then enters with a melodic line marked *mf* and *f*.
- trb 2 (Trumpet 2):** Starts with a rest, then enters with a melodic line marked *mf* and *f*.
- bass trb (Bass Trumpet):** Starts with a rest, then enters with a melodic line marked *mf* and *f*.
- euph 1/2 (Euphonium 1/2):** Starts with a rest, then enters with a melodic line marked *mf* and *f*.
- Eb bass (Euphonium Bass):** Starts with a rest, then enters with a melodic line marked *ff*.
- Bb bass (Bass Trombone):** Starts with a rest, then enters with a melodic line marked *ff*.
- timp (Timpani):** Starts with a rest, then enters with a melodic line marked *p* and *ff*.
- perc 1 (Percussion 1):** Starts with a rest, then enters with a melodic line marked *p* and *ff*.
- perc 2 (Percussion 2):** Starts with a rest, then enters with a melodic line marked *p* and *ff*.

BB

♩ = 84

♩ = 60

cl

vc

pno

Eb

solo 1/2

solo 3/4

rep

cor 2/3

flug

solo

ten 1

ten 2

bar 1

bar 2

trb 1

trb 2

bass trb

euph 1/2

Eb bass

Bb bass

timp

perc 1

perc 2

TAMTAM

CRASH CYMBALS

cl *ff* *ff* *tr*

vc *gl. (d)*

pno *ff* *ff*

Eb *f* *f* *ff* *f* *ff* *f* *ff*

solo 1/2 *f* *f* *ff* *f* *ff* *sfp* *ff*

solo 3/4 *f* *f* *ff* *f* *ff* *ff* *ff*

rep *f* *f* *ff* *f* *ff* *sfp* *ff*

cor 2/3 *f* *f* *ff* *f* *ff* *sfp* *ff*

flug *sfp* *ff*

solo *sfp* *ff*

ten 1 *sfp* *ff*

ten 2 *f* *ff* *sfp* *ff*

bar 1 *f* *f* *ff* *f* *ff* *sfp* *ff*

bar 2 *f* *f* *ff* *f* *ff* *sfp* *ff*

trb 1 *f* *f* *ff* *f* *ff* *sfp* *ff*

trb 2 *f* *f* *ff* *f* *ff* *sfp* *ff*

bass trb *f* *f* *ff* *f* *ff* *sfp* *ff*

euph 1/2 *ff^v* *f* *ff^v* *f* *ff* *sfp* *ff*

Eb bass *ff^v* *f* *ff^v* *f* *ff* *sfp* *ff*

Bb bass *ff^v* *f* *ff^v* *f* *ff* *sfp* *ff*

timp *f* *f* *pp* *ff*

perc 1 (BASS DR.) *ff*

perc 2 (CRASH CYMBALS) *ff*