

Jeffrey Ryan

The Chalice of Becoming

concerto for violin and orchestra

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Instrumentation

2 flutes (2nd doubling piccolo)/2 oboes/2 B^b clarinets/2 bassoons
4 F horns/2 C trumpets/2 tenor trombones/1 bass trombone
timpani
2 perc:

I
vibraphone
rototoms
chimes (share with II)
snare drum
med. tom-tom

II
chimes (share with I)
crotales (C#5 only)
bass drum
low tom-tom
maraca
2 tamtams (small and large)
suspended cymbal

violin solo
strings

Performance notes:

1. Score in C (with usual octave transpositions)
2. Total duration ca. 20 minutes
3. Tenuto markings indicate note should be given a slight dynamic and dynamic stress. Where held notes end with a marcato marking, winds/brass should end with a breath accent; strings end with no bow change.
4. All glissandi should begin immediately after sounding the initial pitch; glissandi of duration greater than a quarter note are notated with an opening eighth note along with the required total duration.
5. Other performance notes are given as required in the score and/or part.

Programme note:

The Chalice of Becoming is the title of a painting by Odilon Redon. I have always been fascinated by the art of the French Symbolists, and in particular Redon's work, which I find evocative and powerfully suggestive. In this particular image, a young child looks down into a large cup, while the face of the man he will become looks back up at him. I was reminded of the idea that if we look into a child's face, we can see something of the adult to come; and if we look into an adult's face, we can see something of the child that once was — as though child and adult are merely two points on a continuum of time.

Musically, this suggested a kind of simultaneous reversing linear time for the two “players” in this concerto (violin and orchestra) in which the soloist ends where the orchestra began, while the orchestra ends where the soloist began. Each explores generally the same musical material, but the soloist proceeds “forward” through time from childhood to old age, while the orchestra (in essence) starts at the “end” and proceeds “backwards” through time, from old age to childhood.

The work is in two movements. A short pizzicato from the solo violin initiates the first section, for orchestra alone, followed by a long cadenza for the soloist. After this, there is an energetic and dramatic dialogue between the two. Near the end of the first movement, at the midpoint of the whole work, the soloist's second cadenza marks the point where the two opposite musical streams meet, and the movement ends on a contemplative note. This feeling is carried through into the second movement, which opens with a more intimate dialogue between violin and percussion, interrupted by short orchestral passages. Soon, though, the music turns energetic and propulsive, a whirling dance which leads to an extended episode for drums and violin with overtones of jazz improvisation. In the final section of the piece, the music comes full circle as the solo violin intones the music of the orchestral introduction, heard almost a lifetime ago.

The Chalice of Becoming was commissioned by the Toronto Symphony Orchestra with assistance from the Ontario Arts Council. It is dedicated to Jacques Israelievitch and the Toronto Symphony Orchestra, and was premiered by them, conducted by Samuel Wong, on April 17, 2002, at Massey Hall in Toronto, Ontario.



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The Chalice of Becoming

Jeffrey Ryan

♩ = 54 *Misterioso*

The score is arranged in systems for various instruments. The woodwinds (flutes, oboes, clarinets, bassoons, horns, trumpets, trombones, and tuba) and strings (violins I and II, violas, cellos, and double basses) are marked with dynamics such as *ppp*, *p*, *mf*, and *f*. The percussion section includes timpani, mallets, and two other percussion instruments. A solo violin part is marked *pizz. (IV) (III)* and *mf*. The string parts include complex rhythmic patterns with triplets and sixteenth notes, and some sections are marked *sim.* (sustained). The woodwinds and strings have specific articulation markings like *harmon - stem out* and *pp*. The score is divided into four measures, indicated by the numbers 1, 2, 3, and 4 at the bottom.

1

2

3

4

fl 1

fl 2

ob 1

ob 2

Bb cl 1

Bb cl 2

bsn 1

bsn 2

hn 1/2

hn 3/4

tpt 1/2

trb 1/2

b trb

timp

perc 1

perc 2

solo vn

vn I

vn II

va

vc

cb

The score for page 2 includes parts for flutes (fl 1, fl 2), oboes (ob 1, ob 2), B-flat clarinets (Bb cl 1, Bb cl 2), bassoons (bsn 1, bsn 2), horns (hn 1/2, hn 3/4), trumpets (tpt 1/2), trombones (trb 1/2, b trb), timpani (timp), percussion (perc 1, perc 2), solo violin (solo vn), violins (vn I, vn II), violas (va), violas/contras (vc), and cellos (cb). The woodwinds and brass sections feature various dynamics (mf, ppp, p, mf) and articulations (gl., open). The string sections (vn II, va, vc, cb) have detailed performance instructions such as 'con vib.', 'div a2', 'n.v.', 'gl.', 'heavily, into the string', and 'ff'. A large 'Perusal Copy' watermark is oriented diagonally across the page.

fl 1
fl 2
ob 1
ob 2
Bb cl 1
Bb cl 2
bsn 1
bsn 2
hn 1/2
hn 3/4
tpt 1/2
trb 1/2
b trb
timp
perc 1
perc 2
solo vn
vn I
vn II
va
vc
cb

(VIB.) *mf* *let fade*

n.v. *n.* *ff* *div a2* *heavily, into the string gl.* *f* *6*

gl. (III) *f* *6* *6* *6* *6* *6*

gl. (III) *f* *3* *ff*

f *5:4* *ff*

n.v. *n.* *ff* *n.v.* *n.* *ff* *div a2* *n.v.* *n.* *ff* *4:3* *5:3*

fl 1
 fl 2
 ob 1
 ob 2
 Bb cl 1
 Bb cl 2
 bsn 1
 bsn 2
 hn 1/2
 hn 3/4
 tpt 1/2
 trb 1/2
 b trb
 timp
 perc 1
 perc 2
 solo vn
 vn I
 vn II
 va
 vc
 cb

Musical score for a symphony orchestra, measures 11-14. The score includes parts for woodwinds (flutes, oboes, clarinets, bassoons, horns, trumpets, trombones), percussion (timpani, two percussionists), strings (solo violin, violins I and II, violas, violas, cellos, double basses), and a contrabass. Dynamics range from *mf* to *ff*. Performance markings include accents, glissandi, and breath marks. A large watermark "Perusal Copy" is overlaid diagonally across the page.

molto accel. to

♩ = 96

fl 1

fl 2

ob 1

ob 2

Bb cl 1

Bb cl 2

bsn 1

bsn 2

hn 1/2

hn 3/4

tpt 1/2

trb 1/2

b trb

timp

perc 1

perc 2

solo vn

vn I

vn II

va

vc

cb

mf

f

ff

gl.

change bow freely

SNARE

snare on snare sticks

take picc.

tr.

tr. (b \flat)

a²

f

ff

gl.

f

ff

pp

pp

ff

(emerging from silence)

arco

n.v.

n.

p

3

mp

5

p

pp

tr.

tr. (b \flat)

div a3

p

ff

tr.

p

ff

tr. (b \flat)

tr.

tr. (b \flat)

div a3

p

ff

tr. (a)

p

ff

A tempo arco con vib. pizz. mf mf p mf mf p mf p mf p

repeat pattern fast as possible

poco rit. ---

24 25 26 27 28

Searchingly loco ten. pp

With renewed vigour pizz. arco f f p f

29 30 31 32

poco rit. --- *A tempo* pizz. arco p f f

33 34 35 36

accel. to

B = 72 (♩ = 144) gl. gl. gl.

37 38 39 40 41

gl. gl. gl. gl. rit. to mf p

42 43 44 45 46 47 48

C = 54 = 66 poco più mosso arco ord. p pp ppp p + p

49 50 51 52 53 54

rit. to = 54 = 66 arco pizz. p gl. gl. gl. gl. mf

55 56 57 58 59

D = 138 sub. p pp pp

60 61 62 63 64 65

66 67 68 69

f ff f ff f

70 71 72 73

E

fl 1

fl 2

ob 1

ob 2

Bb cl 1

Bb cl 2

bsn 1

bsn 2

hn 1/2

hn 3/4

tpt 1/2

trb 1/2

b trb

timp

perc 1

perc 2

solo vn

vn I

vn II

va

vc

cb

f

ff

f

ff

f

ff

p

1.

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F

mf 5:4

mf 3

mf 3

mf 3

mf (*senza cresc.*) *tr.* *p.* (b.)

mf 3

mf 3

mf 3

mf 3

mf *con sord.* 3

mf *con sord.*

mf 1. *gl.*

mf *VIB.* *motor off* *hard mallets* *mf* (*con ped.*)

very aggressively

unis. *p* *ff*

pp *ff*

bend

fl.

fl.

mf

gl.

mf

sim.

86 87 88 89 90 91

fl 1: 5:4, *picc.*
 fl 2: *mf*
 ob 1: *mf*
 ob 2: *mf*
 Bb cl 1: *mf*
 Bb cl 2: *mf*
 bsn 1: *mf*
 bsn 2: *mf*
 hn 1/2
 hn 3/4
 tpt 1
 tpt 2
 trb 1/2: *gl.*
 b trb
 timp
 perc 1
 perc 2
 solo vn: *sfpp*, *gl. (d)*, *ff*
 vn I
 vn II
 va
 vc: *n.*, *gl. (o)*
 cb

G

fl 1 *f*

fl 2 *f* (picc.) 5

ob 1 *mf* *f* Δ

ob 2 *f* 5

Bb cl 1 *f*

Bb cl 2 *mf* *f* Δ

bsn 1 *f*

bsn 2 *f*

hn 1/2 *p* *tr*

hn 3/4

tpt 1/2 *f* *open*

trb 1/2 *mf* *f*

b trb *p* *f* *p*

timp *f*

perc 1

perc 2 MARACA *p*

solo vn *f* *gl.*

vn I *div a3* *ff* \flat

vn II *div a3* *ff* \flat

va *non-div.* *mp* *(off the string)* *mp* *stacc. sempre*

vc *mf* *mf*

cb *picc.* *mf*

fl1 *f*

fl2 *f* 5

ob1 *mf* *ff*

ob2 *f* 5

Bb cl1 *f*

Bb cl2 *mf* *ff*

bsn1 *f*

bsn2 *f*

hn 1/2 *f* *open*

hn 3/4 *f*

tpt 1/2 *f* *rip*

trb 1/2 *mf* *f* *gl.*

b trb *f*

timp *f* *ff*

perc 1

perc 2 BASS DR. *mf*

solo vn *mf* *f*

vn I *ff*

vn II *ff*

va (IV) *gl.* (*♩*) *mp*

vc *mf*

cb *mf*

fl 1 *f*

fl 2 *f*

ob 1 *f*

ob 2 *f*

Bb cl 1 *f*

Bb cl 2 *f*

bsn 1 *f*

bsn 2 *f*

hn 1/2 *p*

hn 3/4 *p*

tpt 1/2 *f*

trb 1/2 *mf < f*

b trb *mf*

timp

perc 1

perc 2

solo vn *mf* *f*

vn I *col legno batt.* *mf* *c.l.b.*

vn II *col legno batt.* *mf* *c.l.b.*

va

vc *mf*

cb *mf*

H

fl 1 *mf*

fl 2 *take flute*

ob 1 *mf*

ob 2 Δ

Bb cl 1 *mf*

Bb cl 2

bsn 1 *mf*

bsn 2 *mf*

hn 1/2 *p* *mf*

hn 3/4 *p* *mf*

tpt 1/2 Δ

trb 1/2 *mf* *f* *p* *mf*

b trb *mf*

timp

perc 1 (VIB.) *hard mallet* *mf (no pedal)*

perc 2

solo vn *f*

vn I *arco n.v.* *pp* *f*

vn II *arco n.v.* *pp* *f*

va

vc *mf*

cb *mf*

fl 1 *f*

fl 2 *flute* *f*

ob 1 *f*

ob 2 *f*

Bb cl 1 *f*

Bb cl 2 *f*

bsn 1

bsn 2

hn 1/2

hn 3/4

tpt 1/2 *f* *mf*

trb 1/2 *f* *mf* (have plunger ready)

b trb

timp *mf*

perc 1

perc 2

solo vn *f*

vn I *gl. (♩)* *pp* *f*

vn II *gl. (♩)* *pp* *f*

va *(♩)* *(♩)* *(♩)* *f*

vc *p* *f*

cb

I

fl 1

fl 2

ob 1

ob 2

Bb cl 1

Bb cl 2

bsn 1

bsn 2

hn 1/2

hn 3/4

tpt 1/2

trb 1/2

b trb

timp

perc 1

perc 2

solo vn

vn I

vn II

va

vc

cb

f

p

mf

plunger

plunge

div a3

gl. (♩) (II/III)

gl. (♩) (III/IV)

gl. (♩) (III/IV)

gl. (♩) (III/IV)

arco 0

non-div.

gl.

fl 1 *p* *ff*
 fl 2 *p* *ff*
 ob 1
 ob 2
 Bb cl 1
 Bb cl 2
 bsn 1
 bsn 2
 hn 1/2 *con sord. mf*
 hn 3/4 *con sord. mf*
 tpt 1/2 *ff*
 trb 1/2 *mf* *gl.*
 b trb
 timp
 perc 1
 perc 2 CHIMES *ff*
 solo vn
 vn I *f* *f* *gl.*
 vn II *f* *f* *gl.*
 va *mf*
 vc *mf*
 cb *gl.*

fl 1

fl 2

ob 1 *ff*

ob 2 *ff*

Bb cl 1 *ff*

Bb cl 2 *ff*

bsn 1 *ff*

bsn 2 *ff*

hn 1/2 *open ff*

hn 3/4 *open ff*

tpt 1/2

trb 1/2 *open ff gl.*

b trb

timp

perc 1 VIB. *motor slow soft mallets p*

perc 2 *sed.*

solo vn *p mf*

vn I *ff*

vn II *ff*

va

vc *div a2 p*

cb

J

fl 1

fl 2 *mf* *take picc.*

ob 1

ob 2 *mf*

Bb cl 1 *p*

Bb cl 2 *p*

bsn 1

bsn 2

hn 1/2

hn 3/4

tpt 1/2

trb 1/2

b trb

timp *p* *f* *snare on wire brushes*

perc 1 *mf* SNARE

perc 2 *mf* BASS DR.

solo vn *f* *ff*

vn I *mf* *f* *div a3 pizz.* *div a2*

vn II *mf* *f* *div a3 pizz.* *div a2*

va

vc 7:4

cb *pp* *div.*

fl 1

fl 2

ob 1

ob 2

Bb cl 1

Bb cl 2

bsn 1

bsn 2

hn 1/2

hn 3/4

tpt 1/2

trb 1/2

b trb

timp

perc 1

perc 2

solo vn

vn I

vn II

va

vc

cb

Perusal Copy

fl 1

fl 2

ob 1

ob 2

Bb cl 1

Bb cl 2

bsn 1

bsn 2

hn 1/2

hn 3/4

tpt 1/2

trb 1/2

b trb

timp

perc 1

perc 2

solo vn

vn I

vn II

va

vc

cb

plunger

p

f

3

6

1

Perusal Copy

K

Musical score for orchestra, featuring woodwinds, brass, strings, and percussion. The score includes staves for flutes (fl 1, fl 2), oboes (ob 1, ob 2), clarinets (Bb cl 1, Bb cl 2), bassoons (bsn 1, bsn 2), horns (hn 1/2, hn 3/4), trumpets (tpt 1/2), trombones (trb 1/2, b trb), timpani (timp), percussion (perc 1, perc 2), solo violin (solo vn), violin I (vn I), violin II (vn II), viola (va), violoncello (vc), and contrabass (cb).

Performance instructions include *mf* (mezzo-forte), *p* (piano), *div. arco* (divisi arco), *(off the string)*, *(jeté)*, and *unis.* (unisone).

fl 1

fl 2 *picc.*
p

ob 1

ob 2

Bb cl 1

Bb cl 2

bsn 1 *p*

bsn 2

hn 1/2 *mf*

hn 3/4 *mf*

tpt 1/2

trb 1/2

b trb

timp

perc 1

perc 2

solo vn *p* *f* *8va*

vn I *p*

vn II *p*

va *p*

vc *p*

cb *mf*

fl 1

fl 2

ob 1

ob 2

Bb cl 1

Bb cl 2

bsn 1

bsn 2

hn 1/2

hn 3/4

tpt 1/2

trb 1/2

b trb

timp

perc 1

perc 2

solo vn

vn I

vn II

va

vc

cb

fl 1 *p*

fl 2 *p*

ob 1

ob 2

Bb cl 1

Bb cl 2

bsn 1 *p* *sfz* *f*

bsn 2 *p* *sfz* *f*

hn 1/2 *mf* *open*

hn 3/4 *mf* *open*

tpt 1/2 *mf*

trb 1/2 *mf* *open* *gl.*

b trb *mf* *open* *gl.*

timp

perc 1 SNARE *mf* *snare on snare sticks*

perc 2

solo vn *loco* *p* *ff* *sfz* *f*

vn I *mf*

vn II *mf*

va *mf*

vc *mf*

cb *mf* *div. ♭*

M

fl 1
 fl 2
 ob 1
 ob 2
 Bb cl 1
 Bb cl 2
 bsn 1
 bsn 2
 hn 1/2
 hn 3/4
 tpt 1/2
 trb 1/2
 b trb
 timp
 perc 1
 perc 2
 solo vn
 vn I
 vn II
 va
 vc
 cb

Musical score for page 27, measures 168-171. The score includes parts for woodwinds (flutes, oboes, clarinets, bassoons), brass (trumpets, trombones), strings (violin I, violin II, viola, cello), and percussion (snare, cymbal). Dynamics range from piano (p) to fortissimo (f). A large 'Perusal Copy' watermark is overlaid on the page.

Musical score for orchestra and strings. The score is in 2/4, 4/4, and 5/4 time signatures. It includes parts for woodwinds (flutes, oboes, clarinets, bassoons), brass (trumpets, trombones), percussion (snare, suspended cymbal), and strings (solo violin, violins, violas, violas, cellos). Dynamics such as *ff* and *f* are indicated throughout. Performance instructions include *tr* (trills), *gl.* (glissando), *mf*, *ff*, *p*, *f*, *(choke)*, *(jeté)*, and *arco*.

fl 1 *mf* *mf* *mf* *mf*

fl 2

ob 1 *mf* *mf*

ob 2 *mf* *mf*

Bb cl 1 *mf* *mf*

Bb cl 2 *mf* *mf*

bsn 1 *mf* *mf*

bsn 2 *mf* *mf*

hn 1/2 *mf* *mf*

hn 3/4 *mf* *mf*

tpt 1/2 *mf* *mf*

trb 1/2 *mf* *mf* *mf* *mf*

b trb *f* *f*

timp

perc 1

perc 2 *sim.*

solo vn *f* *f* *f*

vn I *mp* *mp*

vn II *mp* *mp*

va *mp* *mp*

vc

cb *f* *f*

fl 1 *p*

fl 2

ob 1 *mf*

ob 2 *mf*

Bb cl 1 *pedante*
f

Bb cl 2 *pedante*
f

bsn 1 *mf*

bsn 2 *mf* *p*

hn 1/2 *f* *f* *mf* *f* *mf*

hn 3/4

tpt 1/2

trb 1/2

b trb

timp

perc 1

perc 2 SMALL TANTAM *p*

solo vn *ff*

vn I *f poss.*

vn II *f poss.*

va *f poss.*

vc *f poss.*

cb *mp*

N

fl 1

fl 2

ob 1

ob 2

Bb cl 1

Bb cl 2

bsn 1

bsn 2

hn 1/2

hn 3/4

tpt 1/2

trb 1/2

b trb

timp

perc 1

perc 2

solo vn

vn I

vn II

va

vc

cb

con sord.

p

1. con sord.

p

VIB. motor medium soft mallets

let fade

mf

f

3

3

3

3

3

3

5

This musical score page contains measures 187, 188, and 189. The instruments are arranged as follows:

- Flutes:** fl 1 and fl 2 (measures 187-188 are silent).
- Oboes:** ob 1 and ob 2 (measures 187-188 are silent).
- Clarinets:** Bb cl 1 and Bb cl 2 (measures 187-188 are silent).
- Bassoons:** bsn 1 and bsn 2 (measures 187-188 are silent).
- Horns:** hn 1/2 and hn 3/4 (measures 187-188 are silent).
- Trumpets:** tpt 1/2 (measures 187-188 are silent).
- Trumpets:** trb 1/2 and b trb (measures 187-188 are silent).
- Timpani:** timp (measures 187-188 are silent).
- Other Percussion:** perc 1 and perc 2 (measures 187-188 are silent).
- Solo Violin:** solo vn (active in measures 187-189 with dynamics *gl.*, *ff*, and accents).
- Violins:** vn I and vn II (measures 187-188 are silent).
- Viola:** va (measures 187-188 are silent).
- Violoncello:** vc (measures 187-188 are silent).
- Double Bass:** cb (measures 187-188 are silent).

Measure 187 features a solo violin part with a five-measure phrase marked *gl.* and *ff*. Measure 188 continues the solo violin part with a five-measure phrase marked *gl.* and *ff*. Measure 189 continues the solo violin part with a five-measure phrase marked *gl.* and *ff*. A large diagonal watermark "Perusal Copy" is overlaid on the score.

O

fl 1

(picc.) *ff* take flute

fl 2 *ff*

ob 1 *ff*

ob 2 *ff*

Bb cl 1 *ff*

Bb cl 2 *ff*

bsn 1 *ff*

bsn 2 *ff*

hn 1/2 *p* *mf*

hn 3/4 *p* *mf*
grad. remove mute

tpt 1/2 *mf* grad. remove mute

trb 1/2 *mf* grad. remove mute

b trb *mf*

timp *mf*

perc 1

perc 2 LOW TOM-TOM
medium mallets
p

solo vn *f*

vn I *ff* sul pont. *col legno batt.* *mf*

vn II *ff* sul pont. *col legno batt.* *mf*

va *ff* sul pont. *col legno batt.* *mf*

vc *ff* sul pont. *col legno batt.* *mf*

cb *mf* *col legno batt.*

This musical score page contains parts for the following instruments: fl1, fl2, ob1, ob2, Bb cl1, Bb cl2, bsn1, bsn2, hn 1/2, hn 3/4, tpt 1/2, trb 1/2, b trb, timp, perc 1, perc 2, solo vn, vn I, vn II, va, vc, and cb. The score is divided into measures 194 through 199. The key signature is one sharp (F#), and the time signature changes from 3/8 to 4/4 to 2/4. Dynamics include *f* (forte), *mf* (mezzo-forte), and *flute*. There are accents (Δ) over notes in measures 195, 196, and 197. A large 'Perusal Copy' watermark is overlaid diagonally across the page.

fl 1 *f* Δ

fl 2 *f* Δ

ob 1 *f* Δ

ob 2 *f* Δ

Bb cl 1 *mf*

Bb cl 2 *mf*

bsn 1 *mf*

bsn 2 *mf*

hn 1/2

hn 3/4

tpt 1/2

trb 1/2

b trb

timp *mf*

perc 1

perc 2

solo vn (III)
0

vn I

vn II

va *arco ord.* *mf*

vc

cb

P

fl 1

fl 2

ob 1

ob 2

Bb cl 1

Bb cl 2

bsn 1

bsn 2

hn 1/2

hn 3/4

tpt 1/2

trb 1/2

b trb

timp

perc 1
ROTOTOMS
solo Δ
f

perc 2

solo vn
ff

vn I
arco ord.
div.
p

vn II
arco ord.
p
gl. (o)

va
arco ord.
p
gl. (o)

vc
arco ord.
p

cb
arco ord.
p (change bow freely)

This musical score page contains measures 211 through 214. The instruments and their parts are as follows:

- Flutes (fl 1, fl 2):** Rests throughout the measures.
- Oboes (ob 1, ob 2):** Rests throughout the measures.
- Bassoons (Bb cl 1, Bb cl 2):** Play a melodic line with dynamics *mf*, *p*, and *mf*.
- Bassoons (bsn 1, bsn 2):** Play a rhythmic pattern with dynamics *mf* and *p*.
- Horns (hn 1/2, hn 3/4):** Play a melodic line with dynamics *f* and triplets.
- Trumpets (tpt 1/2):** Play a sustained chord with dynamics *pp* and *f*.
- Trombones (trb 1/2, b trb):** Play a sustained chord with dynamics *pp* and *f*.
- Timpani (timp):** Rests throughout the measures.
- Percussion (perc 1, perc 2):** Percussion 1 plays a rhythmic pattern with dynamics *p*, *f*, *mf*, and *f*. Percussion 2 rests.
- Solo Violin (solo vn):** Plays a complex rhythmic pattern.
- Violins (vn I, vn II):** Violin I plays a melodic line with dynamics *gl.* and *gl. (d)*. Violin II plays a similar line.
- Viola (va):** Plays a melodic line with dynamics *gl.* and *gl. (d)*.
- Violoncello (vc):** Plays a rhythmic pattern.
- Double Bass (cb):** Plays a melodic line with dynamics *gl.*

Q

Musical score for orchestra, measures 215-222. The score includes parts for flutes (fl 1, fl 2), oboes (ob 1, ob 2), Bb clarinets (Bb cl 1, Bb cl 2), bassoons (bsn 1, bsn 2), horns (hn 1/2, hn 3/4), trumpets (tpt 1/2), trombones (trb 1/2, b trb), timpani (timp), percussion (perc 1, perc 2), solo violin (solo vn), violins (vn I, vn II), viola (va), violoncello (vc), and double bass (cb). The key signature is one sharp (F#) and the time signature is 3/4. The score features various dynamics including *mf*, *f*, and *ff*, and includes performance markings such as *(jeté)* and *>*. A large watermark "Perusal Copy" is overlaid diagonally across the score.

215

216

217

218

219

220

221

222

R

The musical score is arranged in a standard orchestral layout. The woodwind section includes two flutes (fl 1, fl 2), two oboes (ob 1, ob 2), two bass clarinets (Bb cl 1, Bb cl 2), two bassoons (bsn 1, bsn 2), two horns in 12 (hn 1/2, hn 3/4), two trumpets in 12 (tpt 1/2, tpt 3/4), and two trombones in 12 (trb 1/2, b trb). The percussion section includes timpani (timp), chimes (CHIMES), and two other percussion instruments (perc 1, perc 2). The string section includes a solo violin (solo vn), two violins (vn I, vn II), a viola (va), a violoncello (vc), and a double bass (cb). The score features various musical notations such as dynamics (f, ff, p), articulation (accents), and performance instructions (tr for trills). A large 'Perusal Copy' watermark is overlaid diagonally across the page.

223

224

225

226

227

228

229

230

fl 1
 fl 2
 ob 1
 ob 2
 Bb cl 1
 Bb cl 2
 bsn 1
 bsn 2
 hn 1/2
 hn 3/4
 tpt 1/2
 trb 1/2
 b trb
 timp
 perc 1
 perc 2
 solo vn
 vn I
 vn II
 va
 vc
 cb

Musical score for orchestra and strings, measures 231-237. The score includes parts for flutes (fl 1, fl 2), oboes (ob 1, ob 2), clarinets (Bb cl 1, Bb cl 2), bassoons (bsn 1, bsn 2), horns (hn 1/2, hn 3/4), trumpets (tpt 1/2), trombones (trb 1/2, b trb), timpani (timp), percussion (perc 1, perc 2), solo violin (solo vn), and string ensemble (vn I, vn II, va, vc, cb). The score features various dynamics such as *f*, *ff*, and *p*, and includes articulation marks like accents and slurs. A large watermark "Perusal Copy" is overlaid on the score.

S

fl 1
fl 2
ob 1
ob 2
Bb cl 1
Bb cl 2
bsn 1
bsn 2
hn 1/2
hn 3/4
tpt 1/2
trb 1/2
b trb
timp
perc 1
perc 2
solo vn
vn I
vn II
va
vc
cb

f

3

rit. ----- [T] ♩ = 156 sub.

fl 1 *sfp* *ff*

fl 2 *sfp* *ff*

ob 1 *sfp* *ff* *f*

ob 2 *sfp* *ff* *f*

Bb cl 1 *sfp* *ff* *f*

Bb cl 2 *sfp* *ff* *f*

bsn 1 *tr*

bsn 2 *tr*

hn 1/2 *tr* *f*

hn 3/4 *f*

tpt 1/2 *f*

trb 1/2 *f*

b trb *f*

timp *solo* *f*

perc 1

perc 2 *pp* *ff*

solo vn *p* *ff*

vn I *p* *ff* *f*

vn II *p* *ff*

va *p* *ff* *f*

vc *p* *ff* *f*

cb *p* *ff*

U ♩ = 42

ff
fl 1

ff
fl 2

ff
ob 1

ff
ob 2

ff
Bb cl 1

ff
Bb cl 2

ff
bsn 1

ff
bsn 2

ff
hn 1/2

ff
hn 3/4

ff
tpt 1/2

ff
trb 1/2

ff
b trb

ff
timp

ff
perc 1

ff
perc 2

ff
solo vn

ff
vn I

ff
vn II

f
va

ff
vc

ff
cb

f
ff
f
loco
n. gl. mf
n. mf
n. mf
n. mf
p

8^{va} *ff* *f*

ff *f*

n. gl. mf
n. mf
n. mf
n. mf
p

fl 1

fl 2

ob 1

ob 2

Bb cl 1

Bb cl 2

bsn 1

bsn 2

hn 1/2

hn 3/4

tpt 1/2

trb 1/2

b trb

timp

perc 1

perc 2

solo vn

vn I

vn II

va

vc

cb

p

mp

mf

p

pp

n.v.

n.

(8^{va})

(half only)

pp

n.

vib. ord.
mp
punta d'arco
gl. (♩)
first 3 stands only
loco
gl. (♩)
1st stand
gl. (♩)
solo
gl. (♩)
dolce
tr
pp
tutti
sul pont. → ord.
s.p. → ord.
ord. n.v.
mf > pp
mf > pp
mf
mf > pp
mf > pp
mf > pp
mf > pp
mf > pp
mf > pp

254

255

256

257

non-tr.
tr
non-tr.
tr
non-tr.
(I) (II) (III) (IV)
mf
p
pizz.
pp
n.
pp
n.
pp
n.
pp
n.
pp
pp
solo
ppp

258

259

260

261

sul tasto
gl. (♩)
gl. (♩)
ord.
mf
p
pp
n.

262

263

264

265

♩ = 54 poco più mosso
p
mf
f
mf
p
266
267
268

♩ = 42
poco rit. ----- A tempo
pp
(non-measured trem.)
mf
pp
269
270

accel. ----- molto rit. -----
p
mf
p sub.
mf
p sub.
271
272

♩ = 42 A tempo
f
mf
p
273
274
275

W

(♩ = 42)

fl 1

fl 2

ob 1

ob 2

Bb cl 1

Bb cl 2

bsn 1

bsn 2

hn 1/2

hn 3/4

tpt 1/2

trb 1/2

b trb

timp

perc 1

perc 2

solo vn

vn I

vn II

va

vc

cb

VIB. motor fast

med. yarn mallets

mf *p*

CROTALES

p

misterioso
n.v.

pp

2 soli div. arco

mf *p*

n.

2 soli div. arco

mf *p*

n.

2 soli div. arco

mf *p*

n.

2 soli div. arco

mf *p*

n.

Perusal Copy

fl 1 *p* *ppp*

fl 2 *p* *ppp*

ob 1 *p* *ppp*

ob 2 *p*

Bb cl 1 *p* *ppp* *espr. con rubato* *solo* *p* *mf* 5 5

Bb cl 2 *p*

bsn 1 *p* *ppp*

bsn 2 *p*

hn 1/2

hn 3/4

tpt 1/2

trb 1/2

b trb

timp

perc 1 *mf* *p* *sed.* 5

perc 2 *p*

solo vn

vn I *p* *mf* *p* *n.*

vn II *p* *mf* *p* *n.* *tutti div. sul pont.* *gl. (♩)* *pp*

va *mf* *p* *n.*

vc *mf* *p* *n.*

cb

X

fl 1
fl 2
ob 1
ob 2
Bb cl 1
Bb cl 2
bsn 1
bsn 2
hn 1/2
hn 3/4
tpt 1/2
trb 1/2
b trb
timp
perc 1
perc 2
solo vn
vn I
vn II
va
vc
cb

6

p

mf *mf* *pp* *mf* *pp*

3

3

3

3

LARGE TAMTAM

pp

pp

pp

tutti div. *rapidly alternate between fundamental and artificial harmonic
tr

pp

n.v.

pp

p

tutti *n.v.*

p

The musical score is arranged in systems. The first system includes flutes 1 and 2, oboes 1 and 2, Bb clarinets 1 and 2, bassoons 1 and 2, horn 1/2, horn 3/4, trumpet 1/2, trombone 1/2, and bass trombone. The second system includes timpani, percussion 1 and 2, solo violin, violin I, violin II, viola, cello, and double bass. The score features various musical notations including rests, notes, triplets, and sixteenth-note runs. Dynamic markings such as *p*, *mf*, and *pp* are used throughout. Performance instructions include *solo*, *espr. con rubato*, and *mf >*. A large watermark 'Perusal Copy' is overlaid diagonally across the score.

Y

fl 1

fl 2

ob 1

ob 2

Bb cl 1

Bb cl 2

bsn 1

bsn 2

hn 1/2

hn 3/4

tpt 1/2

trb 1/2

b trb

timp

perc 1

perc 2

solo vn

vn I

vn II

va

vc

cb

p

mf > *p*

mf > *pp*

mf > *pp*

pp

sord.

pp

pp

p

gl.

p > *pp*

p > *pp*

p > *pp*

p > *pp*

p > *pp*

p (non-trem.)

pp

Z ♩ = 54
poco più mosso

rit. to -----

fl 1

fl 2

ob 1

ob 2

Bb cl 1

Bb cl 2

bsn 1

bsn 2

This block contains the staves for woodwind and brass instruments. The instruments listed are flutes 1 and 2, oboes 1 and 2, B-flat clarinets 1 and 2, bassoons 1 and 2, horns 1/2 and 3/4, trumpets 1/2, trombones 1/2, and baritone trombone. Each staff shows a whole rest in 3/4 time for measures 297 and 298, and a whole rest in 4/4 time for measure 299.

hn 1/2

hn 3/4

tpt 1/2

trb 1/2

b trb

This block contains the staves for horns, trumpets, and trombones. The instruments listed are horns 1/2, horns 3/4, trumpets 1/2, trombones 1/2, and baritone trombone. Each staff shows a whole rest in 3/4 time for measures 297 and 298, and a whole rest in 4/4 time for measure 299.

timp

perc 1

perc 2

This block contains the staves for percussion instruments: timpani, and two other percussion parts. Each staff shows a whole rest in 3/4 time for measures 297 and 298, and a whole rest in 4/4 time for measure 299.

solo vn

The solo violin part begins in measure 297 with a *pp* dynamic. It features a melodic line with triplets and glissandi. In measure 298, there are markings for *gl. (o)* and *(gliss. up III/IV)*. In measure 299, there are markings for *gl. (o)* and *(gliss. up I/II)*.

vn I

vn II

va

vc

cb

This block contains the staves for the string quartet and double bass. Measures 297 and 298 are in 3/4 time. Measure 299 changes to 4/4 time. The parts include first and second violins, violas, violas, cellos, and double basses. Dynamics include *div.* and *pp*. Triplets are marked with a '3' above the notes.

fl 1

fl 2

ob 1

ob 2

Bb cl 1

Bb cl 2

bsn 1

bsn 2

hn 1/2

hn 3/4

tpt 1/2

trb 1/2

b trb

timp

perc 1

perc 2

solo vn

mf

pp

gl. (♩) (length of G string)

(change bow freely)

ppp

n.

gl. (♩) (length of G string)

(change bow freely)

ppp

n.

gl. (♩) (length of G string)

(change bow freely)

ppp

n.

gl. (♩) (length of D string)

(change bow freely)

ppp

n.

gl. (♩) (length of D string)

(change bow freely)

ppp

n.

gl. (♩) (length of A string)

(change bow freely)

ppp

n.

gl. (♩) (length of A string)

(change bow freely)

ppp

n.

cb

lo

p

anza decresc.)

II

♩ = 36 (♩ = 72)

perc 1

BASS DR. solo
med. mallets
secco

perc 2

solo vn

1 2 3

mf *mf* > *p* *p* < *mf* *p* < *mf* < *p* *p* < *mf* *p* < *mf* < *p* *p* *ord.*

bend pitch up by pressing on drumhead with hand 5

perc 1

perc 2

solo vn

4 5 6 7

pp

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

circled notes
strike in centre

gl.

perc 1

VIB. motor slow
med. mallets
solo tr

perc 2

solo vn

8 9 10 11

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

Red. → *Red. sim.*

tr *gl.*

♩ = 60 sub. to ♩ = 48 ♩ = 60 rit. to ---

fl 1

(flute) p

fl 2

p

ob 1

p

ob 2

p

Bb cl 1

p

Bb cl 2

p

bsn 1

p

bsn 2

p

hn 1/2

mf p

hn 3/4

mf p

tpt 1/2

harmon - stem in tr

pp

trb 1/2

harmon - stem in

mf > p

b trb

harmon - stem in

mf > p

timp

perc 1

pp (no ped.)

SUSP CYMBAL med. mallet

VIB. p

perc 2

pp

solo vn

p

pp

vn I

div. sul pont. p pp p pp p n.

gl. (o)

vn II

n.v. p pp

gl.

va

n.v. n. pp pp

gl.

vc

n.v. pp pp n.

gl.

cb

pp n.

12

13

14

15

16

17

18

*insert hand slowly into bell to stopped position, without changing fingering. Pitch will fluctuate over the duration of the beat before arriving (on beat 3) at the stopped pitch.

B ♩ = 54

accel. to -----

perc 1 *tr* *mf* *p* *mf* *p* *cresc. poco a poco* *tr* *f*

SM. TAMIAM
med. mallet

perc 2 *p* *p*

solo vn *p* *gl.* *mf* *p* *mf* *p* *mf* *f* *tr*

vn I

vn II

va *solo con vib.*

vc *pp* *solo con vib.*

cb *pp*

19 20 21 22

♩ = 72

perc 1 *tr* *ff* (no ped.) *f* poss.

perc 2

solo vn *tr* *ff* *f* poss.

23 24 25 26

rit. to -----

perc 1 *pp* *f* *ff* *mf*

perc 2

solo vn *pp* *f* *ff* *decresc. poco a poco*

27 28 29

♩ = 54

molto rit. to

♩ = 42

C

♩ = 60 *sub.*

rit. to

♩ = 42

The musical score is arranged in systems for various instruments. The woodwinds (flutes, oboes, clarinets, bassoons) and brass (trumpets, trombones) are mostly silent in this section. The strings (solo violin, violins I & II, viola, cello, double bass) play a rhythmic pattern of eighth notes in 3/4 time, with dynamics ranging from *p* to *mf*. The percussion includes a suspended cymbal on the dome and a snare drum. The solo violin part features a complex rhythmic figure with triplets and a dynamic of *p*. The violins I and II parts have triplets and dynamics of *p*, *mf*, and *p*. The viola part has a dynamic of *p*. The cello and double bass parts have a dynamic of *p*. The score is marked with a large watermark 'Perusal Copy'.

♩ = 60 sub. rit. to ----- ♩ = 30 **D** ♩ = 138 sub.

fl 1 *pp* (take picc.)

fl 2 *pp*

ob 1

ob 2

Bb cl 1 *p* *pp*

Bb cl 2 *p*

bsn 1 *p*

bsn 2

timp

perc 1 (VIB.) *pp* cresc. poco a poco

perc 2 *on dome* *p* SUS CYMB. *on dome* *p* TAMTAM

solo vn *pp* cresc. poco a poco

vn I *div. a3* *gl.* (1) *n.*

vn II *p*

va *2 soli div. ord.* *p* *mf* *pp*

vc *solo arco* *p* *mf* *pp*

cb *tutti pizz.* *p*

35 36 37 38

perc 1 *ff* (no ped.)

perc 2

solo vn *ff*

39 40 41 42

fl 1

fl 2

ob 1

ob 2

Bb cl 1

Bb cl 2

bsn 1

bsn 2

hn 1/2

hn 3/4

tpt 1/2

trb 1/2

b trb

timp

perc 1

perc 2

solo vn

vn I

vn II

va

vc

cb

mf

mf

mf

mf

mf

mf

mf

f poss.

gl.

f poss.

E

fl 1 *f* *mf* *f* *mf* *f* *f*

fl 2 *mf* *f* *mf* *f* *mf* *ff*

ob 1 *mf* *f* *mf* *f* *mf* *f*

ob 2 *f* *mf* *f* *mf* *f* *f*

Bb cl 1 *f* *mf* *f* *mf* *f* *f*

Bb cl 2 *mf* *f* *mf* *f* *mf* *f*

bsn 1 *mf* *f* *mf* *f* *mf* *f*

bsn 2 *f* *mf* *f* *mf* *f* *f*

hn 1/2 *open* *f*

hn 3/4 *open* *f*

tpt 1/2 *open* *f*

trb 1/2 *open* *f*

b trb *open* *f*

timp

perc 1 CHIMES *f*

perc 2

solo vn

vn I *tutti* *mf* *ff*

vn II *unis.* *mf* *f*

va *tutti* *mf* *f*

vc *tutti (arco)* *mf* *f*

cb *arco* *mf* *f*

This page contains the musical score for measures 51 through 55. The score is arranged in a standard orchestral format with multiple staves. The instruments and parts included are:

- Flutes:** fl 1 and fl 2, both starting in measure 51 with a forte (*f*) dynamic.
- Oboes:** ob 1 and ob 2, starting in measure 51 with a mezzo-forte (*mf*) dynamic that increases to forte (*f*).
- Clarinets:** Bb cl 1 and Bb cl 2, both starting in measure 51 with a forte (*f*) dynamic.
- Bassoons:** bsn 1 and bsn 2, starting in measure 51 with a forte (*f*) dynamic.
- Horns:** hn 1/2 and hn 3/4, starting in measure 53 with a piano (*p*) dynamic.
- Trumpets:** tpt 1/2, starting in measure 53 with a forte (*f*) dynamic.
- Trumpets and Trombones:** trb 1/2 and b trb, starting in measure 53 with a piano (*p*) dynamic.
- Timpani:** timp, starting in measure 51 with a mezzo-forte (*mf*) dynamic.
- Drums:** perc 1 and perc 2. perc 2 is specifically labeled "BASS DR. (bass dr. beater)" and starts in measure 53 with a mezzo-forte (*mf*) dynamic.
- Solo Violin:** solo vn, which is silent throughout these measures.
- Violins:** vn I and vn II, starting in measure 51 with a forte (*f*) dynamic. vn I is marked "loco".
- Viola:** va, starting in measure 51 with a forte (*f*) dynamic.
- Violoncello:** vc, starting in measure 51 with a forte (*f*) dynamic.
- Double Bass:** cb, starting in measure 51 with a forte (*f*) dynamic.

The score features various musical notations including dynamic markings (*f*, *mf*, *p*), articulation marks, and a large, diagonal watermark reading "Perusal Copy" across the center of the page.

accel. to **F** ♩ = 150

The musical score is arranged in a multi-staff format. The instruments listed on the left are: fl 1, fl 2, ob 1, ob 2, Bb cl 1, Bb cl 2, bsn 1, bsn 2, hn 1/2, hn 3/4, tpt 1/2, trb 1/2, b trb, timp, perc 1, perc 2, solo vn, vn I, vn II, va, vc, and cb. The score includes dynamic markings such as *f* poss., *ff*, *mf*, and *fz*. It also features performance instructions like *tr* (trills), *acc.* (accelerando), *copp. secc.* (cymbal secco), *VIB. motor off hard mallets*, and *non-div.* (non-divisi). The score is divided into measures, with measure numbers 56, 57, 58, 59, and 60 indicated at the bottom of the page. A large watermark 'Perusal Copy' is overlaid diagonally across the score.

This musical score page, numbered 62, features a large, diagonal watermark reading "Perusal Copy". The score is arranged in a standard orchestral format with the following parts and staves from top to bottom:

- Flutes:** Fl 1 and Fl 2, both playing a melodic line with a dynamic marking of *ff*.
- Oboes:** Ob 1 and Ob 2, playing a similar melodic line with a dynamic marking of *ff*.
- Clarinets:** Bb cl 1 and Bb cl 2, playing a rhythmic accompaniment with a dynamic marking of *ff*.
- Bassoons:** bsn 1 and bsn 2, playing a rhythmic accompaniment with a dynamic marking of *ff*.
- Horns:** hn 1/2 and hn 3/4, playing a rhythmic accompaniment with a dynamic marking of *ff*.
- Trumpets:** tpt 1/2, playing a melodic line with a dynamic marking of *ff*.
- Trombones:** trb 1/2 and b trb, which are silent on this page.
- Percussion:** timp (timpani) with a dynamic marking of *f*; perc 1 (snare drum) with a dynamic marking of *ff*; and perc 2 (cymbal), which is silent.
- Violins:** solo vn (silent); vn I and vn II, playing a melodic line with a dynamic marking of *ff* and triplets.
- Viola:** va, playing a rhythmic accompaniment with a dynamic marking of *ff*.
- Violoncello:** vc, playing a rhythmic accompaniment with a dynamic marking of *ff*.
- Double Bass:** cb, playing a melodic line with a dynamic marking of *ff* and a "gl." (glissando) marking.

The score is divided into measures 61, 62, 63, and 64. The time signature changes from 4/4 to 3/4 between measures 62 and 63.

G

Musical score for various instruments including flutes, oboes, clarinets, bassoons, horns, trumpets, trombones, percussion, and strings. The score is marked *ff* (fortissimo) and includes dynamic markings such as *f* and *ff*. The score is divided into measures corresponding to page numbers 63 through 70.

63

66

67

68

69

70



H

fl 1
fl 2 (flute)
ob 1
ob 2
Bb cl 1
Bb cl 2
bsn 1
bsn 2
hn 1/2
hn 3/4
tpt 1/2
trb 1/2
b trb
timp (turn sticks - play with handles solo (coperto))
perc 1
perc 2
solo vn (mf)
vn I (mf solo)
vn II (mf solo)
va (mf solo)
vc
cb (mf solo)

fl 1 *f*
 fl 2 *f*
 ob 1 *ff*
 ob 2 *ff*
 Bb cl 1 *ff*
 Bb cl 2 *ff*
 bsn 1 *f*
 bsn 2 *f*
 hn 1/2 *ff*
 hn 3/4 *f*
 tpt 1/2
 trb 1/2
 b trb
 timp *p* (-coperto)
 perc 1
 perc 2
 solo vn *mf*
 vn I
 vn II *solo* *mf*
 va *solo* *mf*
 vc *solo* *mf*
 cb

I

fl 1 *mf*

fl 2 *mf*

ob 1

ob 2

Bb cl 1 *mf*

Bb cl 2 *mf*

bsn 1 *mf*

bsn 2 *mf*

hn 1/2

hn 3/4

tpt 1/2 *con sord.* *p* *stacc. sempre*

trb 1/2 *con sord.* *p* *stacc. sempre*

b trb

timp

perc 1

perc 2

solo vn *mf* *gl.*

vn I *solo* *mf*

vn II *solo* *mf*

va *solo* *mf*

vc *solo* *mf*

cb *solo* *mf*

fl 1 *mf*

fl 2 *mf*

ob 1 *mf*

ob 2 *mf*

Bb cl 1

Bb cl 2

bsn 1 *mf*

bsn 2 *mf*

hn 1/2

hn 3/4

tpt 1/2

trb 1/2

b trb

timp

perc 1

perc 2

solo vn *gl.* *biting*

vn I *solo* *mf*

vn II *solo* *mf*

va *tutti* *mp*

vc *solo* *mf*

cb *solo* *mf*

fl 1

fl 2

ob 1

ob 2

Bb cl 1

Bb cl 2

bsn 1

bsn 2

hn 1/2

hn 3/4

tpt 1/2

trb 1/2

b trb

timp

perc 1

perc 2

solo vn

vn I

vn II

va

vc

cb

(take picc.)

mf

mf

mf

mf

mf

mf

mf

mf

biting

mp

tutti

mp

The musical score is arranged in a standard orchestral format. The instruments are listed on the left side of the page, including woodwinds (flutes, oboes, clarinets, bassoons, horns), brass (trumpets, trombones), percussion (timpani, two percussion parts), and strings (violin I, violin II, viola, violoncello, double bass). The score is divided into measures 106 through 110. A large, semi-transparent watermark reading "Perusal Copy" is oriented diagonally from the bottom-left to the top-right across the entire score. The notation includes various dynamics such as *mp* (mezzo-piano), *sfp* (sforzando piano), *f* (forte), and *ff* (fortissimo), along with articulation marks like accents and slurs. The time signature changes from 3/4 to 4/4 at the beginning of measure 109. The string parts include a *tutti* marking in measure 107 and a *ff* marking in measure 110.

Musical score for woodwinds, strings, and percussion. The score includes parts for Flutes (fl 1, fl 2), Oboes (ob 1, ob 2), Clarinets in Bb (Bb cl 1, Bb cl 2), Bassoons (bsn 1, bsn 2), Horns (hn 1, hn 2, hn 3, hn 4), Trumpets (tpt 1/2), Trombones (trb 1/2, b trb), Timpani (timp), Percussion (perc 1, perc 2), Solo Violin (solo vn), Violins I and II (vn I, vn II), Viola (va), Violoncello (vc), and Contrabass (cb). The score features various dynamic markings such as *sfp*, *f*, *mf*, and *ff*. A large watermark "PONSAL COPY" is overlaid diagonally across the page.

111

112

113

114

115

116

117

118

*indicated notes are guidelines only – do not rest on these pitches

fl 1 *picc.* *ff*

fl 2 *ff*

ob 1 *ff*

ob 2 *ff*

Bb cl 1 *ff*

Bb cl 2 *ff*

bsn 1 *ff*

bsn 2 *ff*

hn 1 *ff*

hn 2 *ff*

hn 3 *ff*

hn 4 *ff*

tpt 1 *ff*

tpt 2 *ff*

trb 1/2 *ff*

b trb *ff*

timp

perc 1

perc 2

solo vn

vn I *unis.*

vn II

va

vc

cb

L

fl 1

fl 2 (take flute)

ob 1

ob 2

Bb cl 1

Bb cl 2

bsn 1

bsn 2

hn 1/2

hn 3/4

tpt 1

tpt 2

trb 1/2

b trb

timp

perc 1

perc 2

solo vn

vn I

vn II

va

vc

cb

*descending chromatic scale as fast as possible, over duration of measure. An explosion.

fl 1

fl 2

ob 1

ob 2

Bb cl 1

Bb cl 2

bsn 1

bsn 2

hn 1/2

hn 3/4

tpt 1/2

trb 1/2

b trb

timp

perc 1

perc 2

solo vn

vn I

vn II

va

vc

cb

1. +

2. +

3. +

p

f

harmon - stem in

5:3

5:4

M

fl 1

fl 2

ob 1

ob 2

Bb cl 1

Bb cl 2

bsn 1

bsn 2

hn 1/2

hn 3/4

tpt 1/2

trb 1/2

b trb

timp

perc 1

perc 2

solo vn

vn I

vn II

va

vc

cb

mp

f

p

gl. (s)

gl.

Δ

3

3

3

Perusal Copy

The image shows a page of a musical score, page 77, containing measures 140 through 144. The score is for a full orchestra and includes the following parts:

- fl 1
- fl 2
- ob 1
- ob 2
- Bb cl 1
- Bb cl 2
- bsn 1
- bsn 2
- hn 1/2
- hn 3/4
- tpt 1/2
- trb 1/2
- b trb
- timp
- perc 1
- perc 2
- solo vn
- vn I
- vn II
- va
- vc
- cb

The score is written in 4/4 time and features various time signatures (3/4, 4/4, 3/4) across the measures. A large, diagonal watermark reading "Perusal Copy" is overlaid across the center of the page. The solo violin part (solo vn) has specific markings: a triplet of eighth notes in measure 141, and a 5:4 ratio marking in measure 143. The percussion parts (perc 1 and perc 2) show rhythmic patterns with eighth and sixteenth notes. The woodwind and brass parts are mostly silent, with some activity in the bassoon and trombone parts in measures 143 and 144.

This page contains the musical score for measures 145 through 149. The score is arranged in a system with multiple staves. The instruments and parts are as follows:

- Flutes:** fl 1 and fl 2 (Measures 145-146)
- Oboes:** ob 1 and ob 2 (Measures 145-146)
- Clarinets:** Bb cl 1 and Bb cl 2 (Measures 145-146)
- Bassoons:** bsn 1 and bsn 2 (Measures 145-146)
- Horns:** hn 1/2 and hn 3/4 (Measures 145-146)
- Trumpets:** tpt 1/2 (Measures 145-146)
- Trumpets and Trombones:** trb 1/2 and b trb (Measures 145-146)
- Timpani:** timp (Measures 145-146)
- Percussion:** perc 1 and perc 2 (Measures 145-146)
- Solo Violin:** solo vn (Measures 145-146)
- Violins:** vn I and vn II (Measures 147-149)
- Viola:** va (Measures 147-149)
- Violoncello:** vc (Measures 147-149)
- Double Bass:** cb (Measures 147-149)

The score includes various musical notations such as dynamics (p, f, mf), articulation (accents), and performance instructions (open, div.). The time signature changes from 4/4 to 3/4 and back to 4/4. A large watermark 'Perusal Copy' is overlaid diagonally across the page.

N

Musical score for orchestra and solo violin, measures 150-153. The score is written for a full orchestra including flutes (fl 1, fl 2), oboes (ob 1, ob 2), Bb clarinets (Bb cl 1, Bb cl 2), bassoons (bsn 1, bsn 2), horns (hn 1/2, hn 3/4), trumpets (tpt 1/2), trombones (trb 1/2, b trb), timpani (timp), percussion (perc 1, perc 2), and solo violin (solo vn). The score is in 3/4 time and features various dynamics such as *p* (piano), *mf* (mezzo-forte), and *mf* (mezzo-forte). The solo violin part includes triplets and slurs.

This page contains the musical score for measures 154 through 157. The score is written for a full orchestra and a solo violin. The instruments and their parts are as follows:

- Flutes:** Fl 1 and Fl 2. Fl 1 has dynamics *p* and *f*. Fl 2 has dynamics *p* and *f*.
- Oboes:** Ob 1 and Ob 2. Both have dynamics *f*.
- Clarinets:** Bb cl 1 and Bb cl 2. Both have dynamics *f*.
- Bassoons:** bsn 1 and bsn 2. Both are silent.
- Horns:** hn 1/2 and hn 3/4. Both are silent.
- Trumpets:** tpt 1/2. Silent.
- Trumpets:** trb 1/2 and b trb. trb 1/2 has dynamics *f*. b trb is silent.
- Timpani:** timp. Silent.
- Drums:** perc 1 and perc 2. Both have dynamics *f*.
- Solo Violin:** solo vn. Features triplets and accents.
- Violins:** vn I and vn II. Silent.
- Viola:** va. Silent.
- Violoncello:** vc. Silent.
- Double Bass:** cb. Silent.

The score is divided into four measures, with time signatures changing from 3/4 to 4/4, then 3/4, and finally 4/4. A large watermark "Perusal Copy" is overlaid diagonally across the page.

O

fl 1 *f*

fl 2 (take picc.) *f* picc.

ob 1 *f*

ob 2 *f*

Bb cl 1 *f*

Bb cl 2 *f*

bsn 1 *ff*

bsn 2 *ff*

hn 1/2 *pp*

hn 3/4 *pp*

tpt 1/2 *pp*

trb 1/2 *pp*

b trb *pp*

timp *f*

perc 1 SNARE (snare on) *p*

perc 2 *f*

solo vn *ff*

vn I *f* *unis.*

vn II *f*

va *f* *unis.*

vc *f* *unis.*

cb *ff*

fl 1

fl 2

ob 1

ob 2

Bb cl 1

Bb cl 2

bsn 1

bsn 2

hn 1/2

hn 3/4

tpt 1/2

trb 1/2

b trb

timp

perc 1

perc 2

solo vn

vn I

vn II

va

vc

cb

ff

gl.

P

Musical score for a full orchestra and solo violin. The score is arranged in systems, with each instrument having its own staff. The instruments listed on the left include flutes (fl 1, fl 2), oboes (ob 1, ob 2), clarinets in B-flat (Bb cl 1, Bb cl 2), bassoons (bsn 1, bsn 2), horns in F (hn 1, hn 2, hn 3, hn 4), trumpets in C (tpt 1/2), trombones in C (trb 1/2), bass trombone (b trb), timpani (timp), percussion 1 (perc 1) and percussion 2 (perc 2), and a solo violin (solo vn). The string section includes violin I (vn I), violin II (vn II), viola (va), violoncello (vc), and double bass (cb). The score features various dynamic markings such as *ff*, *mf*, and *mf < f*. There are also performance instructions like '(port.)', 'gl. (o)', and 'MED. TOM-TOM'. The tempo and character are indicated by 'P' (Piano) and 'MED. TOM-TOM'. The score includes complex passages with triplets, quintuplets, and slurs. A large 'Perusal Copy' watermark is overlaid diagonally across the page.

This page of a musical score contains measures 175 through 180. The instruments listed on the left are: fl1, fl2, ob1, ob2, Bb cl1, Bb cl2, bsn1, bsn2, hn1, hn2, hn3, hn4, tpt 1/2, trb 1/2, b trb, timp, perc 1, perc 2, solo vn, vn I, vn II, va, vc, and cb. The score features complex rhythmic patterns with various time signatures (3/4, 4/4, 5/4) and dynamic markings such as *f*, *mf*, *ff*, and *p*. A large, diagonal watermark reading "Perusal Copy" is overlaid across the center of the page. The bottom of the page is marked with measure numbers 175, 176, 177, 178, 179, and 180.

Q ♩ = 36 Suspended

fl 1

fl 2 (picc.) pp

ob 1 ff

ob 2 ff

Bb cl 1 ff

Bb cl 2 ff

bsn 1 ff

bsn 2 ff

hn 1/2 ff

hn 3/4 ff

tpt 1/2 ff

trb 1/2 ff

b trb ff

timp ff

perc 1 *CHIMES* pp

perc 2 *BASS DR.*
rub drumhead with wetted thumb
(or superball on stick) (creates a low moan)
p < mf > p

solo vn *loco* ff < p > pp
delicately very legato 3 3 3 3

vn I 2 soli div. pp < n.

vn II 2 soli div. pp < n.

va 2 soli div. pp < n.

vc

cb

fl 2 *(picc.)* *pp* *tr*

timp

perc 1

perc 2 *sim.*
p *<* *mf* *>* *p* *p* *<* *mf* *>* *p*

solo vn *change bow imperceptibly*
p *<* *mf* *>* *p* *(IV)* *p* *<* *mf* *>* *p* *(III)* *p* *<* *mf* *>* *p*

vn I *pp* *n.*

vn II *pp* *n.*

va *p* *n.*

vc

cb

185

186

187

188

solo vn *p* *<* *mf* *>* *p* *(IV)* *sul tasto* *(IV)* *pp* *reaching out* *mp*

vn I *tutti* *pizz.* *pp*

vn II *tutti* *pizz.* *pp*

va *tutti* *pizz.* *pp*

vc *pizz.* *pp*

cb *pizz.* *pp*

189

190

191

192

193

194

195

196