Score

Jeffrey Ryan

Zikaron

concerto for violoncello and orchestra

זִכָּרוֹן

Perusal Copy

Jeffrey Ryan

Zikaron

concerto for violoncello and orchestra

I: Now 1
II: Then 41
III: Yet To Come 61

Instrumentation

2 flutes (2nd dbl picc)
2 oboes
2 Bb clarinets
2 bassoons

2 horns in F
2 trumpets in C

timpani
percussion (one player): vibraphone, marimba, anvil (may substitute brake drum), low tam-tam, snare drum, bass drum

violoncello solo

strings

Performance notes

Total performance time ca. 25 minutes.

Score in C. All instruments sound as written, except for contrabass (sounds one octave lower) and piccolo (sounds one octave higher).

tied/slurred note ends with a breath accent for winds; sharp release/no bow change for strings.

give note a slight rhythmic and dynamic stress.

c.l.b. = col legno battuto

All glissandi begin immediately after the first pitch is sounded; glissandi of duration greater than a quarter note are notated with an opening eighth note along with the required duration. Strings: note that some glissandi end under the same bow, while others have a bow change at the arrival note.

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

Programme notes

The importance of Memory (***Zikaron*** זִכָּרוֹן in Hebrew) speaks to all of us. Through memory, we know things that we experienced, we know things that happened before us that we did not experience ourselves, and, by being remembered, our stories continue after we are gone. Individual memory is passed down through families, fostering a sense of identity and lineage. Collective memory connects us to others by sustaining historical events and practices. This concerto for violoncello and orchestra, developed in collaboration with Canadian cellist Ariel Barnes, takes as its starting point the particular role of memory in Judaism, exploring how memories are held by the individual (the soloist), by the collective/community (the orchestra), and shared between the two.

The modes, harmonies, melodic styles, and ornamentation common in Jewish music convey deep emotional expression, while the intersections between Jewish and non-Jewish materials reflect our connectedness across faiths, borders, and ethnicities. Each of ***Zikaron***'s three movements draws its source material from a different Jewish mode and traditional melody (including melodies that Ari's father, renowned Canadian composer Milton Barnes, used in his own compositions) with the transfer, development, repetition, and reinterpretation of material from one movement to the next as a connecting thread, reflecting how the nature and flow of memory transcend linear time. The first movement *Now*, drawing on fragments from Marcello's Italian Ashkenazic Hanukkah song *Ma'oz Tzur*, evokes active memory-making with insistent pendulum-like bowings, and repeated musical cells suggesting the synapses where connections are formed and memories are created, stored, recalled, and even lost. In the second movement *Then*, the solo cello sings in achingly slow motion the traditional memorial melody *El Malei Rachamim* amid swirling orchestral colours and gestures. Finally, *Yet To Come* embraces the joys of all that the future has to offer in playful dancing patterns drawn from the Passover counting song *Chad Gadya*.

Zikaron is dedicated to the memory of Milton Barnes and Reuben Ryan, and was made possible with generous support from the Canada Council for the Arts.

Canada Council for the Arts | Conseil des arts du Canada

Perusal Copy

in memory of Milton Barnes and Reuben Ryan

Zikaron

concerto for violoncello and orchestra

for Ariel Barnes

Jeffrey Ryan

I: Now

♩ = 108 *Insistent*

1 Fl 2 — 1 Ob 2 — 1 Cl 2 — 1 Bn 2 — 1 Hn 2 — 1 Tpt 2 — Timp — Perc — Solo — Vn I — Vn II — Va — Vc — Cb

mf *mf* *mf* *mf* *mf* *mf*

str. mute *str. mute*

MBA
hard mallets

ff *ff* *ff* *ff* *ff* *ff*

heavy weighted attacks, like a pendulum

f sempre

div. a3 pizz.

6

Perusal Copy

1 2 3 4

©2022 Jeffrey Ryan

1 Fl 2

1 Ob 2

mf

1 Cl 2

mf

1 Bn 2

1 Hn 2

1 Tpt 2

mf

Timp

Perc

ff

Solo

gl. gl. gl.

6 6 6

(pizz.) Vn I

ff

(pizz.) Vn II

ff

(pizz.) Va

ff

(pizz.) Vc

ff

Cb

5 6 7 8

Perusal Copy

A

FLUTE

mp

mp

f

mf

mf

con sord.

f

con sord.

f

mf

ff

ff

ff

6

gl.

6

ff

ff

ff

ff

ff

ff

ff

ff

ff

9

10

11

12

Perusal Copy

B

1 Fl 2 — 1 Ob 2 — 1 Cl 2 — 1 Bn 2 — 1 Hn 2 — 1 Tpt 2 — Timp — Perc — Solo — Vn I — Vn II — Va — Vc — Cb

f mp f mp mf f mf f f mf ff ff ff

13 14 15 16

Perusal Copy

1 Fl 2
1 Ob 2
1 Cl 2
1 Bn 2
1 Hn 2
1 Tpt 2
Timp
Perc
Solo
Vn I
Vn II
Va
Vc
Cb

mf
ff
gl.

Perusal Copy

17 18 19 20

C

1 Fl 2 — 1 Ob 2 — 1 Cl 2 — 1 Bn 2 — 1 Hn 2 — 1 Tpt 2 — Timp — Perc — Solo — Vn I — Vn II — Va — Vc — Cb

mp mf f ff gl.

6

21 22 23 24

Perusal Copy

D

Fl 1 2 — Ob 1 2 — Cl 1 2 — Bn 1 2 — Hn 1 2 — Tpt 1 2 — Timp — Perc — Solo — Vn I — Vn II — Va — Vc — Cb

mp *mf* *ff* *gl.*

Perusal Copy

25 26 27 28

1 Fl 2

1 Ob 2

mp

1 Cl 2

mp

1 Bn 2

1 Hn 2

1 Tpt 2

mp

Timp

Perc

Solo

gl.

Vn I

Vn II

Va

Vc

Cb

29 30 31 32

Perusal Copy

E

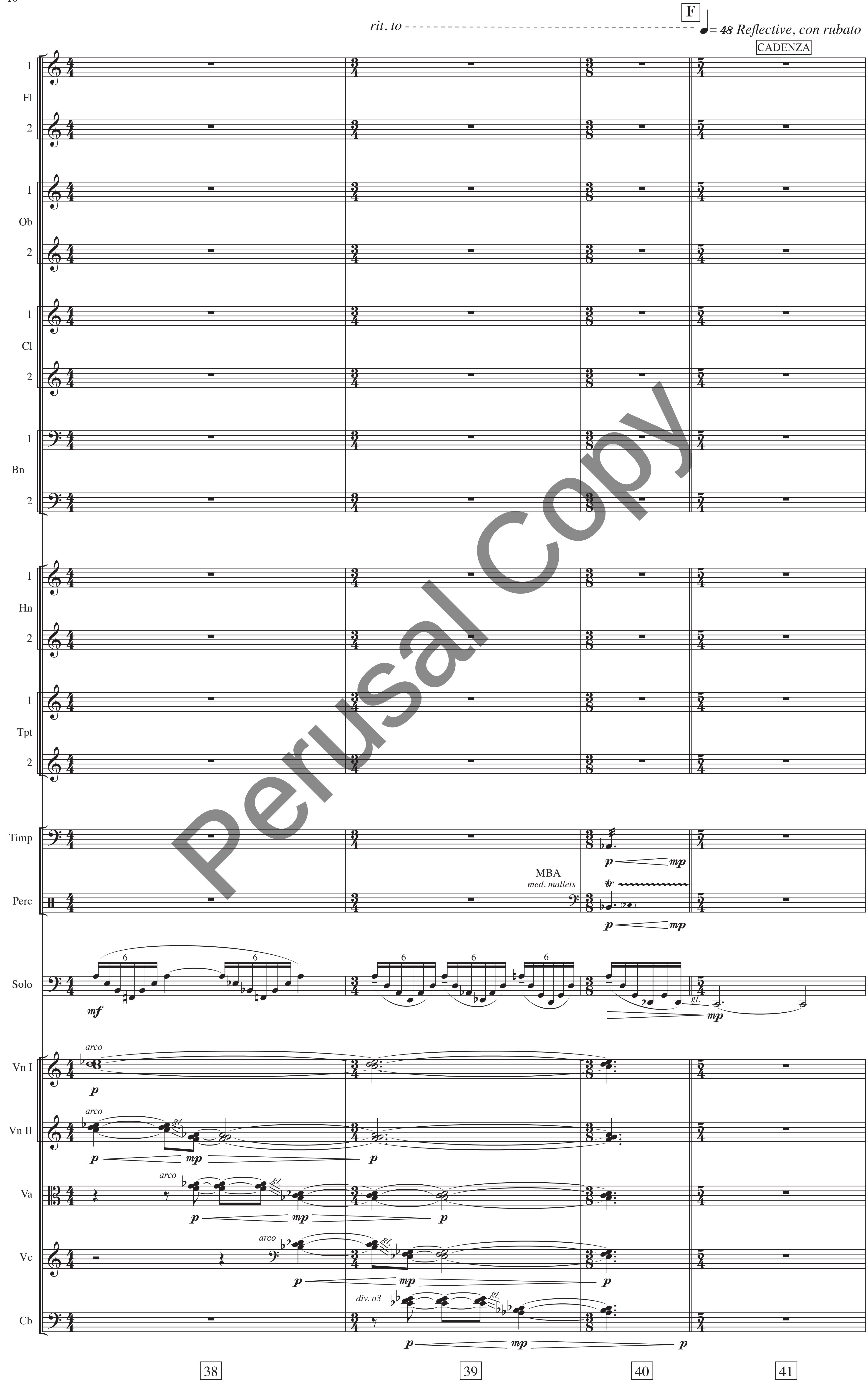
1 Fl 2 | 1 Ob 2 | 1 Cl 2 | 1 Bn 2 | 1 Hn 2 | 1 Tpt 2 | Timp | Perc | Solo | Vn I | Vn II | Va | Vc | Cb

tr f ff

ANVIL

33 34 35 36 37

Perusal Copy



Perusal Copy

Solo

42 43 44

mf

Solo

45 46 47

p p mf mp

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

soft mallet

Timp

p p

BASS DR
soft mallet

Perc

p p

Solo

III

p pp pp mf

48 49 50

♩= 60 sub. rit. to

Timp

Perc

mf mp mp

Solo

Vn I

Vn II

Va

Vc

unis.
II

Cb

p tr

51 52 53

Perusal Copy

♩= 48 rit. to - - - - - ♩= 36 ♪= ♩ H ♩= 72 Transparent, dreamlike

1 Fl 2

1 Ob 2

1 Cl 2

1 Bn 2

1 Hn 2

1 Tpt 2

Timp

LOW TAM TAM
soft mallet

damp on beat 5

wire brush
quick swish
on surface

Perc

Solo

arco

Vn I

Vn II

Va

Vc

Cb

div. a2

54 55 56 57 58

Perusal Copy

Fl 1 2
Ob 1 2
Cl 1 2
Bn 1 2
Hn 1 2
Tpt 1 2
Timp
Perc
Solo
Vn I
Vn II
Va
Vc
Cb

Perusal Copy

59 60 61

1 Fl 2

1 Ob 2

1 Cl 2

1 Bn 2

1 Hn 2

1 Tpt 2

Timp

Perc

Solo

Vn I

Vn II

Va

Vc

Cb

con sord.

str. mute

VIB *motor off, med. mallets*

Perusal Copy

62 63 64

J

1 Fl 2

1 Ob 2

1 Cl 2

1 Bn 2

1 Hn 2

1 Tpt 2

Timp

Perc

Solo

Vn I

Vn II

Va

Vc

Cb

Perusal Copy

65 66 67

1 Fl 2

1 Ob 2

1 Cl 2

1 Bn 2

1 Hn 2

1 Tpt 2

Timp

Perc

Solo

Vn I

Vn II

Va

Vc

Cb

Perusal Copy

68 69 70

1 Fl 2 1 Ob 2 1 Cl 2 1 Bn 2 1 Hn 2 1 Tpt 2 Timp Perc Solo Vn I Vn II Va Vc Cb

pp < p pp < p mp mp pp pp < p mp mp mp mp (sord.) mf (sord.) mf (str.) mf (str.) mf mf

III II unis. pp p mp gl. mp gl. mp gl. mp div. gl. mp

Perusal Copy

71 72 73

K

1 Fl 2 — 1 Ob 2 — 1 Cl 2 — 1 Bn 2 — 1 Hn 2 — 1 Tpt 2 — Timp — Perc — Solo — Vn I — Vn II — Va — Vc — Cb

mp *pp* *f* *p* *mf* *mp* *damp* *div.* *unis.*

6

74 75 76 77

Perusal Copy

1 Fl 2 1 Ob 2 1 Cl 2 1 Bn 2 1 Hn 2 1 Tpt 2 Timp Perc Solo Vn I Vn II Va Vc Cb

Perusal Copy

78 79 80 81

L

rit. to ------- = 48

1 Fl 2

1 Ob 2

1 Cl 2

1 Bn 2

1 Hn 2

1 Tpt 2

Timp

Perc

Solo

Vn I

Vn II

Va

Vc

Cb

p

solo

port.

colour tr.

mf

TAM TAM

wire brush
quick swish
on surface

mp

III

mf

82 83 84 85 86

Perusal Copy

1 Fl 2

1 Ob 2

1 Cl 2

1 Bn 2

1 Hn 2

1 Tpt 2

Timp

Perc

Solo

Vn I

Vn II

Va

Vc

Cb

12

mf

f

p

with solo vc

answer clarinet

p

with clar 1

Perusal Copy

87 88 89 90

M

rit. to - ♩= 36 *Suspended, an echo through time*

1 Fl 2

non-vib.

p

1 Ob 2

1 Cl 2

1 Bn 2

1 Hn 2

(sord.)

f

pp

1 Tpt 2

(str.)

Timp

Perc

Solo

espr.

12 12 10

mf ***mf***

Vn I

Vn II

Va

Vc

Cb

91 92 93 94

Perusal Copy

1 Fl 2
1 Ob 2
1 Cl 2
1 Bn 2
1 Hn 2
1 Tpt 2
Timp
Perc
Solo
Vn I
Vn II
Va
Vc
Cb

non-vib.
p
non-vib.
p
p
p
f
f
f
f
pp
pp
pp
pp
mf
12
12
5

Perusal Copy

95 96 97

N

poco rit. - - - - - - - ♩ = 48 *Placid*

1 Fl 2

1 Ob 2

1 Cl 2

1 Bn 2

open

1 Hn 2

p *pp*

1 Tpt 2

Timp

Perc

MBA

soft mallet

p

Solo

0

p

gl.

6

Vn I

Vn II

Va

div.
con sord.
III *a gentle pulsation*

Vc

IV *p*

Cb

98 99 100 101

Perusal Copy

soft mallets

Timp

Perc

Solo

Vn I

Vn II

div.
con sord.

Va

Vc

Cb

102 103 104

Timp

Perc

Solo

12 3 6

Vn I

Vn II

a gentle pulsation

Va

Vc

Cb

105 106

Perusal Copy

O

Timp

Perc

BASS DR
soft mallet

Solo

Vn I

Vn II

Va

Vc

Cb

div.
con sord.

unis.

107 108 109

Bn 1

rit. to ------ = 36

solo

110 111 112 113

Perusal Copy

P ♩= 72 *Bubbling, full of potential*

1 Fl 2

1 Ob 2

1 Cl 2

1 Bn 2

1 Hn 2

1 Tpt 2

Timp

Perc

Solo

Vn I

Vn II

Va

Vc

Cb

open

str. mute

senza sord. unis. pizz.

senza sord. pizz.

senza sord. unis. pizz.

senza sord. unis. pizz.

114 115 116 117

Perusal Copy

1 Fl 2
1 Ob 2
1 Cl 2
1 Bn 2
1 Hn 2
1 Tpt 2
Timp
Perc
Solo
Vn I
Vn II
Va
Vc
Cb

Perusal Copy

118 119 120 121

Q

1 Fl 2

1 Ob 2

1 Cl 2

1 Bn 2

1 Hn 2

1 Tpt 2

Timp

Perc

Solo

Vn I

Vn II

Va

Vc

Cb

122 123 124 125

Perusal Copy

R

1 Fl 2

1 Ob 2

1 Cl 2

1 Bn 2

1 Hn 2

1 Tpt 2

Timp

Perc

MBA
med. mallets

Solo

Vn I

Vn II

Va

Vc

Cb

126 127 128

Perusal Copy

1 Fl 2 | 1 Ob 2 | 1 Cl 2 | 1 Bn 2 | 1 Hn 2 | 1 Tpt 2 | Timp | Perc | Solo | Vn I | Vn II | Va | Vc | Cb

mf *mp* *f* *ff* open change bow freely IV

Perusal Copy

129 130 131 132

S

accel. to = 108 Tempo I

1 Fl 2

1 Ob 2

1 Cl 2

1 Bn 2

1 Hn 2

1 Tpt 2

Timp

Perc

Solo

Vn I

Vn II

Va

Vc

Cb

ff

mf

f

p

open

(senza cresc.)

MBA

med. mallets

grad.

distortion!

sul pont.

ord.

damp

II

IV

III

arco

div.

gl.

unis.

IV on the string, heavy weighted attacks like a pendulum

III on the string, heavy weighted attacks like a pendulum

I

II

133 134 135 136

Perusal Copy

1 Fl 2

1 Ob 2

1 Cl 2

1 Bn 2

1 Hn 2

1 Tpt 2

Timp

Perc

Solo

Vn I

Vn II

Va

Vc

Cb

mf

pizz. *damp* *sim.*

ff

pizz. unis.

unis.

137 138 139 140

Perusal Copy

1 Fl 2 — 1 Ob 2 — 1 Cl 2 — 1 Bn 2 — 1 Hn 2 — 1 Tpt 2 — Timp — Perc — Solo — Vn I — Vn II — Va — Vc — Cb

mf *ff* *arco*

Perusal Copy

141 142 143 144

T

accel. to ----------

1 Fl 2 — 1 Ob 2 — 1 Cl 2 — 1 Bn 2 — 1 Hn 2 — 1 Tpt 2 — Timp — Perc — Solo — Vn I — Vn II — Va — Vc — Cb

mf *ff* *div.*

145 146 147

Perusal Copy

(accel.) ♩ = 132

1 Fl 2 — 1 Ob 2 — 1 Cl 2 — 1 Bn 2 — 1 Hn 2 — 1 Tpt 2 — Timp — Perc

Solo — Vn I — Vn II — Va — Vc — Cb

Perusal Copy

148 149 150 151

U

V

accel. to ♩ = 144

Fl 1: foot stomp … switch to picc. … play … PICC
Fl 2: foot stomp … play
Ob 1: foot stomp … play
Ob 2: foot stomp … play
Cl 1: foot stomp … play
Cl 2: foot stomp … play
Bn 1: foot stomp
Bn 2: foot stomp
Hn 1: foot stomp … play
Hn 2: foot stomp … play
Tpt 1: foot stomp … play
Tpt 2: foot stomp … play
Timp: damp … sim.
Perc: ANVIL
Solo: sul pont. → ord. → sul pont. → ord. → sul pont. … gl. … ord. … III … I … II … gl.
Vn I: unis. palm slap on fingerboard, do not release
Vn II: unis. palm slap on fingerboard, do not release
Va: unis. palm slap on fingerboard, do not release … arco
Vc: palm slap on fingerboard, do not release … arco
Cb

152 153 154 155 156 157 158

Perusal Copy

1 Fl 2

1 Ob 2

1 Cl 2

1 Bn 2

1 Hn 2

1 Tpt 2

Timp

Perc

Solo

Vn I

Vn II

Va

Vc

Cb

gl.

arco

arco div.

f

Perusal Copy

159 160 161 162

1 Fl 2

1 Ob 2

1 Cl 2

1 Bn 2

1 Hn 2

1 Tpt 2

Timp

Perc

Solo

ff

Vn I

ff

Vn II

unis.

ff

Va

div.

ff

Vc

ff

Cb

163 164 165 166

Perusal Copy

W

1 Fl 2 — 1 Ob 2 — 1 Cl 2 — 1 Bn 2 — 1 Hn 2 — 1 Tpt 2

pp

play

Timp

wire brushes

mf *pp*

Perc

TAM TAM
soft mallet

mf

(if still ringing)

Solo

gl. up III

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

Vn I Vn II Va Vc Cb

8va

arco
8ve up if low C unavailable

pp

Perusal Copy

167 168 169 170 171 172 173

II: Then

♩= 48 *In shifting mists*

1 Fl 2 — PICC *solo (with vibraphone)*

1 Ob 2

1 Cl 2

1 Bn 2

1 Hn 2

1 Tpt 2

Timp — VIB *motor off, med. mallets*

Perc — *solo (with picc)*

Solo — *always long and lyrical** — *mp sempre*

Vn I — *pizz.*

Vn II — III

Va

Vc

Cb

Perusal Copy

1 2 3 4 5

*The solo part is a traditional melodic setting of the memorial prayer *El Malei Rachamim*, greatly slowed down. It should, overall, be played singingly, but very simply and reflectively. Within that context though, the soloist is free to play with the expressiveness of the line (through vibrato, portamento, etc.) to respond to (or counter) the flow of changing emotions and surfacing memories in the orchestra. The solo line may be briefly overwhelmed by the orchestra—this is intended. The soloist's prayer is the one constant through the movement.

1 Fl 2

1 Ob 2

1 Cl 2

1 Bn 2

1 Hn 2

1 Tpt 2

Timp

Perc

Solo

Vn I

Vn II

Va

Vc

Cb

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

Perusal Copy

6 7 8

A

1 Fl 2 — *switch to fl.*

1 Ob 2

1 Cl 2

1 Bn 2

1 Hn 2 — *con sord.*

1 Tpt 2 — *str. mute*

Timp

Perc

Solo

Vn I — *arco*

Vn II

Va

Vc

Cb

9 10 11 12

Perusal Copy

B

1 Fl 2 — FLUTE — p

1 Ob 2 — dolce — p

1 Cl 2 — p

1 Bn 2 — p

1 Hn 2 — p

1 Tpt 2 — p

Timp — p < mf

Perc — soft mallets — pp

Solo

Vn I — mp mp>p mp>p — gl. — f — p < mp

Vn II — mp mp>p mp>p — gl. — f

Va — mp mp>p mp>p — gl. — f

Vc — mp mp>p mp>p — gl. — f

Cb — mp mp>p mp>p — gl. — f

13 14 15 16 17 18

Perusal Copy

Fl 1
Fl 2
Ob 1
Ob 2
Cl 1
Cl 2
Bn 1
Bn 2
Hn 1
Hn 2
Tpt 1
Tpt 2
Timp
Perc
Solo
Vn I
Vn II
Va
Vc
Cb

dolce
p
p<mp

Perusal Copy

19 20 21 22 23

C

1 Fl 2 1 Ob 2 1 Cl 2 1 Bn 2 1 Hn 2 1 Tpt 2 Timp Perc Solo Vn I Vn II Va Vc Cb

Perusal Copy

24 25 26 27 28

1 Fl 2 — 1 Ob 2 — 1 Cl 2 — 1 Bn 2 — 1 Hn 2 — 1 Tpt 2 — Timp — Perc — Solo — Vn I — Vn II — Va — Vc — Cb

mf *p* *mp* *p* < *mf* (hold until faded)

Perusal Copy

29 30 31 32 33

D

1 Fl 2

1 Ob 2

1 Cl 2

1 Bn 2

1 Hn 2

1 Tpt 2

Timp

Perc

Solo

Vn I

Vn II

Va

Vc

Cb

con sord.

p

mf

3

34 35 36 37 38 39

Perusal Copy

E

1 Fl 2

1 Ob 2

solo (with bn 1)

1 Cl 2

1 Bn 2

solo (with ob 1)

1 Hn 2

1 Tpt 2

Timp

Perc

soft mallets

(hold until faded)

Solo

Vn I

Vn II

Va

Vc

Cb

40 41 42 43 44 45 46

Perusal Copy

Perusal Copy

Fl 1 — *solo (with cl 1)* — p < mp p < mp > p | p < mp 3 3 p 3 | pp

Fl 2

Ob 1

Ob 2

Cl 1 — *solo (with fl 1)* — p < mp p < mp > p | p < mp 3 3 p 3 | pp

Cl 2

Bn 1

Bn 2 — pp

Hn 1 — *(sord.)* pp

Hn 2 — *(sord.)* pp

Tpt 1 — *(str.)* pp

Tpt 2 — *(str.)* pp

Timp — pp | pp | pp

Perc — p — *(hold until faded)*

Solo

Vn I — *non-tr.* (pp)

Vn II — *non-tr.* (pp)

Va — *non-tr.* (pp)

Vc — *non-tr.* (pp)

Cb

47 48 49 50 51

F

1 Bn 2

pp

pp

Solo

tutti senza sord. solo, espr. e drammatico

Vn I

mf

gl.

tutti senza sord.

Vn II

tutti senza sord.

Va

tutti senza sord.

Vc

(sord.) div. a3 change bow imperceptibly as needed

Cb

pp

52 53 54 55

1 Bn 2

pp

Solo

Vn I

gl.

solo, espr. e drammatico

Vn II

mf

gl.

solo

Va

mf

Vc

Cb

56 57 58 59

Perusal Copy

G

1 Fl 2 1 Ob 2 1 Cl 2 1 Bn 2 1 Hn 2 1 Tpt 2 Timp Perc Solo Vn I Vn II Va Vc Cb

mf mp p (sord.) (str.) med. mallets solo unis. gl. tutti

Perusal Copy

60 61 62 63

1 Fl 2
1 Ob 2
1 Cl 2
1 Bn 2
1 Hn 2
1 Tpt 2
Timp
Perc
Solo
Vn I
Vn II
Va
Vc
Cb

64 65 66 67

Perusal Copy

H

1 Fl 2 1 Ob 2 1 Cl 2 1 Bn 2 1 Hn 2 1 Tpt 2 Timp Perc Solo Vn I Vn II Va Vc Cb

Perusal Copy

68 69 70 71 72

1 Fl 2

1 Ob 2

solo (with bn 1)

1 Cl 2

solo (with cl 1)

1 Bn 2

1 Hn 2

1 Tpt 2

Timp

Perc

Solo

IV

Vn I

IV

Vn II

III

Va

Vc

senza sord.
pizz.

Cb

pizz.

Perusal Copy

73 74 75 76

1 Fl 2

1 Ob 2

1 Cl 2

1 Bn 2

1 Hn 2

1 Tpt 2

Timp

Perc

Solo

Vn I

Vn II

Va

Vc

Cb

mf p p

mf p p

mf pp pp

mf pp pp

mf pp pp

mf pp pp

mp

gl.

77 78 79 80

Perusal Copy

J

1 Fl 2 — 1 Ob 2 — 1 Cl 2 — 1 Bn 2 — 1 Hn 2 — 1 Tpt 2 — Timp — Perc — Solo — Vn I — Vn II — Va — Vc — Cb

open

BASS DR

gl.

arco

div.

change bow imperceptibly as needed

81 82 83 84 85 86 87

Perusal Copy

K

Fl 1 2 — Ob 1 2 — Cl 1 2 — Bn 1 2 — Hn 1 2 — Tpt 1 2 — Timp — Perc — Solo — Vn I — Vn II — Va — Vc — Cb

switch to picc.

murmuring

change bow imperceptibly as needed

non-vib.

pizz.

88 89 90 91 92

Perusal Copy

1 Fl 2
1 Ob 2
1 Cl 2
1 Bn 2
1 Hn 2
1 Tpt 2
Timp
Perc
Solo
Vn I
Vn II
Va
Vc
Cb

93 94 95

Perusal Copy

ATTACCA

Fl 1 2

Ob 1 2

Cl 1 2

Bn 1 2

Hn 1 2

Tpt 1 2

Timp

Perc

Solo

Vn I

Vn II

Va

Vc

Cb

p *f*

solo, ringing out

Perusal Copy

96 97 98 99 100

III: Yet To Come

♩ = 144 *Playful and celebratory*

1 Fl PICC 2 — pp p mp mf f ff

1 Ob 2 — f

1 Cl 2 — pp p mp mf f ff

1 Bn 2 — pp p mp mf f ff

1 Hn 2 — f

1 Tpt 2 — (f) — pp p mp mf f ff

Timp — p

Perc — SNARE DR, *snare on, wire brushes* — mp

Solo — f > mf

Vn I — unis. — pp p mp mf f ff — ff

Vn II — unis. — pp p mp mf f ff — ff

Va — unis. — pp p mp mf f ff — ff

Vc — unis. — pp p mp mf f ff — ff

Cb — pp p mp mf f ff

1 2 3 4 5 6 7

Perusal Copy

1 Fl 2

1 Ob 2

1 Cl 2

1 Bn 2

1 Hn 2

1 Tpt 2

Timp

Perc

Solo

Vn I

Vn II

Va

Vc

Cb

8 9 10 11 12

Perusal Copy

A

1 Fl 2

1 Ob 2

1 Cl 2

1 Bn 2

1 Hn 2

1 Tpt 2

Timp

Perc

Solo

Vn I

Vn II

Va

Vc

Cb

(PICC)

ANVIL

non-div.

13 14 15 16 17

Perusal Copy

1 Fl 2

1 Ob 2

1 Cl 2

1 Bn 2

1 Hn 2

1 Tpt 2

Timp

Perc

Solo

Vn I

Vn II

Va

Vc

Cb

(PICC)

ANVIL

ff *mf* *mp*

3

18 19 20 21 22 23

Perusal Copy

B

1 Fl 2 — *mp* (PICC)

1 Ob 2 — *mf*

1 Cl 2 — *mp*

1 Bn 2 — *mp*

1 Hn 2 — *mp*

1 Tpt 2 — *mp*

Timp — *mf*

Perc — MBA *med. mallets* — *mf*

Solo — *mf* — *f* — *gl.* — *mf*

Vn I — *gl.* — *mf*

Vn II — *gl.* — *mf*

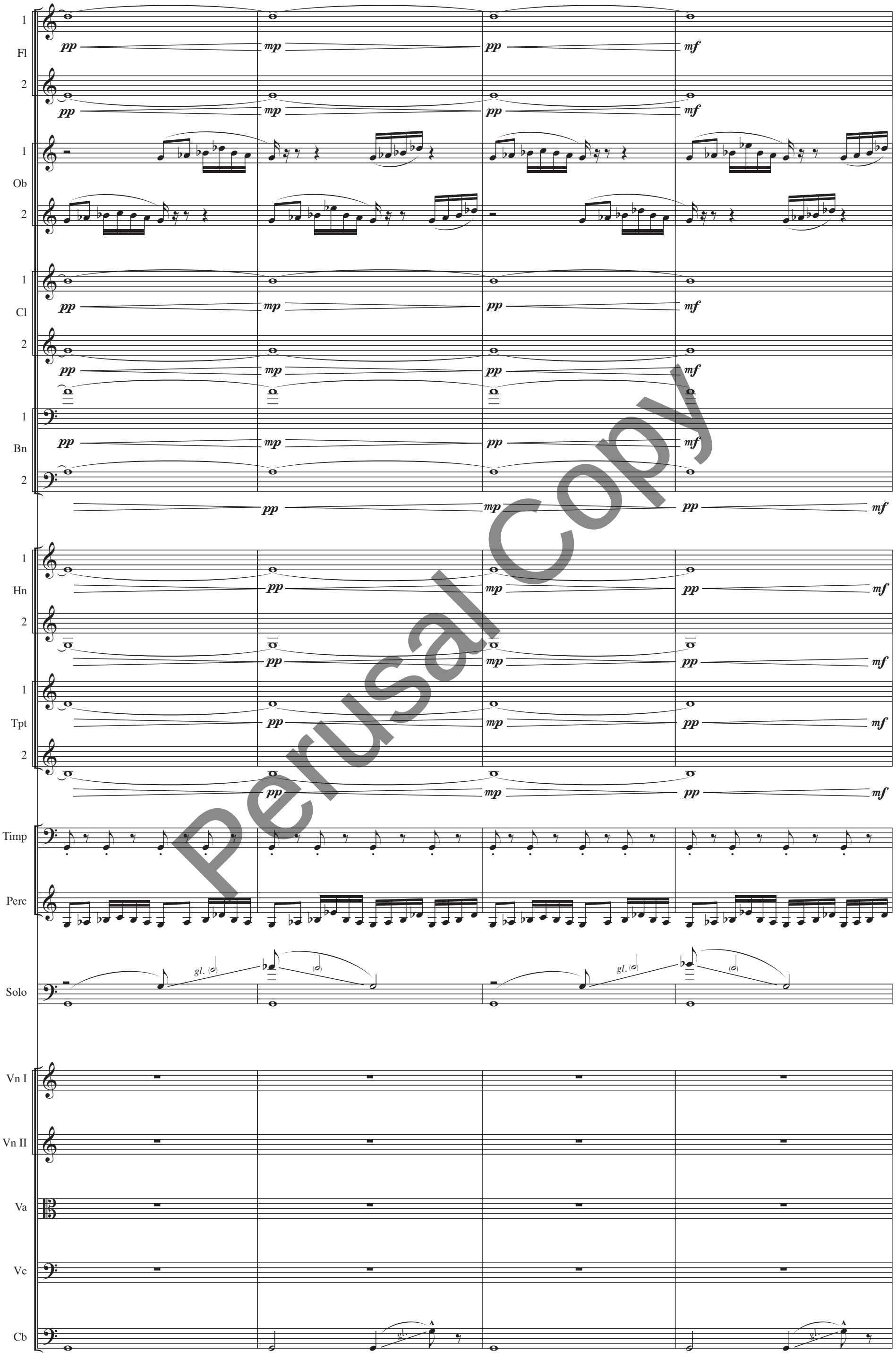
Va — *gl.* — *mf*

Vc — *gl.* — *mf*

Cb — *mf*

24 25 26 27 28

Perusal Copy



Perusal Copy

C

1 Fl 2 — 1 Ob 2 — 1 Cl 2 — 1 Bn 2 — 1 Hn 2 — 1 Tpt 2 — Timp — Perc — Solo — Vn I — Vn II — Va — Vc — Cb

mp f mf (f) div.

Perusal Copy

33 34 35 36 37

1 Fl 2

1 Ob 2

1 Cl 2

1 Bn 2

1 Hn 2

1 Tpt 2

Timp

SNARE DR
snare on, snare sticks

mp

Perc

mp

Solo

mf

Vn I

Vn II

Va

Vc

Cb

pizz.

mp

38 39 40 41 42 43

Perusal Copy

D

1 Fl 2

1 Ob 2

1 Cl 2

1 Bn 2

1 Hn 2

1 Tpt 2

Timp

Perc

Solo

Vn I

Vn II

Va

Vc

Cb

mp

mf

gl. (𝅝)

(𝅗𝅥.)

< *f*

pizz.

Perusal Copy

44 45 46 47 48 49

1 Fl 2
1 Ob 2
1 Cl 2
1 Bn 2
1 Hn 2
1 Tpt 2
Timp
Perc
Solo
Vn I
Vn II
Va
Vc
Cb

mp
mf
gl.

Perusal Copy

50 51 52 53 54

E

Fl 1 2 — *mf*

Ob 1 2

Cl 1 2

Bn 1 2 — *mf* *mf* *mf*

Hn 1 2

Tpt 1 2

Timp — *mp*

Perc — *p* *mf*

Solo — *f* *ff* *f* *ff* *f* — *growling*

Vn I — *mf*

Vn II — *mf*

Va — *mf*

Vc — *mf*

Cb — *mf* — *arco* — *grad.* — *sul pont.* — *ord.* — *sul pont.*

55 56 57 58 59 60

Perusal Copy

1 Fl 2

1 Ob 2

1 Cl 2

1 Bn 2

1 Hn 2

1 Tpt 2

Timp

Perc

Solo

Vn I

Vn II

Va

Vc

Cb

mp *mf* *f* *ff* *gl.* *unis.* *stagger bow changes* *ord.* *sul pont.*

Perusal Copy

61 62 63 64 65

F

1 Fl 2 — (PICC) — mp — f

1 Ob 2 — mp — f

1 Cl 2 — mp — f

1 Bn 2 — mf — f

1 Hn 2 — f

1 Tpt 2 — mp — f

Timp — damp — f

Perc

Solo — ff — f < ff — gl. — III — 0

Vn I — unis. — mp — f

Vn II — stagger bow changes — f

Va — f

Vc — ord. — sul pont. — ord. — f

Cb — f

66 67 68 69 70

Perusal Copy

1 Fl 2 1 Ob 2 1 Cl 2 1 Bn 2 1 Hn 2 1 Tpt 2 Timp Perc Solo Vn I Vn II Va Vc Cb

Perusal Copy

71 72 73 74

G

solo (with solo vc)

1 Fl 2

1 Ob 2

1 Cl 2

1 Bn 2

1 Hn 2

1 Tpt 2

Timp

Perc

Solo

Vn I

Vn II

Va

Vc

Cb

mf *mp* *div.* *c.l.b.*

Perusal Copy

75 76 77 78 79 80

H

1 Fl 2 | 1 Ob 2 | 1 Cl 2 | 1 Bn 2 | 1 Hn 2 | 1 Tpt 2 | Timp | Perc | Solo | Vn I | Vn II | Va | Vc | Cb

mf

BASS DR

secco

arco ord. gl.

mp mf

pizz. arco pizz.

f

81 82 83 84 85 86

Perusal Copy

1 Fl 2

(PICC)

mf

1 Ob 2

mf

1 Cl 2

mf

1 Bn 2

mf

1 Hn 2

f mf sub.

1 Tpt 2

f mf sub.

Timp

f

Perc

mf

Solo

Vn I Vn II Va Vc

arco pizz.

gl.

f mf

Cb

mf

87 88 89 90 91 92

Perusal Copy

J

1 Fl 2 — mf — f

1 Ob 2 — f

1 Cl 2 — f

1 Bn 2 — f

1 Hn 2 — f

1 Tpt 2 — f

Timp

Perc

Solo — f

Vn I — arco pizz.

Vn II — arco pizz.

Va — arco pizz.

Vc — arco pizz. / unis. arco — (mf)

Cb — (mf)

93 94 95 96 97 98

Perusal Copy

Timp
Perc
Solo
Vn I
Vn II
Va
Vc
Cb

p
gl.
mf
continuous gliss., staggered bow changes
mp
p

99 100 101 102

K

accel. to

pp
(*mf*)

103 104 105 106 107

Perusal Copy

♩= 162 rit. to (molto rit.)

Solo
mp
Vn I
Vn II
Va
Vc
gl. (𝅝)
Cb
gl. (𝅝)

108 109 110 111

♩= 54 rit. to ♩= 48

L CADENZA

Solo
p
p mf p mf p
Vn I
Vn II
Va
Vc
Cb

112 113 114 115 116 117

(even)

Solo
p mf
tr non-tr.
mp
gl.
gl.
Vn I
Vn II
Va
Vc
Cb

118 119 120 121 122

Perusal Copy

♩= ♩. **M** ♩= 144 *Tempo I*

1 Fl 2 — *switch to fl.* — *p*

1 Ob 2 — *p*

1 Cl 2 — *p*

1 Bn 2 — *p*

1 Hn 2 — *p*

1 Tpt 2 — *p*

Timp — *soft mallets* — *p*

Perc — MBA *med. mallets* — *p*

Solo — *(no accent)* — *p* — *mf*

Vn I — *unis. arco* — *p*

Vn II — *p*

Va — *unis. arco* — *gl.* — *pp* — *mp*

Vc — *p*

Cb — *p*

123 124 125 126 127

Perusal Copy

1 Fl 2

FLUTE

1 Ob 2

1 Cl 2

1 Bn 2

1 Hn 2

1 Tpt 2

Timp

Perc

Solo

Vn I

Vn II

Va

Vc

Cb

unis.
arco

p

128 129 130 131

Perusal Copy

1 Fl 2 — 1 Ob 2 — 1 Cl 2 — 1 Bn 2 — 1 Hn 2 — 1 Tpt 2 — Timp — Perc — Solo — Vn I — Vn II — Va — Vc — Cb

p

Perusal Copy

132 133 134 135

N

1 Fl 2

1 Ob 2

1 Cl 2

1 Bn 2

1 Hn 2

1 Tpt 2

Timp

Perc

Solo

Vn I

Vn II

Va

Vc

Cb

p

Perusal Copy

136 137 138 139

1 Fl 2

1 Ob 2

1 Cl 2

1 Bn 2

1 Hn 2

1 Tpt 2

Timp

Perc

Solo

Vn I

Vn II

Va

Vc

Cb

p

Perusal Copy

140 141 142 143

Perusal Copy

144 145 146 147

O

1 Fl 2 1 Ob 2 1 Cl 2 1 Bn 2 1 Hn 2 1 Tpt 2 Timp Perc Solo Vn I Vn II Va Vc Cb

148 149 150 151 152

Perusal Copy

P

1 Fl 2

1 Ob 2

1 Cl 2

1 Bn 2

1 Hn 2

1 Tpt 2

Timp

Perc

Solo

Vn I

Vn II

Va

Vc

Cb

soft mallets

mp

mf

f

p

gl.

II

gl. (𝅝)

Perusal Copy

153 154 155 156 157 158

1 Fl 2

1 Ob 2

1 Cl 2

mf

1 Bn 2

mf

1 Hn 2

mf

1 Tpt 2

mf

Timp

Perc

BASS DR

x = *on rim with wooden part of stick*

mp *f* *mp* *f* *mp* *f* *mp* *f*

Solo

Vn I

Vn II

Va

unis.

mf

Vc

Cb

159 160 161 162 163

Perusal Copy

Q

1 Fl 2 — 1 Ob 2 — 1 Cl 2 — 1 Bn 2 — 1 Hn 2 — 1 Tpt 2 — Timp — Perc — Solo — Vn I — Vn II — Va — Vc — Cb

mf

unis.

non-div.

unis. non-div.

(*mf*)

Perusal Copy

164 165 166 167 168

R

1 Fl 2 | 1 Ob 2 | 1 Cl 2 | 1 Bn 2 | 1 Hn 2 | 1 Tpt 2 | Timp | Perc | Solo | Vn I | Vn II | Va | Vc | Cb

p mf p

pizz. f

(mf)

169 170 171 172 173 174

Perusal Copy

1 Fl 2 — mf / p sub.

1 Ob 2 — mf / p sub.

1 Cl 2 — mf / p sub.

1 Bn 2 — f

1 Hn 2 — rip, f

1 Tpt 2 — mf / p sub.

Timp — f

Perc

Solo — mf

Vn I — arco, f; pizz., f

Vn II

Va — arco, f; pizz., f

Vc — arco, f; pizz., f

Cb — arco, f

175 176 177 178 179 180

Perusal Copy

S

1 Fl 2

1 Ob 2

1 Cl 2

1 Bn 2

1 Hn 2

1 Tpt 2

Timp

Perc

SNARE DR

snare on, snare sticks

mf

Solo

f

Vn I

arco

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

Vn II

ff

Va

arco

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

Vc

arco

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

Cb

gl.

181 182 183 184

Perusal Copy

1 Fl 2

1 Ob 2

1 Cl 2

1 Bn 2

1 Hn 2

1 Tpt 2

Timp

Perc

Solo

Vn I

Vn II

Va

Vc

Cb

f *div.* *gl.*

Perusal Copy

185 186 187 188 189

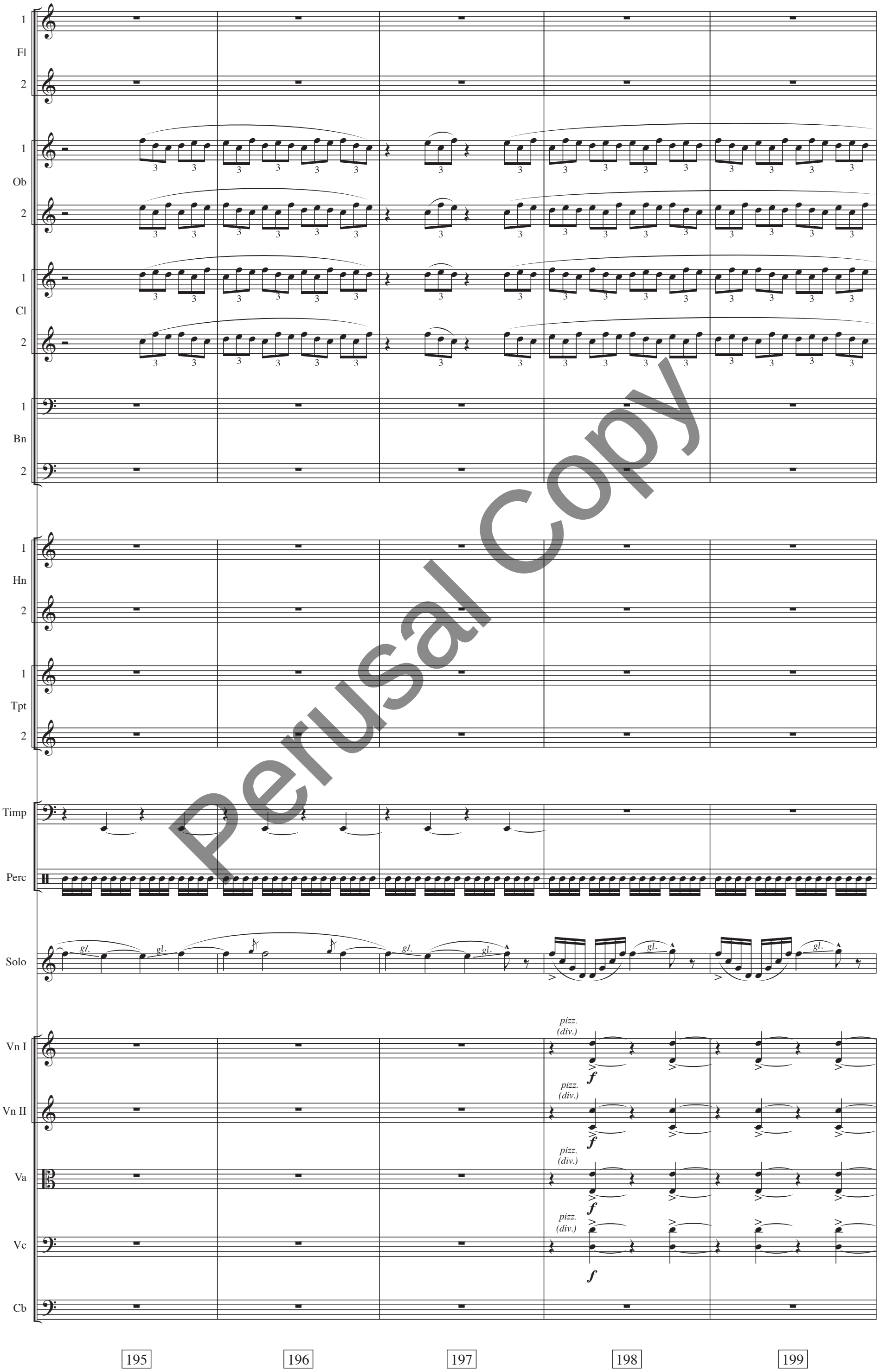
T

Fl 1
Fl 2
Ob 1
Ob 2
Cl 1
Cl 2
Bn 1
Bn 2
Hn 1
Hn 2
Tpt 1
Tpt 2
Timp
Perc
Solo
Vn I
Vn II
Va
Vc
Cb

pp f mp mf chattering gl.

Perusal Copy

190 191 192 193 194



Perusal Copy

1 Fl 2

1 Ob 2

p

1 Cl 2

p

1 Bn 2

p

1 Hn 2

1 Tpt 2

Timp

Perc

pp *p*

Solo

gf

Vn I

Vn II

Va

Vc

unis.
arco

mf

Cb

Perusal Copy

200 201 202 203

U

1 Fl 2

1 Ob 2

1 Cl 2

1 Bn 2

1 Hn 2

1 Tpt 2

Timp

Perc

Solo

Vn I

Vn II

Va

Vc

Cb

p

pp

arco (div.)

gl.

arco div.

div.

Perusal Copy

204 205 206 207

Perusal Copy

V

♩. = ♩. ♩. = 144

(♩ = 144)

1 Fl 2 | 1 Ob 2 | 1 Cl 2 | 1 Bn 2 | 1 Hn 2 | 1 Tpt 2 | Timp | Perc | Solo | Vn I | Vn II | Va | Vc | Cb

mf

SNARE DR
snare sticks

ON RIM
(metallic click)

f

mf

208 209 210 211 212

1 Fl 2

1 Ob 2

1 Cl 2

1 Bn 2

1 Hn 2

1 Tpt 2

Timp

Perc

x = *strike wooden part of stick with other stick (wooden click)*

Solo

Vn I

Vn II

Va

Vc

Cb

open

unis.

mf

f

213 214 215 216 217 218

Perusal Copy

W

1 Fl 2

1 Ob 2

1 Cl 2

1 Bn 2

1 Hn 2

1 Tpt 2

Timp

Perc

Solo

Vn I

Vn II

Va

Vc

Cb

mf *open* *f* *unis.* *gl.*

Perusal Copy

219 220 221 222 223

X

1 Fl 2 — 1 Ob 2 — 1 Cl 2 — 1 Bn 2 — 1 Hn 2 — 1 Tpt 2 — Timp — Perc — Solo — Vn I — Vn II — Va — Vc — Cb

(♩. = 144)

f

mp

gl.

mf

224 225 226 227

Perusal Copy

1 Fl 2

1 Ob 2

1 Cl 2

1 Bn 2

1 Hn 2

1 Tpt 2

Timp

Perc

Solo

Vn I

Vn II

Va

Vc

Cb

mp

Perusal Copy

228 229 230 231

1 Fl 2 | 1 Ob 2 | 1 Cl 2 | 1 Bn 2 | 1 Hn 2 | 1 Tpt 2 | Timp | Perc | Solo | Vn I | Vn II | Va | Vc | Cb

mp sfmf ff div.

Perusal Copy

232 233 234 235 236

Y

1 Fl 2 — 1 Ob 2 — 1 Cl 2 — 1 Bn 2 — 1 Hn 2 — 1 Tpt 2 — Timp — Perc — Solo — Vn I — Vn II — Va — Vc — Cb

switch to picc.

arco

Perusal Copy

237 238 239 240 241

1 Fl 2

1 Ob 2

1 Cl 2

1 Bn 2

1 Hn 2

1 Tpt 2

Timp

Perc

Solo

Vn I

Vn II

Va

Vc

Cb

mf *f* *unis.*

Perusal Copy

242 243 244 245

1 Fl
2
1 Ob
2
1 Cl
2
1 Bn
2
1 Hn
2
1 Tpt
2
Timp
Perc
Solo
Vn I
Vn II
Va
Vc
Cb

PICC

BASS DR

246 247 248 249 250

Perusal Copy