

Conductor's Score

*Commissioned by the Indianapolis Symphony to Commemorate
It's 75th Season in Dedication to Maestro Mario Venzago*

Fantasy after Schubert
For Symphony Orchestra

*By
James A. Beckel Jr.*

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About "*Fantasy after Schubert*"

"*Fantasy after Schubert*" was commissioned by the Indianapolis Symphony Orchestra to commemorate its 75th season. The composer dedicates the work to the orchestra's sixth Music Director, Mario Venzago.

The form of this piece is as its title implies, and the majority of the musical material from which the work is based is derived from Schubert. There are four main components to "*Fantasy after Schubert*" which include the following: the opening theme to Schubert's 9th Symphony (the Great C Major), first movement; the lyrical melody from the first movement of Schubert's "*Wanderer Fantasy*"; the urgent dactyl rhythm (one long and two short) from this same piano work by Schubert including the descending suspended harmonic progression that accompanies this rhythm in the first movement of Schubert's "*Wanderer Fantasy*"; and an unrelated-to-Schubert tone row based on the normal cycle of fourth's and or fifth's. The interaction of these four main ideas provides an almost rondo-like, theme and variations.

"*Fantasy after Schubert*" opens quietly with a Largo section played by the strings and woodwinds introducing these main ideas of the work. This slow tranquil opening is meant to pay reverent homage to Schubert's great musical genius. The tone row is then used as transition to the main Allegro Molto section, measure 24. The listener hears the rhythmic dactyl theme in the brass for the first time in measure 42 of this Allegro. While the very opening slow section subtly hints at Schubert's C major theme from the 9th symphony, this melody is now heard without camouflage in the low strings and horn at letter C. The lyrical theme from Schubert's "*Wanderer Fantasy*" which was foreshadowed by the Oboe in the opening Largo, measure 21, quickly follows this C major symphony theme in measure 82 now clearly heard as music from Schubert's *Wanderer Fantasy*. From here the various themes interact throughout including a fugue in the strings combining the tone row theme with the C major Schubert melody. Every time one of the various themes returns, it does so in a grander statement and orchestration. This continues and culminates in a concluding statement with the full orchestra sounding the great, C major, Schubert theme at letter Q.

"*Fantasy after Schubert*" has the option of finishing at the end of this recapitulated C major theme with an alternate shorter concert ending, measure 273 & 274. In the longer, concert version of this work, which begins in measure 275, the piece continues to build intensely to a sudden return of the opening quiet, Largo music, which began this fantasy at letter S. This tranquil ending to the piece now has subtle, soft interjections of Schubert's beautiful melodies in this reverent finish to "*Fantasy after Schubert*." The work concludes with one final restatement of the work's tone row in the Flute in measure 297 followed by the timpani and bass / celli pizzicato of the Schubert Dactyl rhythmic theme in the final measure of this work.

The piece was premiered by the Indianapolis Symphony Orchestra on their opening subscription concert with Mario Venzago conducting September 18th and 19th, 2004, at the Hilbert Circle Theater. The length of the work is 8 & ½ minutes for the shortened version of this piece. The full-length concert version of "*Fantasy after Schubert*" is 11 minutes in duration

Orchestration for "Fantasy after Schubert"

2 Flutes	4 Horns in F
1 Piccolo	3 Trumpets in C
2 Oboe	3 Trombones
2 Bb Clarinets	1 Tuba
1 Bb Bass Clarinet	1 Timpani
2 Bassoons	3 Percussion

String Section

Violin I	Violin II
Viola	Cello
Bass	Harp

About the Composer

Mr. Beckel graduated from the Indiana University School of Music and has been the Principal Trombonist with the Indianapolis Symphony since 1969. He is also on the music faculty at DePauw University and the University of Indianapolis. In addition to these responsibilities he has been a very active composer and arranger. Mr. Beckel was born in Marion, Ohio in 1948.

Many original works have been performed by several professional orchestras such as Minneapolis, St. Louis, Atlanta, Houston, Boston Pops, Cincinnati, Baltimore, Buffalo, Detroit, Milwaukee, Indianapolis, Rochester, Charlotte, Nashville, Fort Wayne, Rhode Island, Springfield, Evansville, Tampa, Arkansas, Oklahoma City, Phoenix, Terre Haute, South Bend, Omaha, Knoxville, Delaware, West Virginia, Chautauqua, New Mexico, etc.

Mr. Beckel has received many composition grants. He has been an Individual Arts Fellow through the Indiana Arts Commission and the National Endowment for the Arts, and recently was one of 50 composers chosen nationwide to be part of the Continental Harmony Project. *"Liberty for All"* was written for that commission from Composers Forum. *"The Glass Bead Game"* was nominated for a Pulitzer Prize. *"The Glass Bead Game: Concerto for Horn and Orchestra"* was premiered by the Indianapolis Chamber Orchestra on November 10, 1997. Kent Leslie was the horn soloist. Many of Beckel's works have been recorded and broadcast nationally. In 2004 the Indianapolis Symphony commissioned Mr. Beckel to write a new work based on themes by Schubert to celebrate their 75th Anniversary Season. *"Fantasy after Schubert"* was premiered on the ISO's opening Classical Subscription Series with Music Director, Mario Venzago conducting. Mr. Beckel has also written several works for brass choir and brass quintet. Some of the other works written by the composer include:

"Night Visions" A four movement programmatic work for orchestra

"The American Dream" A patriotic overture written for orchestra. This work is also available for band through Hal Leonard Music

"Waltz of the Animals" A Children's work for orchestra and Narrator

"Celebrations" A jazz pops overture for orchestra

"A Christmas Fanfare" A Christmas overture for orchestra. Also available for Brass Choir and Band

"A Gospel Christmas Medley" A medley of Gospel songs arranged for orchestra

"Musica Mobilis" An exciting overture for orchestra. Also available for Brass Choir

"A Christmas Medley" A medley of Christmas songs for brass septet

"Three Sketches for Orchestra" A three movement work for orchestra featuring jazz trombone soloist

"Amazing Grace" An arrangement of this hymn favorite for orchestra with optional choir and vocal soloist available for sale

"Liberty for All" A Patriotic work for Symphony Orchestra & Narrator. This work is also available for band.

"Overture for a New Age" Overture for Orchestra

"Make a Joyful Noise" Festive overture for chamber orchestra. Also available for band

"Freedoms Hope" A work for brass quintet and optional percussion

"Fantasy after Schubert" A work for symphony orchestra based on Schubert themes

"The Glass Bead Game" Concerto for Horn and orchestra. Also available for band

"String Quartet No. 1" Three movement work for string quartet

"Concerto for Tuba and Percussion" A three movement concerto for Tuba and Three Percussionists

"Toccata for Orchestra" a concerto for orchestra suitable for opening concerts

All works are listed with B.M.I. Inquiries contact Mr. Beckel at Musbeck@sbcglobal.net

Visit the composer's website at www.jimbeckelmusic.com for further information about his music

Fantasy after Schubert

Commissioned by the Indianapolis Symphony to Commemorate
its 75th Season in Dedication to Maestro Mario Venzago

**Accidentals effect notes only in
the octave where they occur*

Largo $\text{♩} = 40$

Rubato

A Tempo

The score is divided into two systems. The first system covers woodwinds, brass, and percussion. The second system covers strings. The woodwind section includes Piccolo, Flute 1 & 2, Oboe 1 & 2, Clarinet in B♭ 1 & 2, Bass Clarinet, Bassoon 1 & 2, Horn in F 1 & 3, Horn in F 3 & 4, Trumpet in C 1 & 2, Trumpet in C 3, Trombone 1 & 2, Bass Trombone, and Tuba. The percussion section includes Timpani, Cymbals & Triangle, Mallets, and Percussion. The string section includes Harp, 1st Violin, 2nd Violin, Viola, Cello, and Contrabass. The woodwind parts feature a solo for Clarinet in B♭ 1 with markings for *Solo*, *poco ad libitum*, *mp Dolce*, and *ppp*. The string parts include markings for *pp Tranquillo*, *N.V.*, *Vibrato*, *Legato*, *mp*, and *p*. The score is marked with *Largo* and $\text{♩} = 40$, with sections of *Rubato* and *A Tempo*.

A Tempo

9

Picc. *Solo* *poco ad libitum* *Ritard*

Fl. 1 *mp Dolce* *ppp*

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1&2

Hn. 1&2

Hn. 3&4

C Tpt. 1&2

C Tpt. 3

Tbn. 1&2

B. Tbn.

Tuba

Timp.

Cym. & Triangle

Mallets

Perc.

Hp.

Vln. 1 *pp* *Rubato* *A Tempo* *p*

Vln. 2 *pp* *mp* *pp* *p*

Vla. *mp* *pp* *p*

Vc. *mp* *pp*

Cb. *pp* *mp* *pp*

pp *mp* *pp*

16 *Solo* *mp* *Espressivo* *ppp* *Ritard*

Picc.

Fl. 1

Fl. 2

Ob. 1 *Solo* *p* *Espressivo*

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1&2 *Solo* *mp* *Espressivo* *ppp* *Ritard*

Hn. 1&2 *Solo* *mp* *Dolce* *ppp*

Hn. 3&4

C Tpt. 1&2

C Tpt. 3

Tbn. 1&2

B. Tbn.

Tuba

Timp.

Cym. & Triangle

Mallets

Perc.

Hp. *Ritard*

Vln. 1 *p* *pp* *p* *Gradual Dim.* *Ritard*

Vln. 2 *pp* *p* *Gradual Dim.*

Vla. *pp* *p* *Gradual Dim.*

Vc. *p* *Gradual Dim.*

Cb. *p* *Gradual Dim.* *Ritard*

A Allegro Molto (♩ = c. 160)

Picc. *mf*

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *mf*

Ob. 2 *mf*

B♭ Cl. 1 *mf*

B♭ Cl. 2 *mf*

B. Cl. *mf*

Bsn. 1&2 *mf*

Hn. 1&2

Hn. 3&4

C Tpt. 1&2

C Tpt. 3

Tbn. 1&2

B. Tbn.

Tuba

Timp.

Cym. & Triangle

Mallets

Perc.

Hp.

A Allegro Molto (♩ = c. 160)

Vln. 1 *ppp* *Niente*

Vln. 2 *ppp* *Niente*

Vla. *ppp* *p*

Vc. *ppp* *mp*

Cb. *ppp* *mp*

32 Picc. *f* *Gradual Cres.*

32 Fl. 1 *Gradual Cres.*

32 Fl. 2 *f* *Gradual Cres.*

Ob. 1 *f* *Gradual Cres.*

32 Ob. 2 *f* *Gradual Cres.*

32 B♭ Cl. 1 *mf* *f* *Gradual Cres.*

32 B♭ Cl. 2 *f* *Gradual Cres.*

B. Cl. *f* *Gradual Cres.*

Bsn. 1&2 *f*

Hn. 1&2 *mf*

Hn. 3&4 *mp*

C Tpt. 1&2 *f*

C Tpt. 3 *mf*

Tbn. 1&2 *mp*

B. Tbn. *fp*

Tuba

32 Timp. *pp* *fp*

32 Cym. & Triangle

32 Mallets

32 Perc.

32 Hp.

32 Vln. 1 *mp* *Gradual Cres.* *ff*

32 Vln. 2 *mp* *Gradual Cres.* *ff*

Vla. *mp* *Gradual Cres.* *ff*

Vc. *Gradual Cres.* *mf* *Gradual Cres.* *ff*

Cb. *Gradual Cres.* *mf* *Gradual Cres.* *ff*

B

Picc. *ff* *f*

Fl. 1 *ff* *f*

Fl. 2 *ff* *f*

Ob. 1 *ff* *f*

Ob. 2 *ff* *f*

B♭ Cl. 1 *ff* *f*

B♭ Cl. 2 *ff* *f*

B. Cl. *ff* *f*

Bsn. 1&2 *ff* *f*
Gradual Cres.

Hn. 1&2 *f*

Hn. 3&4 *f*

C Tpt. 1&2 *f*

C Tpt. 3 *f*

Tbn. 1&2 *f*

B. Tbn. *f*

Tuba *f*

Timp. *f* *f*
Dampen

Cym. & Triangle *f* *Piatti* *Let Ring* *Piatti*
(Always let Piatti ring, unless otherwise marked)

Mallets *ff*

Perc.

Hp.

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. *f*

Cb. *f*

B

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1&2

Hn. 1&2

Hn. 3&4

C Tpt. 1&2

C Tpt. 3

Tbn. 1&2

B. Tbn.

Tuba

Timp.

Cym. & Triangle

Mallets

Perc.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

45

Piatti

f

ff

ff

ff

ff

ff

Picc. *ff / mf* *ff* *ff*

Fl. 1 *ff / mf* *ff* *ff*

Fl. 2 *ff / mf* *ff* *ff*

Ob. 1 *ff / mf* *ff* *ff*

Ob. 2 *ff / mf* *ff* *ff*

B♭ Cl. 1 *ff / mf* *ff* *ff*

B♭ Cl. 2 *ff / mf* *ff* *ff*

B. Cl. *ff / mf* *ff* *ff*

Bsn. 1&2 *ff / mf* *ff* *ff*

Hn. 1&2 *ff*

Hn. 3&4 *ff*

C Tpt. 1&2 *ff*

C Tpt. 3 *ff*

Tbn. 1&2 *ff*

B. Tbn. *ff / mf* *ff* *ff*

Tuba *ff / mf* *ff* *ff*

Timp. *ff / mf* *ff* *ff*

Cym. & Triangle *Piatti* *Piatti* *Piatti* *Piatti*

Mallets

Perc. *Large Mark Tree*
Fast Gliss.
Let Ring

Harp *ff* *Gliss.* *6* *7*
E♭ to E
D♭ to D

Vln. 1 *ff / mf* *ff* *Div.*

Vln. 2 *Div.* *ff / mf* *ff* *Div.*

Vla. *ff / mf* *ff*

Vc. *ff / mf* *ff* *ff*

Cb. *ff / mf* *ff* *ff*

C

58 Picc. *p*

58 Fl. 1 *p*

58 Fl. 2 *p*

Ob. 1 *p*

58 Ob. 2 *p*

58 B♭ Cl. 1 *p*

B♭ Cl. 2 *mf* *p*

B. Cl. *mf* *p*

Bsn. 1&2 *pp*

58 Hn. 1&2 *f* *p* *Soli* *f* *Dolce*

Hn. 3&4 *p* *f* *Dolce*

C Tpt. 1&2 *p*

C Tpt. 3 *p*

Tbn. 1&2 *f* *p*

B. Tbn. *p*

Tuba *p*

58 Timp.

58 Cym. & Triangle *mf* *Cymbal Swish with Triangle Beater* *Let Ring*

58 Mallets *f* *Glockenspiel*

58 Perc.

58 Hp. *loco* *f*

58 Vln. 1 *p* *f*

Vln. 2 *p* *f*

Vla. *p* *f*

Vc. *p* *f*

58 Cb. *p* *mf* *Pizz.*

C

D Slightly Broader

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1&2

Hn. 1&2

Hn. 3&4

C Tpt. 1&2

C Tpt. 3

Tbn. 1&2

B. Tbn.

Tuba

Timp.

Cym. & Triangle

Mallets

Perc.

Hp.

D Slightly Broader

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

f \rightrightarrows *mf* *Gradual Cres.* *f*

E Allegro Moderato (♩ = c. 144)

Poco Rit...

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1&2

Hn. 1&2

Hn. 3&4

C Tpt. 1&2

C Tpt. 3

Tbn. 1&2

B. Tbn.

Tuba

Poco Rit...

mp

mf *Leggiero*

mf *Leggiero*

mp

mf *Leggiero*

mp

mf *Leggiero*

Poco Rit...

mf *Leggiero*

ala pizzicato

mf

74

Timp.

Cym. & Triangle

Triangle

Glockenspiel

mf

Mallets

Large Mark Tree

mf

Perc.

Moderately Fast Gliss. *mp* *mf*

Let Ring

74

Hp.

mf

E Allegro Moderato (♩ = c. 144)

Poco Rit...

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Gradual Dim.

mf

mf

mf

mf

mf

Pizz.

Pizz.

mf

Pizz.

mf

mf

mf

This page of a musical score, numbered 14, contains the following instruments and parts:

- Picc.**: Piccolo, marked *f* with dynamic hairpins.
- Fl. 1**: First Flute, marked *f Cantabile*.
- Fl. 2**: Second Flute, marked *mp*.
- Ob. 1**: First Oboe, marked *mp*.
- Ob. 2**: Second Oboe, marked *mp*.
- B♭ Cl. 1**: First Bass Clarinet, marked *mp*.
- B♭ Cl. 2**: Second Bass Clarinet, marked *mp*.
- B. Cl.**: Bass Clarinet, marked *mp*.
- Bsn. 1&2**: Bassoons, marked *mp*.
- Hn. 1&2**: Horns 1 and 2, no notation.
- Hn. 3&4**: Horns 3 and 4, no notation.
- C Tpt. 1&2**: Cornet Trumpets 1 and 2, no notation.
- C Tpt. 3**: Cornet Trumpet 3, no notation.
- Tbn. 1&2**: Trombones 1 and 2, no notation.
- B. Tbn.**: Baritone Trombone, no notation.
- Tuba**: Tuba, no notation.
- Timp.**: Timpani, no notation.
- Cym. & Triangle**: Cymbals and Triangle, marked *mp*.
- Mallets**: Mallets, marked *mp*.
- Perc.**: Percussion, no notation.
- Hp.**: Harp, marked *mp*.
- Vln. 1**: Violin 1, marked *f* with dynamic hairpins.
- Vln. 2**: Violin 2, marked *f Cantabile Arco*.
- Vla.**: Viola, marked *f Cantabile*.
- Vc.**: Violoncello, marked *mp*.
- Cb.**: Contrabass, marked *mp*.

Picc. *f* *Molto Cantabile* *Accel...* *Piu f*

Fl. 1 *Molto Cantabile* *Piu f*

Fl. 2 *mf* *Piu f*

Ob. 1 *mf* *Piu f*

Ob. 2 *mf* *Piu f*

B♭ Cl. 1 *mf* *Piu f*

B♭ Cl. 2 *mf* *Piu f*

B. Cl. *mf* *Piu f*

Bsn. 1&2 *mf* *Piu f*

Hn. 1&2 *mf* *Accel...* *f*

Hn. 3&4 *mf* *f*

C Tpt. 1&2 *mf* *f*

C Tpt. 3 *mf* *f*

Tbn. 1&2 *mf* *f*

B. Tbn. *mf* *f*

Tuba *mf* *f*

Timp. *mf* *f*

Cym. & Triangle Triangle *Accel...* *Piatti* *f*

Mallets Glockenspiel *mf* *ff*

Perc. *f* *ff*

Hp. *f* *ff* *Gliss.* *12*

Vln. 1 *f* *Molto Cantabile* *Div.* *Accel...* *Piu f*

Vln. 2 *Molto Cantabile* *Piu f*

Vla. *Molto Cantabile* *Piu f*

Vc. *Arco* *mf* *Piu f*

Cb. *Arco* *mf* *Accel...* *Piu f*

This page of a musical score, numbered 16, contains 28 staves for various instruments. The instruments listed on the left are: Picc., Fl. 1, Fl. 2, Ob. 1, Ob. 2, B♭ Cl. 1, B♭ Cl. 2, B. Cl., Bsn. 1&2, Hn. 1&2, Hn. 3&4, C Tpt. 1&2, C Tpt. 3, Tbn. 1&2, B. Tbn., Tuba, Timp., Cym. & Triangle, Mallets, Perc., Hp., Vln. 1, Vln. 2, Vla., Vc., and Cb. The score is written in a key signature of one sharp (F#) and a 3/4 time signature. It begins at measure 97. The woodwind and string sections have complex rhythmic patterns, often with accents and slurs. The brass section provides harmonic support with block chords and rhythmic patterns. The percussion section includes cymbals and triangles, with specific markings for 'Piatti' (cymbal crash) and 'Div.' (divisi) for the harp. A large watermark 'SimBeckerMusic' is visible across the page.

This page of a musical score, numbered 17, contains staves for the following instruments: Picc., Fl. 1, Fl. 2, Ob. 1, Ob. 2, B♭ Cl. 1, B♭ Cl. 2, B. Cl., Bsn. 1&2, Hn. 1&2, Hn. 3&4, C Tpt. 1&2, C Tpt. 3, Tbn. 1&2, B. Tbn., Tuba, Timp., Cym. & Triangle, Mallets, Perc., Hp., Vln. 1, Vln. 2, Vla., Vc., and Cb. The score is written in 4/4 time and includes dynamic markings such as *ff* and *mp*. The percussion section includes specific instructions for 'Piatti' (cymbals) and 'Mallets'. The woodwind and brass sections feature complex melodic and harmonic lines, while the strings provide a steady accompaniment. A large watermark is visible across the page.

Gradual Rit....

G Slower in 4 (♩ = c. 132)

Picc. *pp*

Fl. 1 *pp*

Fl. 2 *pp*

Ob. 1 *pp*

Ob. 2 *pp*

B♭ Cl. 1 *pp*

B♭ Cl. 2 *pp*

B. Cl. *pp* *Gradual Rit....*

Bsn. 1&2 *mf* *Niente*

Hn. 1&2 *mf* *Niente*

Hn. 3&4 *mf* *Niente*

C Tpt. 1&2 *pp*

C Tpt. 3 *pp*

Tbn. 1&2 *mf* *pp*

B. Tbn. *pp*

Tuba *mf* *pp*

Timp. *mp* *p* *Gradual Rit....*

Cym. & Triangle *mf* *mp*

Mallets Glockenspiel *mf* *p*

Perc. Snare Drum *mp Secco* *p*

Hp. *mf* *mp* *Gradual Rit....*

Vln. 1 *Niente* *mf Leggiero* *mp Cantabile* *Div. Bowings*

Vln. 2 *Niente* *mp Leggiero*

Vla. *mf* *mp Pizz.* *Arco* *mf Leggiero*

Vc. *mf* *mp Pizz.*

Cb. *mf* *mp* ** (1st Stand Only, Tutti Tacet)*

Gradual Dim. *Gradual Rit....* *ppp*

122

Vln. 1 *p* *mp*
 Vln. 2 *mf* *Leggiero* *mp* *Cantabile*
 Vla. *mp* *Cantabile* *p* *mp*
 Vc. *mf* *mp*
 Cb. *mf* *mp*
 * (Tutti, All Basses Enter)
ppp *mf*

128

Vln. 1 *p* *mf* *Leggiero* *mp* *Cantabile*
 Vln. 2 *p* *mp* *p*
 Vla. *p* *mp* *p* *mf* *Leggiero*
 Vc. *Gradual Cres.* *mf* *mp*
 Cb. *Gradual Cres.* *mf* *mp*

134

Vln. 1 *p* *mp* *p* *mf* *Leggiero*
 Vln. 2 *mf* *Leggiero* *mp* *Cantabile* *mf* *Leggiero*
 Vla. *Div. Bowings* *mp* *Cantabile* *p* *mp* *p*
 Vc. *mf* *mp*
 Cb. *mf* *mp*

141

Vln. 1 *Div. Bowings* *mp* *Legato* *p* *mp* *Gradual Cres.*
 Vln. 2 *mp* *Cantabile* *mp* *Cantabile*
 Vla. *Div. Bowings* *mf* *Leggiero* *mp* *Cantabile* *p* *mp*
 Vc. *mp* *mf* *mp*
 Cb. *mp* *mf* *mp*

This page contains the musical score for measures 147 through 156 of the piece "Poco Piu Mosso". The score is arranged in a standard orchestral layout with the following parts:

- Woodwinds:** Piccolo (Picc.), Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Bassoon 1 (B♭ Cl. 1), Bassoon 2 (B♭ Cl. 2), Bassoon (B. Cl.), Bassoon 1 & 2 (Bsn. 1&2), Horn 1 & 2 (Hn. 1&2), Horn 3 & 4 (Hn. 3&4), Cor Anglais 1 & 2 (C Tpt. 1&2), Cor Anglais 3 (C Tpt. 3), Trombone 1 & 2 (Tbn. 1&2), Trombone (B. Tbn.), and Tuba.
- Drum and Percussion:** Timpani (Timp.), Cymbals and Triangle (Cym. & Triangle), Mallets (Mallets), and Snare Drum (Perc.).
- Piano:** Harp (Hp.).
- Strings:** Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

The score includes various dynamic markings such as *p*, *mp*, *mf*, *f*, and *ff*. It also features performance instructions like "Gradual Cres." and "mf Secco". The percussion section includes specific instructions for the Triangle, Glockenspiel, and Snare Drum. The string parts show a gradual increase in volume from *p* to *ff*. The woodwinds and brass parts have melodic lines with dynamic changes. The harp part includes a section marked "mf Secco".

Poco Accel... K Allegro Moderato (♩ = c. 144)

This page contains the musical score for measures 155 through 165 of an orchestral work. The score is arranged in systems for various instruments, including woodwinds, brass, percussion, and strings.

Woodwinds: Piccolo (Picc.), Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Bass Clarinet 1 (B♭ Cl. 1), Bass Clarinet 2 (B♭ Cl. 2), Bass Clarinet (B. Cl.), Bassoon 1 & 2 (Bsn. 1&2), Horn 1 & 2 (Hn. 1&2), Horn 3 & 4 (Hn. 3&4), Trumpet 1 & 2 (C Tpt. 1&2), Trumpet 3 (C Tpt. 3), Trombone 1 & 2 (Tbn. 1&2), Bass Trombone (B. Tbn.), and Tuba.

Percussion: Tympani (Timp.), Cymbals & Triangle (Cym. & Triangle), Mallets, Snare Drum (Perc.), and Harp (Hp.).

Strings: Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Measure 155: Features a *Solo* for the Bass Clarinet 1 and Bass Clarinet. Dynamics include *mf*, *mf*, *p*, and *mp*. The Piccolo has a *mf* dynamic. The Snare Drum plays a rhythmic pattern with *mp* dynamics and a *Gradual Dim.* marking.

Measure 165: Features a *Solo* for the Horn 1 & 2 with a *mf* dynamic. The Bass Clarinet 1 and Bass Clarinet have *mp* dynamics. The Piccolo has a *mp* dynamic. The Snare Drum has a *pp* dynamic. The Harp has a *f* dynamic. The Violin 1 and Violin 2 parts have *mf* dynamics and *Leggiero* markings. The Viola has a *pp* dynamic. The Violoncello and Contrabass have *mf* dynamics and *Leggiero* markings. The Contrabass has a *Pizz.* marking.

Tempo and Performance: The tempo is *Allegro Moderato* with a metronome marking of approximately 144 quarter notes per minute. The score includes markings for *Poco Accel...* and *Leggiero*.

L

This page of a musical score, page 22, covers measures 163 to 172. It features a large ensemble of instruments including woodwinds, brass, percussion, and strings. The score is written in a key signature of two sharps (D major or F# minor) and a 4/4 time signature. A large, semi-transparent watermark reading "Jim Beckett Music" is oriented diagonally across the page.

The woodwind section includes Piccolo (Picc.), Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Bass Clarinet 1 (B♭ Cl. 1), Bass Clarinet 2 (B♭ Cl. 2), Bass Clarinet (B. Cl.), Bassoon 1 & 2 (Bsn. 1&2), Horn 1 & 2 (Hn. 1&2), Horn 3 & 4 (Hn. 3&4), Trumpet 1 & 2 (C Tpt. 1&2), Trumpet 3 (C Tpt. 3), Trombone 1 & 2 (Tbn. 1&2), Baritone Trombone (B. Tbn.), and Tuba. The percussion section includes Timpani (Timp.), Cymbals and Triangle (Cym. & Triangle), Mallets, and Percussion (Perc.). The keyboard section includes Harp (Hp.).

The string section includes Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Key musical details include:

- Measures 163-165: Woodwinds and strings play sustained notes with various articulations.
- Measure 166: A "Solo" section for the first C Trumpet (C Tpt. 1&2) begins, marked *mf* and *Dolce*. The soloist plays a melodic line with a long slur.
- Measures 167-170: The woodwinds and strings continue with sustained textures.
- Measure 171: The string section (Vln. 1, Vln. 2, Vla., Vc., Cb.) plays a rhythmic pattern marked *mf* and *Leggiero*. The Cello and Contrabass parts are specifically marked *(Pizz.)* (Pizzicato).
- Measure 172: The woodwinds and strings conclude the passage.

M

This page contains a musical score for measures 171 through 176. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. A rehearsal mark 'M' is placed above measure 174. The woodwind section includes Piccolo, Flutes 1 and 2, Oboes 1 and 2, Bass Clarinets 1 and 2, and Bassoon 1 & 2. The brass section includes Horns 1 & 2, Horns 3 & 4, Trumpets 1 & 2, Trumpet 3, Trombones 1 & 2, Baritone Trombone, and Tuba. The percussion section includes Timpani, Cymbals and Triangle, Mallets (playing Glockenspiel), and Percussion. The string section includes Violins 1 and 2, Viola, Violoncello, and Contrabass. Dynamics are indicated throughout, with woodwinds and strings using *mp*, *f*, *mf*, and *f*. Brass instruments use *p* and *Sord.* (Sordano). The Mallets part features a *f* dynamic for the Glockenspiel. The strings play a rhythmic accompaniment with various articulations.

179

Picc. *f* *mf* *f* *Dolce* *Gradual Dim.*

Fl. 1 *mf* *f* *mf* *f* *Dolce* *Gradual Dim.*

Fl. 2 *mf* *f* *mf* *f* *Dolce* *Gradual Dim.*

Ob. 1 *f* *mf* *f* *Dolce* *Gradual Dim.*

Ob. 2 *f* *mf* *f* *Dolce* *Gradual Dim.*

B♭ Cl. 1 *f* *mf* *f* *Dolce* *Gradual Dim.*

B♭ Cl. 2 *mf* *f* *mf* *f* *Dolce* *Gradual Dim.*

B. Cl. *f* *mf* *f* *Dolce* *Gradual Dim.*

Bsn. 1&2 *f* *mf* *f* *Dolce* *Gradual Dim.*

Hn. 1&2 *mp* *mf* *Cres.* @2

Hn. 3&4 *mp* *mf* *Cres.* @2

C Tpt. 1&2 *mp* *Senza*

C Tpt. 3 *mp* *Senza*

Tbn. 1&2 *mp* *mf*

B. Tbn. *mf*

Tuba *mf*

Timp. *mf*

Cym. & Triangle

Mallets *Glockenspiel*

Perc.

Hp.

Vln. 1 *Piu f* *Dolce* *Gradual Dim.*

Vln. 2 *Dolce* *f* *Piu f* *Gradual Dim.*

Vla. *Piu f* *Dolce* *Gradual Dim.*

Vc. *(Pizz.)*

Cb. *(Pizz.)*

Accel...

N Allegro Molto (♩ = c. 160)

Picc. *ff* *Piu f Molto Sostenuto*

Fl. 1 *ff* *Piu f Molto Sostenuto*

Fl. 2 *ff* *Piu f Molto Sostenuto*

Ob. 1 *ff*

Ob. 2 *ff*

B♭ Cl. 1 *ff* *Piu f Molto Sostenuto*

B♭ Cl. 2 *ff* *Piu f Molto Sostenuto*

B. Cl. *ff* *Piu f Molto Sostenuto*

Bsn. 1&2 *ff*

Hn. 1&2 *ff* *mf* *f* *mf* *f*

Hn. 3&4 *ff* *mf* *f* *mf* *f*

C Tpt. 1&2 *ff* *mf* *f* *mf* *f*

C Tpt. 3 *mf Solo* *f* *tutti* *mf* *f* *mf* *f*

Tbn. 1&2 *f* *Piu f Molto Sostenuto*

B. Tbn. *f* *Piu f Molto Sostenuto*

Tuba *f* *Piu f Molto Sostenuto*

Timp. *ff* *Hard Sticks* *Let Ring* *Simile*

Cym. & Triangle *ff* *Piatti* *Piatti*

Mallets *ff* *Glockenspiel* *Let Ring* *Let Ring*

Perc. *ff* *Snare Drum*

Hp. *f* *Gliss.* *ff*

Accel...

N Allegro Molto (♩ = c. 160)

Vln. 1 *ff* *Piu f Molto Sostenuto*

Vln. 2 *ff* *Piu f Molto Sostenuto*

Vla. *ff* *Piu f Molto Sostenuto*

Vc. *ff* *Arco* *Piu f Molto Sostenuto*

Cb. *ff* *Arco* *Piu f Molto Sostenuto*

Accel...

This page of a musical score, page 26, covers measures 196 through 200. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The instruments listed on the left are: Piccolo (Picc.), Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Bass Clarinet 1 (B♭ Cl. 1), Bass Clarinet 2 (B♭ Cl. 2), Bass Clarinet (B. Cl.), Bassoon 1 & 2 (Bsn. 1&2), Horns 1 & 2 (Hn. 1&2), Horns 3 & 4 (Hn. 3&4), Trumpets 1 & 2 (C Tpt. 1&2), Trumpet 3 (C Tpt. 3), Trombones 1 & 2 (Tbn. 1&2), Baritone Trombone (B. Tbn.), Tuba, Timpani (Timp.), Cymbals and Triangle (Cym. & Triangle), Mallets, Percussion (Perc.), Harp (Hp.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. Dynamic markings such as *mf* (mezzo-forte) and *f* (forte) are used throughout. Performance instructions include *Piatti* (pizzicato) for the strings and *Let Ring* for the mallets. The percussion part includes specific patterns for cymbals and triangle. The woodwinds and brass parts have various articulations and phrasing. The strings play a rhythmic accompaniment with some melodic lines. The harp part is mostly rests. The overall texture is dense and rhythmic.

204 Picc.

204 Fl. 1

204 Fl. 2

204 Ob. 1

204 Ob. 2

204 B♭ Cl. 1

204 B♭ Cl. 2

204 B. Cl.

204 Bsn. 1&2

204 Hn. 1&2

204 Hn. 3&4

204 C Tpt. 1&2

204 C Tpt. 3

204 Tbn. 1&2

204 B. Tbn.

204 Tuba

204 Timp. *Softer Sticks*
P *PPP*

204 Cym. & Triangle

204 Glockenspiel

204 Dampen

204 Snare Drum

204 Perc.

204 Hp.

204 Vln. 1

204 Vln. 2

204 Vla. *Pizz.* *Ponticello*

204 Vc. *Pizz.* *PP Misterioso* *Ponticello* *PP Misterioso*

204 Cb.

* For Violin 1 & 2, Viola, and Cello (Inside Players Play Pizz 8th notes while Outside Plays Play 16 notes Ponticello until measure #234)

212 Picc.

212 Fl. 1

212 Fl. 2

212 Ob. 1 *Solo*
mf *Espressivo*

212 Ob. 2

212 B \flat Cl. 1 *Solo*
mf *Espressivo*

212 B \flat Cl. 2

212 B. Cl.

Bsn. 1&2

212 Hn. 1&2

212 Hn. 3&4

C Tpt. 1&2

C Tpt. 3

Tbn. 1&2

B. Tbn.

Tuba

212 Timp.

212 Cym. & Triangle

212 Mallets

212 Perc.

212 Hp.

212 Vln. 1 *Pizz.* *Ponticello*
pp *Misterioso*

212 Vln. 2 *Pizz.* *Ponticello*
pp *Misterioso*

212 Vla. *Pizz.* *Ponticello*
pp *Misterioso*

212 Vc. *Pizz.* *Ponticello*
pp *Misterioso*

212 Cb.

* For Violin 1 & 2, Viola, and Cello (Inside Players Play Pizz 8th notes while Outside Playes Play 16 notes Ponticello until measure #234)

mp

P

219

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1&2

Hn. 1&2

Hn. 3&4

C Tpt. 1&2

C Tpt. 3

Tbn. 1&2

B. Tbn.

Tuba

Timp.

Cym. & Triangle

Mallets

Perc.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Solo

f *Espressivo*

Mute *mp* *Secco*

mp *Secco*

p *ppp*

mp

f

Gradual Cres.

mp

For Violin 1 & 2, Viola, and Cello (Inside Players Play Pizz 8th notes while Outside Players Play 16 notes Ponticello until measure #234)

225

Picc. *f* *Piu f*

Fl. 1 *Piu f* *ff*

Fl. 2 *Piu f*

Ob. 1 *Piu f*

Ob. 2 *f* *Piu f*

B♭ Cl. 1 *f* *Piu f* *ff*

B♭ Cl. 2 *Piu f*

B. Cl. *f*

Bsn. 1&2 *mp*

Hn. 1&2 *Mute* *mf*

Hn. 3&4 *Mute* *mf*

C Tpt. 1&2 *mf*

C Tpt. 3

Tbn. 1&2

B. Tbn.

Tuba

Timp. 225

Cym. & Triangle 225

Mallets 225

Perc. 225 *mf*

Hp. 225 *ff*

Vln. 1 225 *mf*

Vln. 2 *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

mf

* For Violin 1 & 2, Viola, and Cello (Inside Players Play Pizz 8th notes while Outside Playes Play 16 notes Ponticello until measure #234)

Q Allegro Moderato (♩ = c. 144)
Conducted in 2

237 Picc. *ff*

237 Fl. 1 *f* *ff*

237 Fl. 2 *f* *ff* *f* *Molto Sostenuto*

237 Ob. 1 *f* *ff* *f* *Molto Sostenuto*

237 Ob. 2 *f* *ff* *f* *Molto Sostenuto*

237 B♭ Cl. 1 *f* *ff* *f* *Molto Sostenuto*

237 B♭ Cl. 2 *f* *ff* *f* *Molto Sostenuto*

237 B. Cl. *f* *ff* *f* *Molto Sostenuto*

237 Bsn. 1&2 *f* *ff* *f* *Molto Sostenuto*

237 Hn. 1&2 *f* *Molto Sostenuto*

237 Hn. 3&4 *f* *Molto Sostenuto*

237 C Tpt. 1&2 *f* *Molto Sostenuto*

237 C Tpt. 3 *f* *Molto Sostenuto*

237 Tbn. 1&2 *f* *Molto Sostenuto*

237 B. Tbn. *f* *Molto Sostenuto*

237 Tuba *f* *Molto Sostenuto*

237 Timp. *pp* *Secco* *Hard Sticks* *f* *Let Ring* *f* *Let Ring*

237 Cym. & Triangle *ff* *Piatti*

237 Mallets *ff*

237 Perc. *pp* *f*

237 Hp. *ff* *Gliss.* 17

237 Vln. 1 *f* *Div.*

237 Vln. 2 *f* *Div.*

237 Vla. *f* *Div.*

237 Vc. *f* *Arco*

237 Cb. *f* *Arco*

243 Picc. *f* *Molto Sostenuto* *ff*

243 Fl. 1 *f* *Molto Sostenuto* *ff*

243 Fl. 2 *f* *Molto Sostenuto* *ff*

Ob. 1 *ff*

243 Ob. 2 *ff*

243 B♭ Cl. 1 *ff*

B♭ Cl. 2 *ff*

B. Cl. *ff*

Bsn. 1&2 *f* *ff* *Molto Sostenuto*

Hn. 1&2 *f* *ff*

Hn. 3&4 *ff*

C Tpt. 1&2 *ff*

C Tpt. 3 *ff*

Tbn. 1&2 *ff*

B. Tbn. *ff*

Tuba *ff*

243 Timp. *ff* *Let Ring*

Cym. & Triangle *Piatti* *ff*

243 Mallets *Glockenspiel* *f*

243 Perc. *f*

243 Hp. *f* *f*

243 Vln. 1 *Div.*

Vln. 2 *Div.*

Vla. *ff*

Vc. *Molto Sostenuto*

Cb. *Molto Sostenuto*

This page of a musical score, page 34, covers measures 250 to 255. The score is arranged in a standard orchestral layout with multiple staves for each instrument family. The instruments listed on the left are: Piccolo (Picc.), Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Bass Clarinet 1 (B♭ Cl. 1), Bass Clarinet 2 (B♭ Cl. 2), Bass Clarinet (B. Cl.), Bassoon 1 & 2 (Bsn. 1&2), Horn 1 & 2 (Hn. 1&2), Horn 3 & 4 (Hn. 3&4), Trumpet 1 & 2 (C Tpt. 1&2), Trumpet 3 (C Tpt. 3), Trombone 1 & 2 (Tbn. 1&2), Bass Trombone (B. Tbn.), Tuba, Timpani (Timp.), Cymbals & Triangle (Cym. & Triangle), Mallets, Percussion (Perc.), Harp (Hp.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Key musical features include:

- Measures 250-251:** Piccolo and Flute 1 play a melodic line with trills. Flute 2 and Oboe 1 play sustained notes. Bass Clarinet 1 and Bassoon 1 & 2 play a rhythmic eighth-note pattern.
- Measure 252:** Flute 1 and Oboe 1 play a melodic line with trills. Flute 2 and Oboe 2 play sustained notes.
- Measures 253-255:** Flute 1 and Oboe 1 play a melodic line with trills. Flute 2 and Oboe 2 play sustained notes. Bass Clarinet 1 and Bassoon 1 & 2 play a rhythmic eighth-note pattern.

Performance markings include *Marcato Sustainuto* for Flute 1, Oboe 1, and Violin 1. *Div.* (divisi) markings are present for Violin 1, Violin 2, and Viola. *ff* (fortissimo) is marked for Mallets in measure 251.

Molto Ritard

[R] Allegro Molto (♩ = c. 160)

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1&2

Hn. 1&2

Hn. 3&4

C Tpt. 1&2

C Tpt. 3

Tbn. 1&2

B. Tbn.

Tuba

Timp.

Cym. & Triangle

Mallets

Perc.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Marcato Sostenuto

Molto Ritard

f

ff

Cres.

ff

ff, mf

Glockenspiel

Bass Drum

f

Cres.

ff

Dampen

Dampen

Dampen

Molto Ritard

f

Cres.

[R] *ff* Allegro Molto (♩ = c. 160)

Cres.

ff

Feroce

ff

Feroce

ff

Feroce

Molto Ritard

Cres.

ff

This page of a musical score, numbered 36, contains the following parts and markings:

- Woodwinds:** Piccolo (Picc.), Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Bass Clarinet 1 (B♭ Cl. 1), Bass Clarinet 2 (B♭ Cl. 2), Bass Clarinet (B. Cl.), Bassoon 1 & 2 (Bsn. 1&2), Horn 1 & 2 (Hn. 1&2), Horn 3 & 4 (Hn. 3&4), Cor Anglais 1 & 2 (C Tpt. 1&2), Cor Anglais 3 (C Tpt. 3).
- Brass:** Trombone 1 & 2 (Tbn. 1&2), Baritone Trombone (B. Tbn.), Tuba.
- Percussion:** Timpani (Timp.), Cymbals & Triangle (Cym. & Triangle), Mallets (Xylophone), Percussion (Perc.).
- Keyboard:** Harpsichord (Hp.).
- Strings:** Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), Contrabass (Cb.).

Key markings and dynamics include:

- Measure numbers: 263.
- Dynamic markings: *f* (forte), *ff* (fortissimo), *Gliss.* (glissando).
- Performance instructions: *Gradual Cres.* (gradual crescendo).
- Tempo/Character marking: *Feroce* (ferocious).

This page contains a musical score for measures 269 through 272. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The instruments listed on the left side of the page are: Picc., Fl. 1, Fl. 2, Ob. 1, Ob. 2, B♭ Cl. 1, B♭ Cl. 2, B. Cl., Bsn. 1&2, Hn. 1&2, Hn. 3&4, C Tpt. 1&2, C Tpt. 3, Tbn. 1&2, B. Tbn., Tuba, Timp., Cym. & Triangle, Mallets (Xylophone), Perc. (Bass Drum), Hp., Vln. 1, Vln. 2, Vla., Vc., and Cb.

Key musical features include:

- Dynamic markings:** *ff* (fortissimo) is used extensively across the woodwind and brass sections.
- Performance instructions:** *Piatti* (pizzicato) for strings, *Dampen* (dampen) for cymbals and triangle, and *Gliss.* (glissando) for the harp.
- Articulation:** Accents and slurs are used to shape the notes.
- Tempo/Character:** The score includes markings such as *8va* (octave) and *8va* (octave) for the harp.

Tacet these 2 measures when performing the longer concert ending

S Largo $\text{♩} = 40$

Picc. 273 Alternative Short Ending Longer Concert Ending *fff*

Fl. 1 273 Alternative Short Ending Longer Concert Ending *fff*

Fl. 2 273 Alternative Short Ending Longer Concert Ending *fff*

Ob. 1 273 Alternative Short Ending Longer Concert Ending *fff*

Ob. 2 273 Alternative Short Ending Longer Concert Ending *fff*

B♭ Cl. 1 273 Alternative Short Ending Longer Concert Ending *fff*

B♭ Cl. 2 273 Alternative Short Ending Longer Concert Ending *fff*

B. Cl. 273 Alternative Short Ending Longer Concert Ending *fff*

Bsn. 1&2 273 Alternative Short Ending Longer Concert Ending *fff*

Hn. 1&2 273 Alternative Short Ending Longer Concert Ending *fff*

Hn. 3&4 273 Alternative Short Ending *Cres.* Longer Concert Ending *Cres.* *fff*

C Tpt. 1&2 273 Alternative Short Ending *Cres.* Longer Concert Ending *Cres.* *fff*

C Tpt. 3 273 Alternative Short Ending *Cres.* Longer Concert Ending *Cres.* *fff*

Tbn. 1&2 273 Alternative Short Ending *Cres.* *Gliss.* Longer Concert Ending *Cres.* *Gliss.* *fff*

B. Tbn. 273 Alternative Short Ending *Cres.* Longer Concert Ending *Cres.* *fff*

Tuba 273 Alternative Short Ending *Cres.* Longer Concert Ending *Cres.* *fff*

Timp. 273 Alternative Short Ending *Cres.* Longer Concert Ending *Cres.* *fff*

Cym. & Triangle 273 Alternative Short Ending *Cres.* Longer Concert Ending *Cres.* *fff* *Let Ring* ** Dampen Cym on beat 3*

Mallets 273 Alternative Short Ending *Cres.* Longer Concert Ending *fff* *Large Mark Tree Fastest Gliss. Let Ring*

Perc. 273 Alternative Short Ending *Dampen* Longer Concert Ending *fff* *Let Ring*

Hp. 273 Alternative Short Ending *Dampen* Longer Concert Ending *fff* *Let Ring*

Tacet these 2 measures when performing the longer concert ending

S Largo $\text{♩} = 40$

Vln. 1 273 Alternative Short Ending Longer Concert Ending *fff* *N.V. Div. @ 3*

Vln. 2 273 Alternative Short Ending Longer Concert Ending *fff* *N.V. Div.* *p Tranquillo*

Vla. 273 Alternative Short Ending Longer Concert Ending *fff* *p Tranquillo*

Vc. 273 Alternative Short Ending Longer Concert Ending *fff*

Cb. 273 Alternative Short Ending Longer Concert Ending *fff*

Tuned Crotales

Mallets

Perc.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

277

p Dolce

mp

Vibrato

N.V. Tranquillo

p Legato

Vibrato

pp

Tranquillo

p Legato

Arco

pp Tranquillo

mp

mp

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

282

p

Legato

p

Legato

pp

mp

pp

mp

mp

p

mp

pp

pp

mp

mp

p

mp

288

Ob. 1
Solo
p *Espressivo*

B♭ Cl. 1
Solo
p *Espressivo*

Hn. 1&2
Solo
p *Dolce*

Hp.

Vln. 1
p *pp*

Vln. 2
p *pp*

Vla.
p *pp*

Vc.
pp *p*

Cb.
pp *p*

294

Fl. 1
Solo
mp *Espressivo*
poco ad libitum
Ritard

Hn. 1&2
ppp

Timp.
Solo
p *Espressivo*
Ritard
Let Ring

Perc.
Solo
pp
Slow Gliss.
Let Ring

Hp.
pp

Vln. 1
p *pp*
Ritard

Vln. 2
p *pp*
Ritard

Vla.
p *pp*
Ritard

Vc.
p *pp*
Pizz.

Cb.
p *pp*
Pizz.
Ritard