

*Passacaglia*  
*Tenebrosa*

for

orchestra

by

Justin Henry Rubin

HARVEY MUSIC EDITIONS

Dr. Justin Henry Rubin

Program Notes for *Passacaglia Tenebrosa*

This piece stands as my first large orchestra piece since developing a new tonal language between 1996 and 1998 when most of my work was concentrated on small ensemble pieces and solo compositions. It was also begun shortly after my arrival in Minnesota from Arizona during the summer of 1998. However, work on it was interrupted by other short term commissions and my learning the ropes as a newly appointed professor at the University of Minnesota-Duluth. Following a long hiatus in working on the *Passacaglia*, I was able to finally concentrate on its completion alone during the following summer. It has an overall tripartite structure breaking down the variations on the ground into smaller sets divided by two sizable interludes. Following the statement of the theme in the trombones, seven variations immediately follow of increasing strength. The seventh diminishes as the strings quietly conclude with a sequence of descending chorale-like chords. The first interlude then begins in a mist of melancholy lyricism and a sparse textural background to contrast with the agitated passacaglia theme. The concluding passage of the interlude is dovetailed into the eighth variation, which begins to rebuild the lost energy once again only to subside by the eleventh into the second interlude, itself an extended development of the material of the first. The final set of three variations (bringing the total number to fourteen) are again dovetailed out of the interlude and brings about a recapitulation of the opening variation. This comparatively relaxed texture is foreshortened by the final variation, wildly engaging all the forces of the orchestra into the climactic coda, a tension that is quickly released as the piece extinguishes into a smoldering end.

# Orchestra

-3 flutes, 3 oboes, 2 clarinets (Bb) and 1 bass clarinet (Bb),

2 bassoons and 1 contrabassoon-

-4 horns (F), 2 trumpets (Bb), 2 trombones and 1 bass trombone-

-timpani and 1 percussionist (triangle, xylophone\*, glock.\*\*, vibes, bass drum, and tam-tam)-

\*xylophone sounds one octave higher than written; \*\*glockenspiel sounds two octaves higher than written

-strings-

## Outline of the *Passacaglia*

### PART I

|       |              |              |               |                |               |              |               |                |
|-------|--------------|--------------|---------------|----------------|---------------|--------------|---------------|----------------|
| Bars: | 1-9          | 10-16        | 17-23         | 24-30          | 32-38         | 39-47        | 48-54         | 55-62          |
|       | <b>Theme</b> | <b>Var.I</b> | <b>Var.II</b> | <b>Var.III</b> | <b>Var.IV</b> | <b>Var.V</b> | <b>Var.VI</b> | <b>Var.VII</b> |

### PART II

|       |                    |                 |               |              |               |
|-------|--------------------|-----------------|---------------|--------------|---------------|
| Bars: | 63-83              | 84-91           | 92-98         | 99-105       | 106-128       |
|       | <b>Interlude I</b> | <b>Var.VIII</b> | <b>Var.IX</b> | <b>Var.X</b> | <b>Var.XI</b> |

### PART III

|       |                     |                |                 |                         |
|-------|---------------------|----------------|-----------------|-------------------------|
| Bars: | 129-166             | 167-196        | 198-204         | 205-230                 |
|       | <b>Interlude II</b> | <b>Var.XII</b> | <b>Var.XIII</b> | <b>Var.XIV and Coda</b> |

# Passacaglia Tenebrosa

Justin Henry Rubin  
(1998-99)

$\text{♩} = 60$

## Theme

Flute 1

Flute 2-3

Oboe 1

Oboe 2-3

Clarinet 1-2 (Bb)

Bass Clarinet (Bb)

Bassoon 1 & 2

Contrabassoon

Horns 1-2 (F)

Horns 3-4 (F)

Trumpet 1-2 (Bb)

Trombone 1-2

Bass Trombone

Timpani

Percussion

xylophone

Violin 1

Violin 2

Viola

Cello

Contrabass



Variation II  
più mosso (subito)

This musical score page, labeled 'Variation II più mosso (subito)', contains the following parts and markings:

- Flutes:** Fl. 1 and Fl. 2-3. Fl. 1 has a melodic line starting at measure 17. Fl. 2-3 has a similar line starting at measure 18.
- Oboes:** Ob. 1 and Ob. 2-3. Ob. 1 has a melodic line starting at measure 17. Ob. 2-3 has a similar line starting at measure 18.
- Clarinets:** Cl. 1-2 and B. Cl. Cl. 1-2 has a melodic line starting at measure 17. B. Cl. has a melodic line starting at measure 18.
- Brass:** Bn. 1 & 2 and C. Bn. Bn. 1 & 2 has a melodic line starting at measure 18. C. Bn. has a melodic line starting at measure 18.
- Woodwinds:** Hns. 1-2 and Hns. 3-4. Hns. 1-2 has a melodic line starting at measure 17. Hns. 3-4 has a melodic line starting at measure 18.
- Brass:** Tpt. 1-2 and Tbn. 1-2. Tpt. 1-2 has a melodic line starting at measure 18. Tbn. 1-2 has a melodic line starting at measure 18.
- Brass:** B. Tbn. B. Tbn. has a melodic line starting at measure 18.
- Percussion:** Timp. and Perc. Timp. has a melodic line starting at measure 17. Perc. has a melodic line starting at measure 18.
- Strings:** Vln. 1, Vln. 2, Vla., Vcl., and Cb. Vln. 1 and Vln. 2 have melodic lines starting at measure 17. Vla. has a melodic line starting at measure 18. Vcl. has a melodic line starting at measure 18. Cb. has a melodic line starting at measure 18.

Dynamic markings include *mf*, *mp*, *p*, *pp*, and *mf*. Performance instructions include *à 2*, *open*, *arco*, *pizz.*, and *triangle*. The score is written in 4/4 time and features various articulations and phrasing marks.

*Rit...*

**Variation III**  
*meno mosso*

This musical score page contains the following parts and markings:

- Flutes (Fl. 1, Fl. 2-3):** Flute 1 has a *mf* marking. Flute 2-3 has a *pp* marking.
- Oboes (Ob. 1, Ob. 2-3):** Oboe 1 has a *mf* marking. Oboe 2-3 has a *mf* marking.
- Clarinets (Cl. 1-2):** Clarinet 1-2 has a *mf* marking.
- Bassoon (B. Cl.):** Bassoon has a *mf* marking.
- Bassoons (Bn. 1 & 2):** Bassoons 1 & 2 have a *mp* marking.
- Contra Bassoon (C. Bn.):** Contra Bassoon has a *mp* marking.
- Horns (Hns. 1-2, Hns. 3-4):** Horns 1-2 and 3-4 have a *mp* marking.
- Trumpets (Tpt. 1-2):** Trumpets 1-2 have a *mp* marking.
- Trombones (Tbns. 1-2):** Trombones 1-2 have a *mp* marking.
- Bass Trombone (B. Tbn.):** Bass Trombone has a *mp* marking.
- Timpani (Timp.):** Timpani has a *mp* marking.
- Percussion (Perc.):** Percussion has a *mp* marking.
- Violins (Vln. 1, Vln. 2):** Violin 1 has a *mp* marking. Violin 2 has a *mp* marking.
- Viola (Vla.):** Viola has a *mp* marking.
- Cello (Cel.):** Cello has a *mp* marking.
- Double Bass (Cb.):** Double Bass has a *mp* marking.

Additional markings include *mf* (mezzo-forte), *pp* (pianissimo), and *mp* (mezzo-piano). The score includes various musical notations such as triplets, slurs, and dynamic hairpins.

This page of a musical score, page 5, covers measures 25 through 28. The score is arranged in a standard orchestral layout with multiple staves for each instrument family. The instruments and their parts are as follows:

- Flutes (Fl. 1, Fl. 2-3):** Fl. 1 plays a melodic line starting at measure 25 with a *mp* dynamic. Fl. 2-3 has rests until measure 27, then enters with a melodic line.
- Oboes (Ob. 1, Ob. 2-3):** Ob. 1 plays a melodic line with triplets and a *mp* dynamic. Ob. 2-3 has rests.
- Clarinets (Cl. 1-2, B. Cl.):** Cl. 1-2 has rests until measure 27, then enters with a melodic line. B. Cl. plays a sustained note.
- Bassoons (Bn. 1 & 2, C. Bn.):** Bn. 1 & 2 plays a sustained note with a *mf* dynamic. C. Bn. has rests until measure 27, then enters with a melodic line.
- Horns (Hns. 1-2, Hns. 3-4):** Hns. 1-2 has rests until measure 27, then enters with a sustained note. Hns. 3-4 has rests until measure 28, then enters with a melodic line.
- Trumpets (Tpt. 1-2):** Tpt. 1-2 has rests until measure 27, then enters with a melodic line.
- Trombones (Tbns. 1-2, B. Tbn.):** Both parts have rests.
- Timpani (Timp.):** Has rests.
- Percussion (Perc.):** Has rests until measure 28, then plays a short melodic line.
- Violins (Vln. 1, Vln. 2):** Vln. 1 plays a melodic line. Vln. 2 has rests until measure 27, then enters with a melodic line.
- Viola (Vla.):** Plays a melodic line with a *mp* dynamic.
- Violoncello (Vcl.):** Has rests.
- Double Bass (Cb.):** Has rests until measure 27, then enters with a melodic line.

The score includes various musical notations such as dynamics (*mp*, *mf*, *p*, *pp*), articulation (accents, slurs), and performance instructions (e.g., "1st +", "1st muted", "2 desks", "muted", "solo").



Variation IV  
Agitato

This musical score page, numbered 6, contains Variation IV, marked 'Agitato'. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The key signature has one flat (B-flat), and the time signature is 3/4. The score is divided into three measures. The first measure (measures 29-31) shows various instruments playing sustained notes or short phrases. The second measure (measures 32-34) is marked 'G.P.' (Grand Pause) for most instruments, with some playing sustained notes. The third measure (measures 35-37) is marked 'Agitato' and features a complex, rhythmic passage for the woodwinds and strings, starting with a forte (*f*) dynamic. The woodwinds (Flutes, Oboes, Clarinets, Bassoons) play rapid sixteenth-note patterns. The strings (Violins, Viola, Cello) play a similar rhythmic pattern, with the Violins marked 'tutti' and 'f'. The Percussion section includes a Tam-tam playing a short phrase in the first measure, and the Timpani playing a rhythmic pattern. The Horns and Trumpets play sustained notes in the first measure and a melodic phrase in the second measure. The Trombones and Bass Trombone play sustained notes. The overall texture is dense and rhythmic, characteristic of an 'Agitato' section.

| Instrument | Measure 1 (29-31)   | Measure 2 (32-34) | Measure 3 (35-37) |
|------------|---------------------|-------------------|-------------------|
| Fl. 1      | -                   | G.P.              | <i>f</i>          |
| Fl. 2-3    | -                   | G.P.              | -                 |
| Ob. 1      | -                   | G.P.              | <i>f</i>          |
| Ob. 2-3    | -                   | G.P.              | -                 |
| Cl. 1-2    | <i>mp</i>           | G.P.              | -                 |
| B. Cl.     | -                   | G.P.              | -                 |
| Bn. 1 & 2  | -                   | G.P.              | -                 |
| C. Bn.     | <i>p</i>            | G.P.              | -                 |
| Hns. 1-2   | -                   | G.P.              | -                 |
| Hns. 3-4   | -                   | open<br>G.P.      | <i>mf</i>         |
| Tpt. 1-2   | <i>mp</i>           | open<br>G.P.      | <i>mf</i>         |
| Tbns. 1-2  | -                   | G.P.              | -                 |
| B.Tbn.     | -                   | G.P.              | -                 |
| Timp.      | -                   | G.P.              | -                 |
| Perc.      | Tam-tam<br><i>p</i> | G.P.<br>(L.V.)    | -                 |
| Vln. 1     | <i>mp</i>           | G.P.<br>mute off  | <i>f</i><br>tutti |
| Vln. 2     | <i>mp</i>           | G.P.<br>mute off  | <i>f</i><br>tutti |
| Vla.       | -                   | G.P.<br>mute off  | -                 |
| Vcl.       | -                   | G.P.              | -                 |
| Cb.        | -                   | G.P.              | -                 |

This page of a musical score, numbered 7, contains staves for various instruments. The score is divided into two systems. The first system includes:

- Fl. 1: Treble clef, playing a melodic line with a triplet of eighth notes.
- Fl. 2-3: Treble clef, mostly silent.
- Ob. 1: Treble clef, playing a melodic line with a dynamic marking of *f*.
- Ob. 2-3: Treble clef, mostly silent.
- Cl. 1-2: Treble clef, playing a melodic line with a dynamic marking of *f*.
- B. Cl.: Treble clef, playing a rhythmic pattern with a dynamic marking of *ff*.
- Bn. 1 & 2: Bass clef, playing a rhythmic pattern with a dynamic marking of *ff*.
- C. Bn.: Bass clef, mostly silent.

The second system includes:

- Hns. 1-2: Treble clef, mostly silent.
- Hns. 3-4: Treble clef, playing a melodic line.
- Tpt. 1-2: Treble clef, playing a melodic line.
- Tbns. 1-2: Bass clef, playing a melodic line with a dynamic marking of *mf*.
- B. Tbn.: Bass clef, playing a melodic line with a dynamic marking of *mf*.
- Timp.: Bass clef, mostly silent.
- Perc.: Percussion, mostly silent.
- Vln. 1: Treble clef, playing a melodic line with a triplet of eighth notes.
- Vln. 2: Treble clef, playing a melodic line with a triplet of eighth notes.
- Vla.: Alto clef, playing a rhythmic pattern with a dynamic marking of *f* and the instruction *tutti*.
- Vcl.: Bass clef, playing a rhythmic pattern with a dynamic marking of *f*.
- Cb.: Bass clef, playing a rhythmic pattern with a dynamic marking of *f* and the instruction *tutti pizz.*

Variation V  
to piccolo

38

Fl. 1

Fl. 2-3

Ob. 1

Ob. 2-3

Cl. 1-2

B. Cl.

Bn. 1 & 2

C. Bn.

Hns. 1-2

Hns. 3-4

Tpt. 1-2

Tbns. 1-2

B. Tbn.

Timp.

Perc.

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

*sfz*

*f*

*pp*

*mp*

*ff*

*pizz.*

*mp*

*f*

This musical score page, numbered 9, covers measures 42 through 45. The instrumentation includes:

- Flutes (Fl. 1, Fl. 2-3)
- Oboes (Ob. 1, Ob. 2-3)
- Clarinets (Cl. 1-2, B. Cl.)
- Bassoons (Bn. 1 & 2, C. Bn.)
- Horns (Hns. 1-2, Hns. 3-4)
- Trumpets (Tpt. 1-2)
- Trombones (Tbns. 1-2, B. Tbn.)
- Timpani (Timp.)
- Percussion (Perc.)
- Violins (Vln. 1, Vln. 2)
- Viola (Vla.)
- Cello (Cbl.)

Key musical features include:

- Measures 42-43: Bassoon (Bn. 1 & 2) and Cello (Cbl.) play a rhythmic eighth-note pattern. The Clarinet in B (B. Cl.) is silent.
- Measure 44: The Clarinet in B (B. Cl.) enters with a melodic line starting on a half note, marked *mf*. The Bassoon (Bn. 1 & 2) continues its pattern.
- Measure 45: The Clarinet in B (B. Cl.) continues its melodic line, marked *ff*. The Bassoon (Bn. 1 & 2) continues its pattern. The Oboe 2-3 (Ob. 2-3) has a melodic line starting on a half note.
- Violins (Vln. 1, Vln. 2) play sustained chords with some melodic movement, including triplets in measure 45.
- Viola (Vla.) and Cello (Cbl.) play rhythmic patterns.
- Timpani (Timp.) and Percussion (Perc.) are present but have minimal activity.

Variation VI

46

Fl. 1

Fl. 2-3

Ob. 1

Ob. 2-3

Cl. 1-2

B. Cl.

Bn. 1 & 2

C. Bn.

Hns. 1-2

Hns. 3-4

Tpt. 1-2

Tbns. 1-2

B.Tbn.

Timp.

Perc.

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

*ff* 3 3 3

*ff*

*ff* muted *f*

*f* muted *f*

*f* muted *f*

*f*

*f*

*f*

xylophone

*f*

arco

*f*

pizz.

*ff*

This page of the musical score, numbered 11, contains measures 49 through 51. The instrumentation includes:

- Flutes:** Fl. 1 (triplets), Fl. 2-3 (rests)
- Oboes:** Ob. 1 (trills), Ob. 2-3 (trills)
- Clarinets:** Cl. 1-2 (trills)
- Bassoon:** B. Cl. (rhythmic pattern)
- Horns:** Hns. 1-2 (chords), Hns. 3-4 (rhythmic pattern)
- Trumpets:** Tpt. 1-2 (chords)
- Trombones:** Tbns. 1-2 (rests), B. Tbn. (muted *f*)
- Timpani:** Timp. (rests)
- Percussion:** Perc. (rhythmic pattern)
- Strings:** Vln. 1 & 2, Vla., Vcl., Cb. (all marked *dim. poco a poco*)

The score features various musical notations such as triplets, trills, and dynamic markings. The key signature is two sharps (F# and C#), and the time signature is 3/4.

FL. 1  
FL. 2-3  
Ob. 1  
Ob. 2-3  
Cl. 1-2  
B. Cl.  
Bn. 1 & 2  
C. Bn.  
Hns. 1-2  
Hns. 3-4  
Tpt. 1-2  
Tbns. 1-2  
B. Tbn.  
Timp.  
Perc.  
Vln. 1  
Vln. 2  
Vla.  
Vcl.  
Cb.

52  
mf  
mf  
mf  
open  
f  
dim.  
p  
p  
p  
p  
arco  
p

Detailed description: This page of a musical score covers measures 52 to 54. It features a full orchestral ensemble. The woodwinds (Flutes, Oboes, Clarinets, Bass Clarinet, Basset Horns, Bassoons, and Trumpets) play melodic lines with various articulations and dynamics, including *mf* and *f*. The brass section (Horns, Trombones, and Trumpets) provides harmonic support with chords and sustained notes. The percussion section includes Timpani and Percussion. The string section (Violins, Viola, Violoncello, and Contrabass) plays a steady accompaniment, with dynamics ranging from *p* to *f*. The score includes various musical notations such as triplets, slurs, and dynamic markings.





9 Interlude I

60

Fl. 1 *mp* *espressivo*

Fl. 2-3 *p*

Ob. 1

Ob. 2-3

Cl. 1-2

B. Cl.

Bn. 1 & 2 *p*

C. Bn. *ppp*

Hns. 1-2 *mp*

Hns. 3-4

Tpt. 1-2 *p* muted

Tbns. 1-2

B. Tbn.

Timp. 60

Perc. 60

Vln. 1 60

Vln. 2 60

Vla. 60

Vcl. 60

Cb. 60



70

Fl. 1

Fl. 2-3

Ob. 1

Ob. 2-3

Cl. 1-2

B. Cl.

Bn. 1 & 2

C. Bn.

Hns. 1-2

Hns. 3-4

Tpt. 1-2

Tbns. 1-2

B. Tbn.

Timp.

Perc.

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

*espressivo*

*ppp*

*mp*

*pp*

1st

*mp*

*pp*

3:2

3:2

*pp*

*pp*

75

Fl. 1 *mp*

Fl. 2-3

Ob. 1

Ob. 2-3

Cl. 1-2 *espressivo*

B. Cl.

Bn. 1 & 2 *pp*

C. Bn. *pp*

Hns. 1-2 *pp* *muted* *à 2 muted*

Hns. 3-4 *pp* *muted*

Tpt. 1-2

Tbns. 1-2 *pp* *muted 1st*

B. Tbn.

Timp.

Perc.

Vln. 1 *ppp* *mp* *2 desks*

Vln. 2 *p* *2 desks*

Vla.

Vcl.

Cb. *pp*

**Variation VIII**  
*meno mosso*

*Rit...*

80

Fl. 1 *p*

Fl. 2-3 *p*

Ob. 1 *ppp*

Ob. 2-3

Cl. 1-2 *p*

B. Cl. *pp*

Bn. 1 & 2 *pp*

C. Bn.

Hns. 1-2 *mp* 1st open

Hns. 3-4

Tpt. 1-2 *mp* 1st open

Tbns. 1-2

B.Tbn.

80

Timp. *ppp* triangle

Perc. *pp*

80

Vln. 1 *tutti*

Vln. 2 *tutti*

Vla. *pp*

Vcl. *pp*

Cb. *pp*

85

Fl. 1

Fl. 2-3

Ob. 1

Ob. 2-3

Cl. 1-2

B. Cl.

Bn. 1 & 2

C. Bn.

Hns. 1-2

Hns. 3-4

Tpt. 1-2

Tbns. 1-2

B. Tbn.

Timp.

Perc.

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

*mp*

*mp*

*ppp*

*mp*

*p*

*mp*

*mp*

*pp*

Variation IX  
più mosso (subito)

This musical score page, numbered 20, is titled "Variation IX" and marked "più mosso (subito)". It features a full orchestral arrangement with the following parts and details:

- Flutes:** Fl. 1 (measures 90-91), Fl. 2-3 (measures 90-91).
- Oboes:** Ob. 1 (measures 90-91), Ob. 2-3 (measures 90-91).
- Clarinets:** Cl. 1-2 (measures 90-91), B. Cl. (measures 90-91).
- Bassoons:** Bn. 1 & 2 (measures 90-91), C. Bn. (measures 90-91).
- Horns:** Hns. 1-2 (measures 90-91), Hns. 3-4 (measures 90-91).
- Trumpets:** Tpt. 1-2 (measures 90-91).
- Trombones:** Tbns. 1-2 (measures 90-91), B. Tbn. (measures 90-91).
- Percussion:** Timp. (measures 90-91), Perc. (measures 90-91).
- Violins:** Vln. 1 (measures 90-91), Vln. 2 (measures 90-91).
- Viola:** Vla. (measures 90-91).
- Violoncello:** Vcl. (measures 90-91).
- Double Bass:** Cb. (measures 90-91).

Key performance markings include dynamics such as *mp*, *p*, and *mf*, and articulation like *pizz.* (pizzicato). The score includes various musical notations such as slurs, accents, and triplets. The woodwinds and strings play melodic lines, while the brass and percussion provide harmonic support. The tempo change to "più mosso" is indicated by the "subito" marking.

(b)

95

Fl. 1 *tr*

Fl. 2-3

Ob. 1 *f*

Ob. 2-3 *f*

Cl. 1-2 *f*

B. Cl.

Bn. 1 & 2 *f*

C. Bn.

Hns. 1-2 *mf*

Hns. 3-4

Tpt. 1-2 *mf*

Tbns. 1-2 *f*

B. Tbn. *f* muted

Timp. *mp*

Perc.

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.



**Variation X**  
*un poco più mosso*

99 to piccolo

FL. 1

FL. 2-3 *mp*

Ob. 1

Ob. 2-3 *mp*

Cl. 1-2 *mp*

B. Cl. *mf*

Bn. 1 & 2

C. Bn.

Hns. 1-2

Hns. 3-4

Tpt. 1-2

Tbns. 1-2

B. Tbn.

Timp.

Perc.

Vln. 1

Vln. 2 *mp* *cresc.*

Vla.

Vcl.

Cb.

This page of a musical score covers measures 103, 104, and 105. The instruments and their parts are as follows:

- Fl. 1:** Starts with a rest in measure 103. In measure 104, it plays a triplet of eighth notes, marked *f*. In measure 105, it continues with a triplet of eighth notes, marked *ff*.
- Fl. 2-3:** Play a triplet of eighth notes in measures 103, 104, and 105, marked *cresc.*
- Ob. 1:** Starts with a rest in measure 103. In measure 104, it plays a half note, marked *f*. In measure 105, it plays a half note, marked *ff*.
- Ob. 2-3:** Play a triplet of eighth notes in measures 103, 104, and 105, marked *cresc.*
- Cl. 1-2:** Play a triplet of eighth notes in measures 103, 104, and 105, marked *cresc.*
- B. Cl.:** Starts with a rest in measure 103. In measure 104, it plays a half note, marked *f*. In measure 105, it plays a half note, marked *ff*.
- Bn. 1 & 2:** Rest throughout.
- C. Bn.:** Rest throughout.
- Hns. 1-2:** Rest in measure 103. In measure 104, they play a half note, marked *mf* and *muted*. In measure 105, they play a half note, marked *f*.
- Hns. 3-4:** Rest in measure 103. In measure 104, they play a half note, marked *mf* and *muted*. In measure 105, they play a half note, marked *f*.
- Tpt. 1-2:** Rest in measure 103. In measure 104, they play a half note, marked *mf* and *muted*. In measure 105, they play a half note, marked *f*.
- Tbns. 1-2:** Rest in measure 103. In measure 104, they play a half note, marked *mf* and *muted*. In measure 105, they play a half note, marked *f*.
- B. Tbn.:** Rest throughout.
- Timp.:** Rest throughout.
- Perc.:** Play a rhythmic pattern in measures 103, 104, and 105, marked *mf* in measure 103 and *ff* in measure 105. The instrument is labeled *glockenspiel*.
- Vln. 1:** Play a rhythmic pattern in measures 103, 104, and 105, marked *ff*.
- Vln. 2:** Play a rhythmic pattern in measures 103, 104, and 105, marked *cresc.* in measure 103 and *ff* in measure 105.
- Vla.:** Starts with a rest in measure 103. In measure 104, it plays a half note, marked *f*. In measure 105, it plays a half note, marked *ff*.
- Vcl.:** Rest throughout.
- Cb.:** Rest throughout.

Variation XI  
un poco più mosso

ff

106

Fl. 1

Fl. 2-3

Ob. 1

Ob. 2-3

Cl. 1-2

B. Cl.

Bn. 1 & 2

C. Bn.

Hns. 1-2

Hns. 3-4

Tpt. 1-2

Tbns. 1-2

B. Tbn.

open

ff

106

Timp.

Perc.

Vln. 1

Vln. 2

Vla.

Vcl.

arco

ff

Cb.

pizz.

ff

This page of a musical score covers measures 109, 110, and 111. The instruments and their parts are as follows:

- Fl. 1:** Melodic line with slurs and accents, starting at measure 109.
- Fl. 2-3:** Melodic line with slurs and accents, starting at measure 109.
- Ob. 1:** Rests in measures 109 and 110, then a triplet of eighth notes in measure 111.
- Ob. 2-3:** Rests in measures 109 and 110, then a triplet of eighth notes in measure 111.
- Cl. 1-2:** Rests in measures 109 and 110, then a melodic line in measure 111.
- B. Cl.:** Rests in measures 109 and 110, then a melodic line in measure 111.
- Bn. 1 & 2:** Bass line with quarter notes and rests.
- C. Bn.:** Bass line with quarter notes and rests.
- Hns. 1-2:** Rests in measures 109 and 110, then rests in measure 111.
- Hns. 3-4:** Rests in measures 109 and 110, then a long note in measure 111 marked *mp* and *open*.
- Tpt. 1-2:** Rests in measures 109 and 110, then rests in measure 111.
- Tbns. 1-2:** Rests in measures 109 and 110, then a melodic line in measure 111 marked *mf* and *open*.
- B. Tbn.:** Bass line with quarter notes and rests.
- Timp.:** Rests in measures 109 and 110, then a triplet of eighth notes in measure 111 marked *f*.
- Perc.:** Rests in measures 109 and 110, then rests in measure 111.
- Vln. 1:** Violin line with slurs and accents, starting at measure 109.
- Vln. 2:** Violin line with slurs and accents, starting at measure 109.
- Vla.:** Viola line with a long note in measure 111.
- Vcl.:** Violoncello line with a long note in measure 111.
- Cb.:** Double bass line with quarter notes and rests.

This page of a musical score covers measures 112, 113, and 114. The instruments and their parts are as follows:

- Fl. 1:** Measures 112 and 113 are rests. Measure 114 has a quarter note with a *mf* dynamic and a fermata.
- Fl. 2-3:** Continuous sixteenth-note figure.
- Ob. 1 & 2-3:** Rests throughout.
- Cl. 1-2:** Quarter notes with a *mf* dynamic.
- B. Cl.:** Rests throughout.
- Bn. 1 & 2:** Quarter notes with a *mf* dynamic.
- C. Bn.:** Quarter notes with a *mf* dynamic.
- Hns. 1-2:** Rests until measure 114, where they play a half note with a *mp* dynamic and a fermata, marked *muted*.
- Hns. 3-4:** Half note with a *mf* dynamic and a fermata.
- Tpt. 1-2:** Rests throughout.
- Tbns. 1-2:** Quarter notes with a *mf* dynamic.
- B. Tbn.:** Quarter notes with a *mf* dynamic.
- Timp.:** Triplet eighth notes with a *mf* dynamic.
- Perc.:** Rests throughout.
- Vln. 1 & 2:** Sixteenth-note figure.
- Vla.:** Half note with a *mf* dynamic and a fermata.
- Vcl.:** Half note with a *mf* dynamic and a fermata.
- Cb.:** Quarter notes with a *mf* dynamic.

Musical score for page 27, measures 115-117. The score includes staves for Flutes (Fl. 1, Fl. 2-3), Oboes (Ob. 1, Ob. 2-3), Clarinets (Cl. 1-2, B. Cl.), Bassoons (Bn. 1 & 2, C. Bn.), Horns (Hns. 1-2, Hns. 3-4), Trumpets (Tpt. 1-2), Trombones (Tbns. 1-2, B. Tbn.), Timpani (Timp.), Percussion (Perc.), Violins (Vln. 1, Vln. 2), Viola (Vla.), Cello (Cbl.), and Double Bass (Cb.).

Key musical elements include:

- Measures 115-117:** The score is divided into three measures.
- Flutes (Fl. 1, Fl. 2-3):** Fl. 1 has a rest in measure 115. Fl. 2-3 plays a melodic line with slurs and accents.
- Oboes (Ob. 1, Ob. 2-3):** Ob. 1 has a rest in measure 115. Ob. 2-3 plays a melodic line with slurs and accents.
- Clarinets (Cl. 1-2, B. Cl.):** Cl. 1-2 plays a melodic line with slurs and accents. B. Cl. has a rest.
- Bassoons (Bn. 1 & 2, C. Bn.):** Bn. 1 & 2 and C. Bn. play a simple harmonic accompaniment.
- Horns (Hns. 1-2, Hns. 3-4):** Hns. 1-2 has a rest. Hns. 3-4 has a rest in measure 115 and a melodic line starting in measure 117 with a *mp* dynamic.
- Trumpets (Tpt. 1-2):** Tpt. 1-2 has a rest.
- Trombones (Tbns. 1-2, B. Tbn.):** Tbns. 1-2 and B. Tbn. play a simple harmonic accompaniment.
- Timpani (Timp.):** Timp. has a rest in measure 115 and a melodic line starting in measure 117.
- Percussion (Perc.):** Perc. has a rest.
- Violins (Vln. 1, Vln. 2):** Vln. 1 and Vln. 2 play a rhythmic accompaniment.
- Viola (Vla.):** Vla. has a rest.
- Cello (Cbl.):** Cbl. has a rest in measure 115 and a melodic line starting in measure 117 with an *arco* marking.
- Double Bass (Cb.):** Cb. has a rest in measure 115 and a melodic line starting in measure 117.

Musical score for orchestra, measures 118-120. The score is divided into two systems. The first system includes Flutes (Fl. 1, Fl. 2-3), Oboes (Ob. 1, Ob. 2-3), Clarinets (Cl. 1-2, B. Cl.), Bassoons (Bn. 1 & 2, C. Bn.), Horns (Hns. 1-2, Hns. 3-4), Trumpets (Tpt. 1-2), Trombones (Tbns. 1-2, B. Tbn.), Timpani (Timp.), and Percussion (Perc.). The second system includes Violins (Vln. 1, Vln. 2), Viola (Vla.), Violoncello (Vcl.), and Contrabass (Cb.).

Measures 118-120 are marked with a rehearsal sign (118). The key signature is one sharp (F#). The score features complex rhythmic patterns, including triplets and sixteenth-note runs. Dynamics include *mp* (mezzo-piano) and *f* (forte). The percussion part includes a rhythmic pattern in measures 119-120.

121

Fl. 1

Fl. 2-3

Ob. 1

Ob. 2-3

Cl. 1-2

B. Cl.

Bn. 1 & 2

C. Bn.

Hns. 1-2

Hns. 3-4

Tpt. 1-2

Tbns. 1-2

B. Tbn.

Timp.

Perc.

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

glockenspiel

*mp*

*f*

3

3

3

3

Detailed description: This page of a musical score covers measures 121, 122, and 123. The score is for a full orchestra. The woodwind section includes Flute 1, Flutes 2-3, Oboe 1, Oboes 2-3, Clarinets 1-2, Bass Clarinet, Bassoon 1 & 2, Contrabassoon, Horns 1-2, Horns 3-4, Trumpets 1-2, Trombones 1-2, and Bass Trombone. The percussion section includes Timpani and Glockenspiel. The string section includes Violins 1 and 2, Viola, Violoncello, and Contrabass. The score features various musical notations such as rests, melodic lines, and dynamic markings. The Glockenspiel part starts in measure 122 with a *mp* dynamic and features triplet patterns. The Flute 1 part has a melodic line starting in measure 122. The strings play a rhythmic accompaniment throughout the measures.



Musical score for measures 124-126, featuring woodwinds, brass, and strings. The score includes parts for Flutes 1, 2-3, Oboes 1, 2-3, Clarinets 1-2, Bass Clarinet, Boreas 1 & 2, Contrabassoon, Horns 1-2, 3-4, Trumpets 1-2, Trombones 1-2, Bass Trombone, Timpani, Percussion, Violins 1 & 2, Viola, Violoncello, and Contrabass. The score shows various dynamics like *ff* and *dim.*, and articulation like accents and triplets.

**Interlude II**  
*Tempo di Interlude I*

*Rit. molto*

127 to flute

Fl. 1 *ppp* *mp*

Fl. 2-3

Ob. 1

Ob. 2-3

Cl. 1-2 *pp*

B. Cl. *p* *pp*

Bn. 1 & 2 *p* *pp*

C. Bn. *p*

Hns. 1-2

Hns. 3-4

Tpt. 1-2

Tbns. 1-2 *p*

B. Tbn. *p*

Timp. 127

Perc.

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vcl. *p*

Cb. *p*

*Rit. molto* *a tempo*

131

Fl. 1

Fl. 2-3

Ob. 1

Ob. 2-3

Cl. 1-2

B. Cl.

Bn. 1 & 2

C. Bn.

Hns. 1-2

Hns. 3-4

Tpt. 1-2

Tbns. 1-2

B. Tbn.

Timp.

Perc.

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

*pp*

*ppp*

*pp*

*mp*

*ppp* solo open

*p*

*mp*  $\Rightarrow$  *sim.*

2 desks

2 desks *espressivo*

*p*

135

Fl. 1

Fl. 2-3 *p*

Ob. 1

Ob. 2-3

Cl. 1-2

B. Cl.

Bn. 1 & 2

C. Bn.

135

Hns. 1-2

Hns. 3-4

Tpt. 1-2

Tbns. 1-2

B. Tbn.

135

Timp.

Perc. *p*  
glockenspiel

Vln. 1 *tutti legato*

Vln. 2 *legato*

Vla.

Vcl. *pp*  
*tutti*

*pp*

Cb. *pp*

139

Fl. 1

Fl. 2-3

Ob. 1

Ob. 2-3

Cl. 1-2

B. Cl.

Bn. 1 & 2

C. Bn.

Hns. 1-2  
open 1st  
*pp*

Hns. 3-4

Tpt. 1-2  
muted  
*pp*

Tbns. 1-2

B. Tbn.

Timp.

Perc.

Vln. 1  
*mp*

Vln. 2  
*mp*

Vla.  
*ppp*

Vcl.  
*ppp*

Cb.  
*ppp*

143

Fl. 1

Fl. 2-3

Ob. 1

Ob. 2-3

Cl. 1-2

B. Cl.

Bn. 1 & 2

C. Bn.

Hns. 1-2

Hns. 3-4

Tpt. 1-2

Tbns. 1-2

B.Tbn.

Timp.

Perc.

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

*espressivo*

*ppp*

*mp*

1st

*mp*

*pp*

*pp*

3:2

3:2

*Rit...*

*a tempo più mosso (subito)*

147

Fl. 1 *mp*

Fl. 2-3

Ob. 1

Ob. 2-3

Cl. 1-2

B. Cl.

Bn. 1 & 2 *pp*

C. Bn. *pp*

Hns. 1-2

Hns. 3-4

Tpt. 1-2

Tbns. 1-2 *p*

B.Tbn.

147

Timp.

Perc.

147

Vln. 1 *ppp* *mp*

Vln. 2

Vla. *p*

Vcl. *p*

Cb. *pp*

151

The musical score is organized into three systems. The first system includes Flute 1 (FL. 1), Flutes 2-3 (Fl. 2-3), Oboe 1 (Ob. 1), Oboes 2-3 (Ob. 2-3), Clarinet 1-2 (Cl. 1-2), Bass Clarinet (B. Cl.), Bassoon 1 & 2 (Bn. 1 & 2), and Contrabassoon (C. Bn.). The second system includes Horns 1-2 (Hns. 1-2), Horns 3-4 (Hns. 3-4), Trumpets 1-2 (Tpt. 1-2), Trombones 1-2 (Tbns. 1-2), and Baritone Trombone (B. Tbn.). The third system includes Timpani (Timp.), Percussion (Perc.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vcl.), and Contrabass (Cb.). The Flute 2-3 part begins with a *p* dynamic marking. The Trombone 1-2 part features a melodic line with a fermata. The Violin 1 part has a melodic line with a fermata. The Viola part has a melodic line with a fermata. The Violoncello part has a melodic line with a fermata. The Contrabass part has a melodic line with a fermata. The Percussion part has a melodic line with a fermata. The Timpani part has a melodic line with a fermata. The Violin 2 part has a melodic line with a fermata. The Viola part has a melodic line with a fermata. The Violoncello part has a melodic line with a fermata. The Contrabass part has a melodic line with a fermata. The dynamic marking *p* is present in the Flute 2-3 part, the Violin 2 part, and the Contrabass part.



155

Fl. 1

Fl. 2-3

Ob. 1

Ob. 2-3

Cl. 1-2

B. Cl.

Bn. 1 & 2

C. Bn.

Hns. 1-2

Hns. 3-4

Tpt. 1-2

Tbns. 1-2

B.Tbn.

Timp.

Perc.

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

*p*

This page of a musical score, numbered 39, contains measures 159 through 162. The score is arranged in a standard orchestral layout with multiple staves for each instrument family. The instruments listed on the left are: Fl. 1, Fl. 2-3, Ob. 1, Ob. 2-3, Cl. 1-2, B. Cl., Bn. 1 & 2, C. Bn., Hns. 1-2, Hns. 3-4, Tpt. 1-2, Tbns. 1-2, B. Tbn., Timp., Perc., Vln. 1, Vln. 2, Vla., Vcl., and Cb. The score begins at measure 159, indicated by a '159' above the first staff. The woodwinds (Flutes, Oboes, Clarinets, Bass Clarinet, Bassoons, and Cor Anglais) are mostly silent, with some activity in the Bassoon (C. Bn.) and Bass Trombone (Tbns. 1-2) parts. The strings (Violins, Viola, Violoncello, and Contrabass) are active throughout, with the Violins playing a rhythmic pattern and the other string parts providing harmonic support. The percussion (Timp., Perc.) is also present but mostly silent. The score is written in a key signature of one sharp (F#) and a common time signature (C). The notation includes various note values, rests, and phrasing slurs.



Variation XII

167

Fl. 1

Fl. 2-3

Ob. 1

Ob. 2-3

Cl. 1-2 *solo* *espressivo*  
*p*

B. Cl.

Bn. 1 & 2

C. Bn.

Hns. 1-2

Hns. 3-4

Tpt. 1-2

Tbns. 1-2

B. Tbn.

Timp.

Perc.

Vln. 1

Vln. 2

Vla.

Vcl.

Cb. *pizz.*

3

5

172

*espressivo*

Fl. 1

Fl. 2-3

Ob. 1

Ob. 2-3

Cl. 1-2

B. Cl.

Bn. 1 & 2

C. Bn.

Hns. 1-2

Hns. 3-4

Tpt. 1-2

Tbns. 1-2

B. Tbn.

Timp.

Perc.

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

177

Fl. 1

Fl. 2-3

Ob. 1

Ob. 2-3

Cl. 1-2

B. Cl.

Bn. 1 & 2

C. Bn.

Hns. 1-2

Hns. 3-4

Tpt. 1-2

Tbns. 1-2

B.Tbn.

Timp.

Perc.

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

183

Fl. 1

Fl. 2-3

Ob. 1

Ob. 2-3

Cl. 1-2 *pp*

B. Cl.

Bn. 1 & 2

C. Bn.

Hns. 1-2

Hns. 3-4

Tpt. 1-2 *solo open pp*

Tbns. 1-2

B.Tbn.

Timp.

Perc.

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

*solo pp*

Detailed description: This page of a musical score covers measures 183 to 187. The instrumentation includes Flutes (1, 2-3), Oboes (1, 2-3), Clarinets (1-2), Bass Clarinet, Bassoons (1 & 2, Contrabassoon), Horns (1-2, 3-4), Trumpets (1-2), Trombones (1-2, Bass Trombone), Timpani, Percussion, Violins (1, 2), Viola, Cello, and Double Bass. The score is written in a common time signature. The woodwinds and strings play a rhythmic pattern of eighth notes, while the brass instruments have specific melodic and dynamic markings. The Clarinet 1-2 part starts with a *pp* dynamic and plays a melodic line. The Bassoon 1 & 2 part plays a simple eighth-note accompaniment. The Horns 1-2 part has a *solo pp* marking in measure 187. The Trumpet 1-2 part has a *solo open pp* marking in measure 183 and plays a melodic line. The Percussion part plays a rhythmic pattern of eighth notes. The Viola part plays a melodic line. The Cello and Double Bass parts play a simple eighth-note accompaniment.

188

Fl. 1

Fl. 2-3

Ob. 1

Ob. 2-3

Cl. 1-2

B. Cl.

Bn. 1 & 2

C. Bn.

Hns. 1-2

Hns. 3-4

Tpt. 1-2

Tbns. 1-2

B. Tbn.

Timp.

Perc.

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

*ppp*

*arco*

*ppp*

Detailed description of the musical score: The score is for page 45, measures 188-192. It features a variety of instruments. The woodwinds (Flutes, Oboes, Clarinets, Bassoons) play a rhythmic pattern of eighth notes, often with slurs. The strings (Violins, Viola, Violoncello, Contrabass) play a similar rhythmic pattern, with the Contrabass part marked 'arco' and 'ppp'. The brass instruments (Horns, Trumpets, Trombones) are mostly silent, with some notes in the Trumpet part. The percussion (Timpani, Percussion) plays a rhythmic pattern of eighth notes. The dynamic marking 'ppp' (pianissimo) is used throughout the score. The number '188' is written above the first measure of each system.



*Rit. molto*

193

Fl. 1 - G.P.

Fl. 2-3 - G.P.

Ob. 1 - G.P.

Ob. 2-3 - G.P.

Cl. 1-2 - G.P.

B. Cl. - G.P.

Bn. 1 & 2 - G.P.

C. Bn. - G.P.

Hns. 1-2 - G.P.

Hns. 3-4 - G.P.

Tpt. 1-2 - G.P.

Tbns. 1-2 - G.P.

B. Tbn. - G.P.

Timp. - G.P.

Perc. - G.P. (L.V.)

Vln. 1 - G.P.

Vln. 2 - G.P.

Vla. - G.P.

Vcl. - G.P.

Cb. - G.P.

*ppp*

**Variation XIII**  
*a tempo primo*

*Rit...*

The score is divided into several systems. The first system (measures 198-203) includes Flutes (Fl. 1, Fl. 2-3), Oboes (Ob. 1, Ob. 2-3), Clarinets (Cl. 1-2, B. Cl.), Bassoons (Bn. 1 & 2, C. Bn.), Horns (Hns. 1-2, Hns. 3-4), Trumpets (Tpt. 1-2), Trombones (Tbns. 1-2, B. Tbn.), Timpani (Timp.), Percussion (Perc.), Violins (Vln. 1, Vln. 2), Viola (Vla.), Violoncello (Vcl.), and Contrabass (Cb.).

Key musical details include:  
 - Dynamic markings: *pp*, *p*, *mf*, *f*, and *ff*.  
 - Performance instructions: *Rit...*, *S<sup>no</sup>*, *à 2 muted*, and *ff*.  
 - Musical notation: triplets (3), slurs, and accents.

Variation XIV and Coda

205

Fl. 1 *ff*

Fl. 2-3

Ob. 1 *ff* *ff* 6

Ob. 2-3

Cl. 1-2 *ff* 3 3 6

B. Cl.

Bn. 1 & 2 *ff*

C. Bn.

Hns. 1-2

Hns. 3-4

Tpt. 1-2 *mf* open

Tbns. 1-2 *mf*

B.Tbn. *mf*

Timp. 205 *mf*

Perc. *mf* Bass Drum Tam-tam

(See) 205

Vln. 1 3 3 3 3

Vln. 2 *ff*

Vla. 6

Vcl. *ff*

Cb. *ff*

208

Fl. 1

Fl. 2-3

Ob. 1

Ob. 2-3

Cl. 1-2

B. Cl.

Bn. 1 & 2

C. Bn.

Hns. 1-2

Hns. 3-4

Tpt. 1-2

Tbns. 1-2

B. Tbn.

Timp.

Perc.

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

tr

(b)

6

3

Musical score for orchestra and strings, measures 211-213. The score includes parts for Flutes (Fl. 1, Fl. 2-3), Oboes (Ob. 1, Ob. 2-3), Clarinets (Cl. 1-2, B. Cl.), Bassoons (Bn. 1 & 2, C. Bn.), Horns (Hns. 1-2, Hns. 3-4), Trumpets (Tpt. 1-2), Trombones (Tbns. 1-2, B. Tbn.), Timpani (Timp.), Percussion (Perc.), Violins (Vln. 1, Vln. 2), Viola (Vla.), Violoncello (Vcl.), and Contrabass (Cb.).

Measure 211: Fl. 1 has a melodic line with a triplet. Fl. 2-3 has a sixteenth-note pattern with a sextuplet. Ob. 1 has a triplet. Ob. 2-3 has a melodic line. Cl. 1-2 and B. Cl. have tremolos. Bn. 1 & 2 has a triplet. C. Bn. has a melodic line. Hns. 1-2 and Hns. 3-4 are silent. Tpt. 1-2 has a melodic line. Tbns. 1-2 has a melodic line. B. Tbn. has a melodic line. Timp. has a triplet with *ff* dynamic. Perc. has a rhythmic pattern. Vln. 1 has a melodic line. Vln. 2 has a melodic line. Vla. has a triplet. Vcl. has a melodic line. Cb. has a melodic line.

Measure 212: Fl. 1 has a melodic line. Fl. 2-3 has a sixteenth-note pattern with a sextuplet. Ob. 1 has a melodic line. Ob. 2-3 has a melodic line. Cl. 1-2 and B. Cl. have tremolos. Bn. 1 & 2 has a triplet. C. Bn. has a melodic line. Hns. 1-2 and Hns. 3-4 are silent. Tpt. 1-2 has a melodic line. Tbns. 1-2 has a melodic line. B. Tbn. has a melodic line. Timp. is silent. Perc. is silent. Vln. 1 has a melodic line. Vln. 2 has a melodic line. Vla. has a triplet. Vcl. has a melodic line. Cb. has a melodic line.

Measure 213: Fl. 1 has a melodic line. Fl. 2-3 has a melodic line. Ob. 1 has a tremolo with a *tr* marking. Ob. 2-3 has a melodic line. Cl. 1-2 and B. Cl. have tremolos. Bn. 1 & 2 has a triplet. C. Bn. has a melodic line. Hns. 1-2 has a dynamic change from *mp* to *ff*. Hns. 3-4 has a dynamic change from *mp* to *p*. Tpt. 1-2 has a melodic line. Tbns. 1-2 has a melodic line. B. Tbn. has a melodic line. Timp. is silent. Perc. is silent. Vln. 1 has a melodic line. Vln. 2 has a tremolo with a *tr* marking. Vla. has a tremolo with a *tr* marking. Vcl. has a melodic line. Cb. has a melodic line.

214

Fl. 1

Fl. 2-3

Ob. 1

Ob. 2-3

Cl. 1-2

B. Cl.

Bn. 1 & 2

C. Bn.

Hns. 1-2

Hns. 3-4

Tpt. 1-2

Tbns. 1-2

B. Tbn.

Timp.

Perc.

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

*tr*

*mf*

*mp*

*ff*

*ff*

xylophone

6

This page of a musical score, numbered 52, covers measures 217 to 219. The score is arranged for a full orchestra and includes parts for Flutes (Fl. 1, Fl. 2-3), Oboes (Ob. 1, Ob. 2-3), Clarinets (Cl. 1-2, B. Cl.), Bassoons (Bn. 1 & 2, C. Bn.), Horns (Hns. 1-2, Hns. 3-4), Trumpets (Tpt. 1-2), Trombones (Tbns. 1-2, B. Tbn.), Timpani (Timp.), Percussion (Perc.), Violins (Vln. 1, Vln. 2), Viola (Vla.), Violoncello (Vcl.), and Contrabass (Cb.).

Measure 217 begins with a wavy line above the Flute 1 staff. The Flute parts (Fl. 1 and Fl. 2-3) play a complex melodic line with sixteenth-note runs and slurs. The Oboe parts (Ob. 1 and Ob. 2-3) play a rhythmic pattern of eighth notes. The Clarinet parts (Cl. 1-2 and B. Cl.) play a steady eighth-note accompaniment. The Bassoon parts (Bn. 1 & 2 and C. Bn.) play a rhythmic pattern of eighth notes. The Horn parts (Hns. 1-2 and Hns. 3-4) play a rhythmic pattern of eighth notes. The Trumpet parts (Tpt. 1-2) play a rhythmic pattern of eighth notes. The Trombone parts (Tbns. 1-2 and B. Tbn.) play a rhythmic pattern of eighth notes. The Timpani part (Timp.) plays a rhythmic pattern of eighth notes. The Percussion part (Perc.) plays a rhythmic pattern of eighth notes. The Violin parts (Vln. 1 and Vln. 2) play a rhythmic pattern of eighth notes. The Viola part (Vla.) plays a rhythmic pattern of eighth notes. The Violoncello part (Vcl.) plays a rhythmic pattern of eighth notes. The Contrabass part (Cb.) plays a rhythmic pattern of eighth notes.

Measure 218 features a dynamic marking of *ff* (fortissimo) and a triplet of eighth notes in the Horn, Trumpet, Trombone, and Percussion parts. The Flute parts continue with their melodic line, and the other instruments continue with their rhythmic accompaniment.

Measure 219 continues the orchestral texture with the same dynamic marking and triplet accompaniment. The Flute parts conclude their melodic phrase in this measure.

This page of a musical score contains measures 220 through 222. The instrumentation includes Flute 1, Flute 2-3, Oboe 1, Oboe 2-3, Clarinet 1-2, Bassoon, Bassoon 1 & 2, Contrabassoon, Horns 1-2, Horns 3-4, Trumpet 1-2, Trombone 1-2, Bass Trombone, Timpani, Percussion, Violin 1, Violin 2, Viola, Cello, and Contrabass. The score features a variety of musical notations, including sixteenth-note patterns with slurs and ties, triplet markings, and dynamic markings such as piano (*p*) and forte (*f*). The key signature has one flat and the time signature is common time. Measure 220 shows intricate flute and bassoon patterns, while measures 221 and 222 are dominated by sustained brass notes and rhythmic timpani and cello patterns.





This page of a musical score, numbered 55, contains parts for various instruments. The woodwind section includes Flute 1 (Fl. 1), Flutes 2-3 (Fl. 2-3), Oboe 1 (Ob. 1), Oboes 2-3 (Ob. 2-3), Clarinet 1-2 (Cl. 1-2), Bass Clarinet (B. Cl.), Bassoon 1 & 2 (Bn. 1 & 2), and Contrabassoon (C. Bn.). The brass section includes Horns 1-2 (Hns. 1-2), Horns 3-4 (Hns. 3-4), Trumpets 1-2 (Tpt. 1-2), Trombones 1-2 (Tbns. 1-2), and Baritone Trombone (B. Tbn.). The percussion section includes Timpani (Timp.) and Percussion (Perc.). The string section includes Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vcl.), and Contrabass (Cb.).

The score begins at measure 226. The woodwinds and brass parts are marked with *niente* (ppp) and *dim.* (diminuendo). The strings are marked with *mp* (mezzo-piano) and *pppp* (pianissimo) at the end of the page. The percussion part features a rhythmic pattern in the Timpani and a *ppp* marking in the Percussion part.