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Symphony for Piano and Orchestra: Bearable Pain, Unbearable Tenderness

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**Author**

Russell, Jonathan

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SYMPHONY FOR PIANO  
AND ORCHESTRA

*bearable pain, unbearable tenderness*

(2019)

JONATHAN RUSSELL

SYMPHONY FOR PIANO AND ORCHESTRA

*bearable pain, unbearable tenderness*

by Jonathan Russell

Commissioned by the University of the Pacific Orchestra, Nicolas Waldvogel, conductor

Instrumentation:

Soprano Recorders 1-2

Flutes 1-2

Flute 3 / Piccolo

Oboes 1-2

B $\flat$  Clarinets 1-2

B $\flat$  Clarinet 3 / E $\flat$  Clarinet

Bassoons 1-2

Bassoon 3 / Contrabassoon

4 Horns in F

3 Trumpets in B $\flat$

2 Tenor Trombones

Bass Trombone

Tuba

Harp

Celesta

Piano

Percussion (3 players): glockenspiel, vibraphone, triangle, suspended cymbal,  
crash cymbals, snare drum, kick drum, bass drum

Violin 1

Violin 2

Viola

Cello

Bass

DURATION c. 47:00

**\*\* SCORE IS TRANSPOSED \*\***

## PROGRAM NOTE

Symphony for Piano and Orchestra:  
*bearable pain, unbearable tenderness*

Suffering and loss are a central part of life. No matter how lucky or fulfilling a life we have, the longer we are here, the more loss and sorrow we experience.

What is the proper response to this loss and suffering? Do we confront it, fight it, shake our fist at it, try to defeat it? Or do we step away and seek to transcend it?

In short, do we become activists or do we become monks?

For most of us, some of both. We do what we can to try to make the world better, to struggle against adversity, to fight for justice; And we also seek solace and transcendence through art or religion or nature or loving relationships.

Music can embody both responses. During the summer of 2018, as I was contemplating the shape of this work, I had two musical obsessions: Lin-Manuel Miranda's musical *Hamilton*, and the third movement of Philip Glass's third piano concerto. These works are highly contrasting not only in their obvious stylistic differences, but in the deeper ways they respond to the world. *Hamilton* is all about the struggles, triumphs, and tragedies of engaging head-on with the messy reality of living in society. It is full of energy and vitality, music that grabs hold of life and won't let go. The Glass concerto, on the other hand, is music that is deeply serene and peaceful. Rather than grappling with the struggles of this world, it detaches from and transcends them. It is a testament to music's power and versatility that it can embody both approaches so thoroughly and deeply. I came to realize that in the new piece I was going to write, I wanted to engage with both of these approaches, to see how they could interact with one another over the course of a large-scale symphonic work.

As I began sketching what would become the opening music of the piece, the phrase "unbearable tenderness" came into my mind. It made me think of the feeling of almost painful love and tenderness I felt a few years earlier when my newborn son would sleep on my chest, and other moments in life when the beauty and sweetness of the moment seem almost too much to bear. "Unbearable tenderness" then refers to those moments of transcendence that crop up ever so often as we go about our lives — and, perhaps, give us a glimpse of something more universal or divine, the wide universe beyond our own ego and worldly concerns. "Bearable pain" refers to the day-in-day-out struggles of this world - the *Hamilton* approach to life - as we do our best to navigate and make the most of this deeply imperfect world we inhabit.

The piece begins and ends with "unbearable tenderness" music and in between, it takes us on a journey between both extremes. The third movement, the emotional core of the work, is a sort of unification of both; it's endlessly undulating, rising and falling string lines are peaceful and eternal, yet also passionate and engaged. The beginning and ending "unbearable tenderness" music, to me, takes on a quality of transcending living itself, giving a glimpse, perhaps, of the place we are before we are born and after we die. In between is Life.

The piece is called a piano "symphony" rather than "concerto" because the piano's role is to provide the meat of the musical content and structure, rather than to function as a virtuosic soloist. The piano introduces themes, provides the harmonic underpinning, and lays down grooves, but isn't always necessarily meant to be the center of attention.

The overall form of the work is roughly an arch form. The third movement forms the emotional core of the piece, as a meditative, repeating piano figure provides the backdrop for string lines that slowly and inexorably rise and fall. Movements 2 and 4 are fast, colorful, scherzo-like movements, but with very different characters; while movement 2 is wispy and mysterious, movement 4 is aggressive and driving. Movements 1 and 5 are the most complex, with a range of characters and emotions. The gentle prelude to movement 1 recurs at the very end of movement 5, rounding out the form as the music gently fades into the same eternal silence from which it emerged.

The piece was commissioned and premiered by the University of the Pacific Orchestra, with Nicolas Waldvogel conducting and Dashiell Reed as the piano soloist. I am deeply grateful to them for the opportunity to write a piece on this scale, and for their dedication and enthusiasm in bringing it to life.

# I.

## I. Steadily pulsating: calm and otherworldly ♩ = 63

Trumpet in B♭ 1

Trumpet in B♭ 2-3

Celesta

Piano

Vibraphone

Motor on.  
Create as close to a non-articulated, fully sustained sound as possible.

with cup mute  
*pp*

2. with cup mute  
*pp*

*p*

*pppp* → *pp*

*simile*

*gently expressive, yet restrained*

*pp*

*pppp* → *ppp*

⊛ *p*

15

S. Rec.

B♭ Tpt.

B♭ Tpt. 2-3

Pno.

Vib.

Vla.

Vc.

*p*

2.

3. with cup mute

*ppp*

*A*

27

S. Rec.

B♭ Tpt.

B♭ Tpt. 2-3

Pno.

Vib.

Vla.

Vc.

*p*

*ppp*

*p*

*p*

*p*

42 **B**

S. Rec. *mp* *pp*

Fl. 1 *ppp* *mp*

Fl. 2 *pp* *mp*

Fl. 3 / pic *pp* *mp*

B $\flat$  Tpt. *mp* *pp*

B $\flat$  Tpt. 2-3 *mp* *pp*

Cel. *mf*

Pno. *mp* *pp*

Vib. *mf* *ppp*

Vla. **B**

Vc.

56 **C** *rit.* **Turgid, churning, impassioned** ( $\text{♩} = 63$ )

Cel. *p*

Pno. *f* *mf* *ppp*

Vib. *mf* *ppp*

Vln. I *f* *passionato*

Vln. II *f* *passionato*

Vla. *f*

Vc. *f*

D.B. *f*



76 **rit.**  $\text{♩} = 70$  **rit.**

Fl. 1 *p*

Fl. 2 *p*

Fl. 3 / pic *p*

B♭ Cl. 1 *p*

B♭ Cl. 2 *p*

B♭ Cl. 3 / E♭ Cl. *p*

Bsn. 1-2 *pp*

B♭ Tpt. *pp* with straight mute

B♭ Tpt. 2-3 *pp* with straight mute

Hn. 1-2 *f*

Hn. 3-4 *f*

Tbn. 1-2 *pp* with straight mute

B. Tbn. *pp* with straight mute

Hp. *f* *mp*

Cel. *mp*

Pno. *p* *mp*

Glk. *mp*

Vln. I *pp*

Vln. II *pp* Unis.

Vla. *pp* Div. *pp* Unis.

Vc. *pp*

D.B. *pp*



**D** ♩ = 63

85

Bsn. 1-2 *mf* *espressivo*

Tbn. 1-2

Cel. *espressivo*

Pno. *espressivo*  
 3 each bar

Glk. *espressivo*

92

Fl. 1 *mf*

Fl. 2 *mf*

Fl. 3 / pic *mf*

Ob. 1 *mf*

Ob. 2 *mf*

B♭ Cl. 1 *mf*

B♭ Cl. 2 *mf*

B♭ Cl. 3 / E♭ Cl. *mf*

Bsn. 1-2 *mf*

Cel.

Pno.

Glk.

Vln. I *mp* *mf*

Vln. II *mp* *mf*

Vla. *mp*

Vc. *mp*  
 Unis.

99 rit. E ♩ = 70

Fl. 1

Fl. 2

Fl. 3 / pic

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3 / E♭ Cl.

Bsn. 1-2

Bsn. 3 / C-Bsn.

Pno.

Perc. Bass drum *mp*

Vib. *mf*

rit. E ♩ = 70

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

D.B. *p*

Div.

108

B♭ Cl. 1 *p*

B♭ Cl. 2 *p*

B♭ Cl. 3 / E♭ Cl. *p*

Bsn. 1-2 *p*

Bsn. 3 / C-Bsn. *p*

Tbn. 1-2 *p*

B. Tbn. *p*

Pno. *cresc.*

Vc. *p*

Div. a 3

*cresc.*

*cresc. without mute*

*cresc. without mute*

*cresc.*

rit. F ♩ = 63

122

Fl. 1

Fl. 3 / pic. *Piccolo*  
*mp dolce, espressivo*

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3 / E♭ Cl.

Bsn. 1-2

Bsn. 3 / C-Bsn.

Tbn. 1-2

B. Tbn.

Cel.

Pno. *p dolce*  
♩ each bar

rit. F ♩ = 63

Vln. I *pp* Div.

Vln. II *pp* Div.

Vc.

D.B.

133 **accel.**

Fl. 1 *mp* *cresc.*

Fl. 2 *mp* *cresc.*

Fl. 3 / pic

Ob. 1 *mp* *cresc.*

Ob. 2 *mp* *cresc.*

B♭ Cl. 1 *mp* *cresc.*

Hn. 1-2 *p*

Hn. 3-4 *p*

Cel.

Pno. *cresc.*

Vln. I *mp* *cresc.* Unis. **accel.**

Vln. II *p* *cresc.* Unis.

Vla. *p* *cresc.* Unis. Div.

Vc. *p* *cresc.*



148 a 2

Bsn. 1-2 *ff*  
Contrabassoon

Bsn. 3 / C-Bsn. *ff*

Tbn. 1-2 *f*

B. Tbn. *f*

Tuba *f*

Pno.

Vla.

Vc. *ff*

D.B. *ff*

154

Bsn. 1-2

Bsn. 3 / C-Bsn.

Hn. 1-2

Hn. 3-4 *mf*

Tbn. 1-2 a 2

B. Tbn.

Tuba

Pno.

Vla.

Vc.

D.B.









181

Fl. 1

Fl. 2

Fl. 3 / pic

Ob. 1

Ob. 2

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B $\flat$  Cl. 3 / E $\flat$  Cl.

Bsn. 1-2

Bsn. 3 / C-Bsn.

B $\flat$  Tpt.

B $\flat$  Tpt. 2-3

Hn. 1-2

Hn. 3-4

Tbn. 1-2

B. Tbn.

Tuba

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

*ff*

184

Fl. 1  
Fl. 2  
Fl. 3 / pic  
Ob. 1  
Ob. 2  
Bb Cl. 1  
Bb Cl. 2  
Bb Cl. 3 / Eb Cl.  
Bsn. 1-2  
Bsn. 3 / C-Bsn.  
Bb Tpt.  
Bb Tpt. 2-3  
Hn. 1-2  
Hn. 3-4  
Tbn. 1-2  
B. Tbn.  
Tuba  
Hp.  
Pno.  
Vln. I  
Vln. II  
Vla.  
Vc.  
D.B.



♩ = 100 rit.

189

Fl. 1

Fl. 2

Fl. 3 / pic

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3 / E♭ Cl.

Bsn. 1-2

Bsn. 3 / C-Bsn.

B♭ Tpt.

B♭ Tpt. 2-3

Hn. 1-2

Hn. 3-4

Tbn. 1-2

B. Tbn.

Tuba

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

195

rit.                      molto rit.      ♩ = 50      ♩ = 63

Fl. 1

Fl. 2

Fl. 3 / pic

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3 / E♭ Cl.

Bsn. 1-2

Bsn. 3 / C-Bsn.

**K**

B♭ Tpt.

B♭ Tpt. 2-3

Hn. 1-2

Hn. 3-4

Tbn. 1-2

B. Tbn.

Tuba

Pno.

*dim.*      *p*

rit.                      molto rit.      ♩ = 50      ♩ = 63

Vln. I

Vln. II

Vla.

Vc.

D.B.

**K**

*pp*      *pp*      *pp*      *pp*      *p*      *pp*

203

Pno.

Vln. I

Vla.

Vc.

211

Pno.

Vln. II

Vla.

Vc.

D.B.

*p*

*f*

**L**

Div.

Unis.

220

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

*ff*

*ppp*

*rit.*

## II.

229 **II. Scherzo misterioso**  $\text{♩} = 84$

Cel. *p*

Pno. *p*

239 **A**

Ob. 1 *pp*

Ob. 2 *pp*

B $\flat$  Tpt. *pp*  
with cup mute

B $\flat$  Tpt. 2-3 *pp*  
2. with cup mute

Cel.

Pno. *pp*  
sim.

250

Ob. 1

Ob. 2

B $\flat$  Tpt.

B $\flat$  Tpt. 2-3

Cel.

Pno.



**B**

259

Ob. 1

Ob. 2

B♭ Tpt.

B♭ Tpt. 2-3

Hn. 1-2

Hn. 3-4

Tbn. 1-2

B. Tbn.

Tuba

Cel.

Pno.

Perc. Snare drum

*pp*

*f*

*p*

269

Ob. 1

Ob. 2

B♭ Tpt.

B♭ Tpt. 2-3

Cel.

Pno.

278 C

Ob. 1

Ob. 2

B♭ Tpt.

B♭ Tpt. 2-3

Cel.

Pno.

Perc. Triangle *p*

Vln. I *pp*

Vln. II *pp*

Vla. Non div. pizz. *p*

Vc. Non div. pizz. *p*

287

Ob. 1

Ob. 2

B♭ Tpt.

B♭ Tpt. 2-3

Cel.

Pno.

Perc. Triangle *p*

Vln. I *pp*

Vln. II *pp*

Vla. Non div. pizz. *p*

Vc. Non div. pizz. *p*

295

**D** fluttertongue

Fl. 1 *p* fluttertongue

Fl. 2 *p* fluttertongue

Ob. 1 *p*

Ob. 2 *p*

B♭ Cl. 1 *p*

B♭ Cl. 2 *p*

B♭ Tpt. *p*

B♭ Tpt. 2-3 *p*

Cel.

Pno.

Perc.

Vln. I **D**

Vln. II

Vla.

Vc.

303

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
B♭ Cl. 1  
B♭ Cl. 2  
B♭ Tpt.  
B♭ Tpt. 2-3  
Cel.  
Pno.  
Perc.  
Vln. I  
Vln. II  
Vla.  
Vc.

Detailed description of the musical score: This page contains measures 303 through 311 of an orchestral score. The instrumentation includes Flutes 1 and 2, Oboes 1 and 2, Bass Clarinets 1 and 2, Trumpets (B♭), Cello, Piano, Percussion, Violins I and II, Viola, and Cello. The score is written in a key signature of two flats (B♭ major or D minor) and a 4/4 time signature. Measures 303-305 feature complex woodwind textures with many accidentals and slurs. The strings play sustained chords, with the violins and violas showing some rhythmic activity. The piano part has a steady eighth-note accompaniment. The percussion part consists of simple rhythmic patterns. The score concludes at measure 311 with a final chordal structure.

3/2 **E**

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

B♭ Tpt.

B♭ Tpt. 2-3

Hn. 1-2

Hn. 3-4

Tbn. 1-2

B. Tbn.

Tuba

Cel.

Pno.

Perc.

Perc. Snare drum

Vln. I

Vln. II

Vla.

Vc.

*f* *p* *f* *f* *p* *f* *f* *p* *f* *f* *p* *f*

3.

**F**

32/80

Hp.

Pno. (RH only)

Vln. I

Vln. II

*ppp* *ppp*

330

Fl. 3 / pic

Hp.

Cel.

Pno.

Perc.

Vln. I

Vln. II

G

Piccolo

*mp*

Triangle

*p*

340

Fl. 3 / pic

Hp.

Cel.

Pno.

Perc.

Vln. I

Vln. II

350

Fl. 3 / pic

Hp.

Cel.

Pno.

Perc.

Vln. I

Vln. II

H



382 J

Fl. 1  
Fl. 2  
Fl. 3 / pic  
Ob. 1  
Ob. 2  
B♭ Cl. 1  
B♭ Cl. 2  
B♭ Cl. 3 / E♭ Cl.  
B♭ Tpt.  
B♭ Tpt. 2-3  
Hp.  
Pno.  
Perc. Snare drum

391

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
B♭ Cl. 1  
B♭ Cl. 2  
B♭ Cl. 3 / E♭ Cl.  
B♭ Tpt.  
B♭ Tpt. 2-3  
Pno.  
Perc.



398

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1 *ff* *mf*

Ob. 2 *ff* *mf*

B $\flat$  Cl. 1 *ff* *mf*

B $\flat$  Cl. 2 *ff*

B $\flat$  Cl. 3 / E $\flat$  Cl. *ff*

B $\flat$  Tpt. *p*

B $\flat$  Tpt. 2-3 *p*

Tbn. 1-2 *p*

B. Tbn. *p*

Pno. *f* *p*

Perc.

407

Fl. 1 *mf*

Fl. 2 *mf*

Fl. 3 / pic *mf*

Ob. 1 *ff*

Ob. 2 *ff*

B♭ Cl. 1 *ff*

B♭ Cl. 2 *ff*

Bsn. 1-2 *mf*

Hn. 1-2 *mp* *ff*

Hn. 3-4 *mp* *ff*

Tbn. 1-2 *ff*

B. Tbn. *ff*

Tuba *ff*

Pno. *ff*

Perc. *f* Suspended cymbal

Vln. I *ff*

Vln. II *ff*

**K**

415

Ob. 1

Ob. 2

B $\flat$  Cl. 1

B $\flat$  Cl. 2

Hn. 1-2

Hn. 3-4

Tbn. 1-2

B. Tbn.

Tuba

Pno.

Perc.

Vln. I

Vln. II

L

424

Fl. 1

Fl. 2

Fl. 3 / pic

Ob. 1

Ob. 2

Bb Cl. 1

Bb Cl. 2

Bb Cl. 3 / Es Cl.

Hn. 1-2

Hn. 3-4

Tbn. 1-2

B. Tbn.

Tuba

Pno.

Perc.

Vln. I

Vln. II

Vla.

*ff*

*ff*

*ff*

*fp*

*f*

*fp*

*f*

*fp*

*f*

*fp*

*f*

*ch.*

*Non div.*

*arco*

*ff*

L

432

Fl. 1

Fl. 2

Fl. 3 / pic

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3 / E♭ Cl.

Bsn. 1-2  
a 2  
*ff*  
(Contrabassoon)

Bsn. 3 / C-Bsn.  
*ff*  
a 2

Tbn. 1-2  
*ff*  
a 2

B. Tbn.  
*ff*

Tuba  
*ff*

Pno.  
*ff*

Vln. I

Vln. II

Vla.  
arco

Vc.  
*ff*  
arco

D.B.  
*ff*

441

Fl. 1  
Fl. 2  
Fl. 3 / pic  
Ob. 1  
Ob. 2  
B♭ Cl. 1  
B♭ Cl. 2  
B♭ Cl. 3 / E♭ Cl.  
Bsn. 1-2  
Bsn. 3 / C-Bsn.  
Tbn. 1-2  
B. Tbn.  
Tuba  
Pno.  
Vln. I  
Vln. II  
Vla.  
Ve.  
D.B.

Detailed description: This page of a musical score, numbered 441, contains 18 staves for various instruments. The top section includes woodwinds: Flute 1 (treble clef), Flute 2 (treble clef), Flute 3/piccolo (treble clef), Oboe 1 (treble clef), Oboe 2 (treble clef), Clarinet 1 (treble clef), Clarinet 2 (treble clef), Clarinet 3/E-flat Clarinet (treble clef), Bassoon 1-2 (bass clef), and Bassoon 3/C-Bassoon (bass clef). The middle section features brass instruments: Trombone 1-2 (bass clef), Baritone Trombone (bass clef), and Tuba (bass clef). The piano part (Pno.) is shown in two staves (bass clef). The bottom section includes strings: Violin I (treble clef), Violin II (treble clef), Viola (alto clef), Violoncello (bass clef), and Double Bass (bass clef). The score shows rhythmic patterns and melodic lines for each instrument, with some parts featuring slurs and dynamic markings.

450 **M**

Fl. 1  
Fl. 2  
Fl. 3 / pic.  
Ob. 1  
Ob. 2  
B♭ Cl. 1  
B♭ Cl. 2  
B♭ Cl. 3 / E♭ Cl.  
Bsn. 1-2  
Bsn. 3 / C-Bsn.  
Tbn. 1-2  
B. Tbn.  
Tuba  
Pno.  
**M**  
Vln. I  
Vln. II (Div.)  
Vla.  
Vc.  
D.B.

Detailed description: This page of a musical score covers measures 450 to 457. It features a large woodwind section with parts for Flute 1, 2, and 3/piccolo; Oboe 1 and 2; Clarinet in B-flat 1, 2, and 3/E-flat Clarinet; Bassoon 1-2 and Bassoon 3/C-Bassoon; and Trombone 1-2, Baritone Trombone, and Tuba. The piano part is shown in a grand staff. The string section includes Violin I, Violin II (with a 'Div.' marking), Viola, Violoncello, and Double Bass. The score is marked with a '450' at the top left and a 'M' in a box above the first measure. The woodwinds and strings play sustained notes with various articulations, while the piano provides harmonic support. The string section begins with a 'Div.' (divisi) marking in the second measure.

458

Fl. 1

Fl. 2

Fl. 3 / pic

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3 / E♭ Cl.

Bsn. 1-2

Bsn. 3 / C-Bsn.

Tbn. 1-2

B. Tbn.

Tuba

Pno.

Vln. I

Vln. II

Vla.

Ve.

D.B.



N

466

Fl. 1

Fl. 2

Fl. 3 / pic

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3 / E♭ Cl.

Bsn. 1-2

Bsn. 3 / C-Bsn.

Tbn. 1-2

B. Tbn.

Tuba

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

ff

Non div.

N

474

Fl. 1  
Fl. 2  
Fl. 3 / pic  
Ob. 1  
Ob. 2  
B♭ Cl. 1  
B♭ Cl. 2  
B♭ Cl. 3 / E♭ Cl.  
Bsn. 1-2  
Bsn. 3 / C-Bsn.  
B♭ Tpt.  
B♭ Tpt. 2-3  
Tbn. 1-2  
B. Tbn.  
Tuba  
Pno.  
Vln. I  
Vln. II  
Vla.  
Vc.  
D.B.

Non div.

Detailed description: This page of a musical score, numbered 474, contains 8 measures of music for a large orchestra. The instruments listed on the left are Flute 1, Flute 2, Flute 3/piccolo, Oboe 1, Oboe 2, B♭ Clarinet 1, B♭ Clarinet 2, B♭ Clarinet 3/E♭ Clarinet, Bassoon 1-2, Bassoon 3/C-Bassoon, B♭ Trumpet, B♭ Trumpet 2-3, Trombone 1-2, Baritone Trombone, Tuba, Piano, Violin I, Violin II, Viola, Violoncello, and Double Bass. The score is written in a key signature of one sharp (F#) and a common time signature (C). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The piano part provides harmonic support with chords and arpeggios. The string section plays a steady eighth-note accompaniment. The woodwinds and brass instruments have specific melodic and harmonic parts, with some brass parts including dynamic markings like accents and slurs.

482

**O**

Fl. 1

Fl. 2

Fl. 3 / pic

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3 / E♭ Cl.

Bsn. 1-2

Bsn. 3 / C-Bsn.

B♭ Tpt.

B♭ Tpt. 2-3

Tbn. 1-2

B. Tbn.

Tuba

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

*p*

*p*

*p*

*subp*

*cresc.*

*Unis.*

**O**



R

519

Fl. 1 *f* *mf giocoso* *ff marcato*

Fl. 2 *f* *mf giocoso* *ff marcato*

Fl. 3 / pic *f* *ff marcato*

Ob. 1 *ff marcato*

Ob. 2 *ff marcato*

B♭ Cl. 1 *mf giocoso* *ff marcato*

B♭ Cl. 2 *mf giocoso* *ff marcato*

B♭ Cl. 3 / E♭ Cl. *ff marcato*

Bsn. 1-2 *mf* *ff marcato*  
Bassoon

Bsn. 3 / C-Bsn. *ff marcato*

B. Tpt. *f*

B♭ Tpt. 2-3 *f*

Hn. 1-2 *f*

Hn. 3-4 *f*

Tbn. 1-2 *f*

Pno. Clear: not too much pedal *f* *mf* *f*

Perc. Triangle *f*

Perc. Snare drum *f*

Vln. I *mf* *pizz.* *mf*

Vln. II *mf* *pizz.* *mf*

Vla. *mf* *pizz.* *mf*

Vc. *mf* *Non div.* *pizz.* *mf*

R

532

S

Fl. 1 *mf giocoso* *ff marcato* *mf*

Fl. 2 *mf giocoso* *ff marcato* *mf*

Fl. 3 / pic *ff marcato*

Ob. 1 *ff marcato*

Ob. 2 *ff marcato*

B♭ Cl. 1 *mf giocoso* *ff marcato*

B♭ Cl. 2 *mf giocoso* *ff marcato*

B♭ Cl. 3 / E♭ Cl. *ff marcato*

Bsn. 1-2 *ff marcato*

Bsn. 3 / C-Bsn. *ff marcato*

Cel. *f*

Pno. *mf* *ff* *mf*

Perc. *mf*

Perc. rim shots

544

Fl. 1

Fl. 2

Ob. 1 *mf*

Ob. 2 *mf*

B♭ Cl. 1 *mf*

B♭ Cl. 2 *mf*

Bsn. 1-2 *mf*

Bsn. 3 / C-Bsn. *mf*

Cel.

Pno. Triangle

Perc.

T

552

Fl. 1

Fl. 2

Fl. 3 / pic

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3 / E♭ Cl.

Bsn. 1-2

Bsn. 3 / C-Bsn.

B♭ Tpt.

B♭ Tpt. 2-3

Hn. 1-2

Hn. 3-4

Hp.

Cel.

Pno.

Perc. Triangle

Perc. Snare drum

Perc. Cymbal scrape

*p*

*f*

release

20







591 **W**

Fl. 1 *mp*

Fl. 2 *mp*

Fl. 3 / pic

Ob. 1 *mf*

B♭ Cl. 1 *mf*

B♭ Cl. 2 *mf*

Bsn. 1-2 *mp*

Hp.

Pno.

Perc.

Vln. I *p* Unis.

Vln. II *p* Unis.

D.B. *mp*

604 **X**

Cel. *mp*

Pno.

Perc.

Vln. I *mf*

Vln. II *mf*

Vla. *mf* Non div. (pizz.)

Vc. *mf* Non div. (pizz.)

Y

619

Fl. 1 *mf* frantic

Fl. 2 *mf* frantic

Fl. 3 / pic *mf* frantic

Ob. 1 *p*

Ob. 2 *p*

Cel. *f*

Pno.

Glk. *f*

630

Fl. 1 *pp*

Fl. 2 *pp*

Fl. 3 / pic

Ob. 1 *p*

Ob. 2 *p*

B♭ Cl. 1 *pp*

B♭ Cl. 2 *pp*

B♭ Tpt. with cup mute

B♭ Tpt. 2-3 *p* 2. with cup mute

Cel.

Pno.

Glk.

Vln. I *pp* Div.

Vln. II *pp* Div.

**Z** accel. molto al fine

644

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

B♭ Tpt.

B♭ Tpt. 2-3

Cel.

Pno.

*mf* cresc.

**Z** accel. molto al fine

Vln. I

Vln. II

655

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

B♭ Tpt.

B♭ Tpt. 2-3

Hp.

Cel.

Pno.

Perc.

Vln. I

Vln. II

Triangle

\*

Detailed description: This page of a musical score, numbered 52, contains measures 655 through 660. The score is arranged in a standard orchestral format with multiple staves. The instruments listed on the left are Flute 1 and 2, Oboe 1 and 2, Clarinet in B♭ 1 and 2, Trumpet in B♭ (1, 2, and 3), Harp, Cello, Piano, Percussion, Violin I, and Violin II. The Flute and Oboe parts feature melodic lines with slurs and accents. The Clarinet parts play a rhythmic pattern of eighth notes. The Trumpet parts have long, sustained notes. The Percussion part includes a triangle. The Piano part has a complex texture with many notes. The Violin parts have long, sustained notes. The Harp and Cello parts are mostly silent. The score ends with a double bar line and a fermata.

# III.

670 **III. Slow and expressive** (♩ = 54)

Vln. I  
Vln. II  
Vla.  
Vc.  
D.B.

Div. -  
pp  
Div. arco  
p gently expressive  
Div. a 4 arco  
p gently expressive  
Div. a 3  
mp

Unis.  
Div.  
rit. a tempo

687 **B**

B♭ Cl. 1  
B♭ Cl. 2  
B♭ Cl. 3 / E♭ Cl.

Pno.

f  
mp  
8va

Trance-like, yet espressivo (follow the violins)

Vln. I  
Vln. II  
Vla.  
Vc.  
D.B.

mp gently expressive: follow shape of the line  
pp  
pp  
pizz. (players without low C extension tacet)  
f  
ppp

702 **C** **D**

B♭ Cl. 1  
B♭ Cl. 2  
B♭ Cl. 3 / E♭ Cl.

Pno.

**C** **D**

Vln. I  
Vln. II  
Vla.  
Vc.

mp gently expressive: follow shape of the line

719 E

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3 / E♭ Cl.

Pno.

Vln. I

Vln. II

Vla.

Vc.

734

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3 / E♭ Cl.

Pno.

Vln. I

Vln. II

Vla.

Vc.

750 F

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3 / E♭ Cl.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Unis. mf Div.

Unis. mf Div.

Unis. mf Div.

Unis. mf Div.

764 **G**

Fl. 1 *mf* *espressivo* <sup>6</sup>

Fl. 2 *mf* *espressivo* <sup>5</sup>

Fl. 3 / pic Flute *mf* *espressivo* <sup>5</sup>

B♭ Cl. 1 *pp*

B♭ Cl. 2 *pp*

B♭ Cl. 3 / E♭ Cl. *pp* a. 2

Bsn. 1-2 *pp*

Hp. *mp*

Cel. *mf*

Pno. *more mysterious and luminous*

Vib. *mf*

Vln. I Unis. *ppp* **G**

Vln. II Unis.

Vla. Unis.

Vc. Unis.





784 **rit. a tempo** **I**

Fl. 1 *p*

Fl. 2 *p*

Fl. 3 / pic *p*

B♭ Cl. 1 *p* *ppp*

B♭ Cl. 2 *p* *ppp*

B♭ Cl. 3 / E♭ Cl. *ppp*

Hp. *mp*

Cel. *mp*

Pno.

Vib. *mp*

**rit. a tempo** **I**

Vln. I *mp* gently expressive: follow shape of the line

Vln. II *mp* gently expressive: follow shape of the line

Vla. Div. *pp* *mp* gently expressive: follow shape of the line

Vc. pizz. (non div.) *mp* Div. a 3 arco *pp* Div. a 2 *mp* gently expressive: follow shape of the line

D.B. *mf* *ppp*

798 **J**

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3 / E♭ Cl.

Pno.

**J**

Vln. I Unis.

Vln. II Unis.

Vla.

Vc. *mp*

811

Pno.

Vln. I

Vln. II

Vla.

Vc.

*mp*

*cresc.*

*mp*

*cresc.*

*mp*

*cresc.*

Unis.

*cresc.*

821

Fl. 1

Fl. 2

Fl. 3 / pic.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3 / E♭ Cl.

Bsn. 1-2

Bsn. 3 / C-Bsn.

Tbn. 1-2

B. Tbn.

Hp.

Cel.

Pno.

Vib.

Vln. I

Vln. II

Vla.

Vc.

**K**

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*mp*

*mp*

*f*

Unis.

Div.

Div.

Unis.

**K**

*mp*

*rit.*

*rit.*

832

**L**  
a tempo

rit.

a tempo

rit.

Bsn. 1-2

Bsn. 3 / C-Bsn.

Tbn. 1-2

B. Tbn.

Pno.

**L**  
a tempo

rit.

a tempo  
arco  
Div.

rit.

D.B.

*pp*

# IV.

**IV. Driving** ♩. = 160

842

Fl. 1 *p* *ff*

Fl. 2 *p* *ff*

Ob. 1 *p* *ff*

Ob. 2 *p* *ff*

B♭ Cl. 1 *p*

B♭ Cl. 2 *p*

B♭ Cl. 3 / E♭ Cl. *p*

Pno.

**A**

**IV. Driving** ♩. = 160

Vln. I *mf* *f* *pizz.*

Vln. II *mf* *f* *pizz.*

Vla. *f* *f* *Unis. pizz.*

Vc. *f*

**A**

Pno.

Vln. I

Vln. II

Vla.

Pno.

Vln. I

Vln. II

Vla.

864 **B**

Fl. 1 *mf*

Fl. 2 *mf*

Pno.

**B**

Vln. I arco *mf* *cresc.*

Vln. II arco *mf* *cresc.*

Vla. *cresc.*

Vc. *f* *cresc.*

D.B. *f* *cresc.*

871

Fl. 1

Fl. 2

Pno.

Vln. I Div.

Vln. II Div.

Vla.

Vc.

D.B.

C



878

Fl. 1

Fl. 2

B $\flat$  Tpt.

B $\flat$  Tpt. 2-3

Hn. 1-2

Hn. 3-4

Tbn. 1-2

B. Tbn.

Tuba

Pno.

Perc.

Perc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

without mute

*f*

without mute

*f*

*f*

*f*

*f*

*f*

*ff*

Suspended cymbal with sticks

ch.

*f*

Bass drum

*f*

C

885

Piccolo

*f* shrill and grotesque

E♭ Clarinet

*f* shrill and grotesque

Bsn. 1-2

B♭ Tpt.

B♭ Tpt. 2-3

Hn. 1-2

Hn. 3-4

Tbn. 1-2

B. Tbn.

Tuba

Pno.

Perc. ch.

Perc.

Vla.

Vc.

arco

*f*



**D**

accel. poco a poco a poco

892

Fl. 3 / pic

B♭ Cl. 3 / E♭ Cl.

Bsn. 1-2

B♭ Tpt.

B♭ Tpt. 2-3

Hn. 1-2

Hn. 3-4

Tbn. 1-2

B. Tbn.

Tuba

Pno.

Perc. ch.

Perc.

Detailed description: This block contains the musical score for measures 892 through 900. It includes staves for Flute 3/piccolo, B♭ Clarinet 3/E♭ Clarinet, Bassoon 1-2, B♭ Trumpet, B♭ Trumpet 2-3, Horn 1-2, Horn 3-4, Trombone 1-2, Bass Trombone, Tuba, Piano, and Percussion. The woodwinds and strings play a melodic line with triplets and slurs. The brass section provides harmonic support with chords and triplets. The piano part features complex chordal textures with triplets. The percussion includes a chime pattern.

**D**

accel. poco a poco a poco

Vln. I

Vln. II

Vla.

Vc.

Div. *mf*

*cresc. poco a poco a poco*

Div. *mf* *cresc. poco a poco a poco*

Detailed description: This block contains the musical score for measures 892 through 900 for the string section. It includes staves for Violin I, Violin II, Viola, and Violoncello. The strings play a melodic line with triplets and slurs. The Violin I and II parts have a 'Div.' (divisi) marking and a dynamic of *mf*. The Viola and Violoncello parts also have a dynamic of *mf*. The score includes a crescendo marking: *cresc. poco a poco a poco*.



906

Fl. 1  
Fl. 2  
Fl. 3 / pic  
Ob. 1  
Ob. 2  
B♭ Cl. 1  
B♭ Cl. 2  
B♭ Cl. 3 / E♭ Cl.  
Bsn. 1-2  
Bsn. 3 / C-Bsn.  
B♭ Tpt.  
B♭ Tpt. 2-3  
Hn. 1-2  
Hn. 3-4  
Tbn. 1-2  
B. Tbn.  
Tuba  
Pno.  
Perc. ch.  
Perc.  
Vln. I  
Vln. II  
Vla.  
Vc.  
D.B.

9/13

Fl. 1  
Fl. 2  
Fl. 3 / pic.  
Ob. 1  
Ob. 2  
B♭ Cl. 1  
B♭ Cl. 2  
B♭ Cl. 3 / E♭ Cl.  
Bsn. 1-2  
Bsn. 3 / C-Bsn.  
B♭ Tpt.  
B♭ Tpt. 2-3  
Hn. 1-2  
Hn. 3-4  
Tbn. 1-2  
B. Tbn.  
Tuba  
Pno.  
Perc. ch.  
Perc.  
Vln. I  
Vln. II  
Vla.  
Vc.  
D.B.

920

Fl. 1

Fl. 2

Fl. 3 / pic

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3 / E♭ Cl.

Bsn. 1-2

Bsn. 3 / C-Bsn.

B♭ Tpt.

B♭ Tpt. 2-3

Hn. 1-2

Hn. 3-4

Tbn. 1-2

B. Tbn.

Tuba

Pno.

Perc. ch.

Perc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

**F**

**F**

arco

♩ = 160

927

Fl. 1  
Fl. 2  
Fl. 3 / pic.  
Ob. 1  
Ob. 2  
B♭ Cl. 1  
B♭ Cl. 2  
B♭ Cl. 3 / E♭ Cl.  
Bsn. 1-2  
Bsn. 3 / C-Bsn.  
B♭ Tpt.  
B♭ Tpt. 2-3  
Hn. 1-2  
Hn. 3-4  
Tbn. 1-2  
B. Tbn.  
Tuba  
Pno.  
Perc.  
Perc.  
Vln. I  
Vln. II  
Vla.  
Vc.  
D.B.

♩ = 160

Detailed description: This page of a musical score covers measures 927 to 932. It features a full orchestral ensemble. The woodwind section includes three flutes (Fl. 1, 2, 3/pic.), two oboes (Ob. 1, 2), three B-flat clarinets (B♭ Cl. 1, 2, 3/E♭ Cl.), two bassoons (Bsn. 1-2) and a third (Bsn. 3/C-Bsn.), three B-flat trumpets (B♭ Tpt., 2-3), four horns (Hn. 1-2, 3-4), two tenors (Tbn. 1-2), a baritone (B. Tbn.), and a tuba. The string section consists of first and second violins (Vln. I, II), viola (Vla.), violin (Vc.), and double bass (D.B.). The percussion section includes two parts: the first part has a snare drum (ch.) and a tom-tom (ov), while the second part has a tom-tom (ov). The score is in 4/4 time with a tempo of 160 beats per minute. The key signature has one flat (B-flat). The woodwinds and strings play a rhythmic pattern of eighth notes, while the brass and percussion provide harmonic support. A double bar line is present at the end of measure 932.

**G** Tempo I: Driving (♩ = 160)

933

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
B♭ Cl. 1  
B♭ Cl. 2  
B♭ Tpt.  
B♭ Tpt. 2-3  
Hn. 1-2  
Hn. 3-4  
Tbn. 1-2  
B. Tbn.  
Tuba

*p cresc.*  
*p cresc.*  
*p cresc.*  
*p cresc.*  
*p cresc.*  
*p cresc.*  
*mf*  
*mf*  
*mf*  
*mf*  
*mf*  
*mf*  
*mf*

Detailed description: This block contains the musical score for woodwinds and brass instruments. It includes parts for Flute 1 and 2, Oboe 1 and 2, B♭ Clarinet 1 and 2, B♭ Trumpet, B♭ Trumpet 2-3, Horn 1-2 and 3-4, Tenor Trombone 1-2, Bass Trombone, and Tuba. The woodwinds and flutes play a melodic line starting at measure 933, marked *p cresc.* The brass instruments enter in measure 935 with a sustained note, marked *mf*. The score is in 4/4 time with a tempo of 160 beats per minute.

Pno.

RH *sim.*  
LH *ff*

Detailed description: This block contains the piano accompaniment. The right hand (RH) is marked *sim.* and the left hand (LH) is marked *ff*. The piano part features a complex, rhythmic accompaniment with many beamed notes, primarily in the right hand.

**G** Tempo I: Driving (♩ = 160)

Vln. I  
Vln. II  
Vla.  
Vc.

Unis.  
*f*  
Unis.  
*f*  
Div.  
*f*  
Div.  
*f*

Detailed description: This block contains the musical score for the string section, including Violin I, Violin II, Viola, and Violoncello. The Violin I and II parts are marked *f* and play a melodic line. The Viola and Violoncello parts are marked *f* and play a rhythmic accompaniment. The score is in 4/4 time with a tempo of 160 beats per minute.





# V.

## 945 V. Passacaglia ♩ = 40

Vln. I *ff* *molto appassionato*

Vln. II *ff* *molto appassionato*

Vla. *ff* *molto appassionato* Div. arco *molto appassionato* Div. a 3 Div. a 2

Vc. *ff* *molto appassionato* Div. arco *molto appassionato*

D.B. *ff* *molto appassionato* Div. arco *molto appassionato*

### A

Fl. 1 *ff*

Fl. 2 *ff*

Fl. 3 / pic *ff*

Ob. 1 *ff*

Ob. 2 *ff*

B♭ Cl. 1 *ff* *molto appassionato*

B♭ Cl. 2 *ff* *molto appassionato*

B♭ Cl. 3 / E♭ Cl. *ff* *molto appassionato* B♭ Clarinet *molto appassionato*

Bsn. 1-2 *ff* *molto appassionato*

Bsn. 3 / C-Bsn. *ff* *molto appassionato* Bassoon *molto appassionato* Contrabassoon

B♭ Tpt. *mf* *ff*

B♭ Tpt. 2-3 *mf* *ff*

Hn. 1-2 *mf* *ff*

Hn. 3-4 *mf* *ff*

Tbn. 1-2 *mf* *ff*

B. Tbn. *mf* *ff*

Tuba *ff*

### A

Vln. I *ff* *molto appassionato* tutti (div.)

Vln. II *ff* *molto appassionato* Div. *molto appassionato*

Vla. *ff* *molto appassionato* Div. a 3 Div. a 2 Div. a 3 Div. a 2

Vc. *ff* *molto appassionato*

D.B. *ff* *molto appassionato*

First two stands

960 **B** Driving ♩ = 160

Pno. *f* *p* *mf*

Perc. Kick drum *f* *p* *mf*

Vln. I Unis. *mf*

Vln. II Unis. *mf*

969 **C**

Pno.

Perc.

Vln. I **C**

Vln. II

978

Pno.

Perc.

Vln. I Div. *f*

Vln. II Div. *f*

Vla. Unis. *f*

D

986

Fl. 1  
Fl. 2  
Fl. 3 / pic  
B♭ Cl. 1  
B♭ Cl. 2  
B♭ Cl. 3 / E♭ Cl.  
Pno.  
Perc.  
Vln. I  
Vln. II  
Vla.  
Vc.  
D.B.

*mf*  
*mf*  
*mf*  
*mf*  
*mf*  
*mf*  
*f*

D

993

Fl. 1  
Fl. 2  
Fl. 3 / pic  
B♭ Cl. 1  
B♭ Cl. 2  
B♭ Cl. 3 / E♭ Cl.  
Pno.  
Perc.

**E**

1000

Fl. 1

Fl. 2

Fl. 3 / pic

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3 / E♭ Cl.

Pno.

Perc.

Kick drum

*mf*

*cresc.*

1008

**F**

Fl. 1 *f*

Fl. 2 *f*

Fl. 3 / pic *f*

Ob. 1 *f*

Ob. 2 *f*

B♭ Cl. 1 *f*

B♭ Cl. 2 *f*

B♭ Cl. 3 / E♭ Cl. *f*

Bsn. 1-2 *f*

Bsn. 3 / C-Bsn. *f*

B♭ Tpt. *p* *f*

B♭ Tpt. 2-3 *p* *f*

Hn. 1-2 *p* *f*

Hn. 3-4 *mp* *f*

Tbn. 1-2 *mf* *f*

B. Tbn. *mf* *f*

Tuba *mf* *f*

Pno.

Perc. *f* Suspended cymbal with sticks

**F**

Vln. I *f* Div.

Vln. II *f* Div.

Vla. *f* Div. a 3

Vc. *f* Div.

D.B. *f*

1015

Fl. 1

Fl. 2

Fl. 3 / pic

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Pno.

Perc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Piccolo

1021

Fl. 1

Fl. 2

Fl. 3 / pic

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3 / E♭ Cl.

Bsn. 1-2

Bsn. 3 / C-Bsn.

Pno.

Perc.

Perc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

**G**

*f*

Kick drum

*f*

**G**





H

1034

Fl. 1

Fl. 2

Fl. 3 / pic

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3 / E♭ Cl.

Bsn. 1-2

Bsn. 3 / C-Bsn.

B♭ Tpt.

B♭ Tpt. 2-3

Hn. 1-2

Hn. 3-4

Tbn. 1-2

B. Tbn.

Tuba

Pno.

Perc.

Crash cymbal

f

H

Vln. I

Vln. II

Vla.

Vc.

D.B.

pizz.

f

Unis.

ff

Unis.

ff

1042

Fl. I  
Fl. 3 / pic  
B♭ Cl. I  
Pno.  
Vln. I  
Vln. II  
Vla.  
Vc.  
D.B.

*mf playful*

*ff*

1049

Fl. I  
Fl. 3 / pic  
B♭ Cl. I  
Pno.  
Vln. I  
Vln. II  
Vla.  
Vc.  
D.B.

**I**

1056

Fl. 1

Fl. 3 / pic

B♭ Cl. 1

Hn. 1-2

Tbn. 1-2

B. Tbn.

Pno.

Perc.

Perc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

a 2

*mf*

*mf*

*mf*

Bass drum

*mp*

*f*

*f*

**J**  
1063

Fl. 1 *f*

Fl. 2 *f*

Fl. 3 / pic *f* Flute

Ob. 1 *f*

Ob. 2 *f*

B♭ Cl. 1 *f*

B♭ Cl. 2 *f*

B♭ Cl. 3 / E♭ Cl. *f*

B♭ Tpt. *mf*

B♭ Tpt. 2-3 *mf*

Hn. 1-2

Tbn. 1-2

B. Tbn.

Tuba *mf*

Pno.

Perc. Crash cymbal *mp* *cresc.*

Perc. *cresc.*

**J**

Vln. I *f* Div.

Vln. II *f* Div.

Vla.

Vc.

D.B.

1070

Fl. 1

Fl. 2

Fl. 3 / pic

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3 / E♭ Cl.

Bsn. 1-2

B♭ Tpt.

B♭ Tpt. 2-3

Hn. 1-2

Hn. 3-4

Tbn. 1-2

B. Tbn.

Tuba

Pno.

Perc.

Perc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

*p*

*f*

*mp*

*f*

pizz. (non div.)

*f*

**K**  
1077

B♭ Cl. 1 *p*

B♭ Cl. 2 *p*

Pno.

Perc. Kick drum *mf* *cresc.*

**K**

Vln. I *mf* Div. *cresc.*

Vln. II *mf* Div. *cresc.*

Vla. *mp*

Vc.

D.B.



1095

M

Fl. 1

Fl. 2

Fl. 3 / pic

Ob. 1

Ob. 2

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B $\flat$  Cl. 3 / E $\flat$  Cl.

Bsn. 1-2

Bsn. 3 / C-Bsn.

B $\flat$  Tpt.

B $\flat$  Tpt. 2-3

Hn. 1-2

Hn. 3-4

Tbn. 1-2

B. Tbn.

Tuba

Pno.

Vc.

D.B.

*ff*

*f*

M



1104

Fl. 1 *p*

Fl. 2 *p*

Fl. 3 / pic *p*

Ob. 1

Ob. 2

Hp.

Cel. *f*

Pno.

Glk. *f*

Vib. *f*

Vln. I *mf*  
pizz. (non div.)

Vln. II *mf*  
pizz. (non div.)

Vla. *mf*  
pizz. (non div.)

Vc. *mf*

Detailed description: This page of a musical score covers measures 1104 to 1107. The woodwind section (Flutes 1-3, Oboes 1-2) plays a rhythmic pattern of eighth notes, starting with a dynamic of *p*. The Percussion section (Celesta, Glockenspiel, Vibraphone) provides a steady accompaniment with chords, marked with a dynamic of *f*. The string section (Violins I & II, Viola, Violoncello) plays a similar rhythmic pattern, marked with a dynamic of *mf*. The Piano part features a complex texture of chords and arpeggios. The score includes various musical notations such as accents, slurs, and dynamic markings.





1128 O

Fl. 1

Fl. 2

Fl. 3 / pic

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3 / E♭ Cl.

Bsn. 1-2

Bsn. 3 / C-Bsn.

B♭ Tpt.

B♭ Tpt. 2-3

Hn. 1-2

Hn. 3-4

Tbn. 1-2

B. Tbn.

Pno.

Perc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

*mf*

*mf*

*mf*

*mf*

*f*

Unis.

O

1136

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3 / E♭ Cl.

Bsn. 1-2

Bsn. 3 / C-Bsn.

Hn. 1-2

Hn. 3-4

Tbn. 1-2

B. Tbn.

Pno.

Dry, almost no pedal

Vln. I

Vln. II

Vla.

Vc.

D.B.

*mf*

*f*

pizz.

arco

Div.

Unis.

Unis. pizz.

Div. arco

B♭ Clarinet





1162

Fl. 1  
Fl. 2  
Fl. 3 / pic  
Ob. 1  
Ob. 2  
B♭ Cl. 1  
B♭ Cl. 2  
B♭ Cl. 3 / E♭ Cl.  
B♭ Tpt.  
B♭ Tpt. 2-3  
Hn. 1-2  
Hn. 3-4  
Tbn. 1-2  
B. Tbn.  
Cel.  
Pno.  
Vln. I  
Vln. II  
Vla.  
Vc.

Unis.  
Div.





1170 **R** rit. **S** ♩ = 63

Fl. 1 *sfz* *fff*

Fl. 2 *sfz* *fff*

Fl. 3 / pic *sfz* *fff*

Ob. 1 *sfz* *fff*

Ob. 2 *sfz* *fff*

B♭ Cl. 1 *sfz* *fff*

B♭ Cl. 2 *sfz* *fff*

B♭ Cl. 3 / E♭ Cl. *sfz* *fff*

B♭ Tpt. *sfz* *fff*

B♭ Tpt. 2-3 *sfz* *fff*

Hn. 1-2 *sfz* *fff*

Hn. 3-4 *sfz* *fff*

Tbn. 1-2 *sfz* *fff*

B. Tbn. *sfz* *fff*

Cel. *sfz* *fff*

Pno. *sfz* *fff* *p*

Perc. *sfz* *fff*

Perc. *sfz* *fff*

*Suspended cymbal with sticks ch.*

*Snare drum: snares on*

**R** rit. **S** ♩ = 63

Vln. I *sfz* *fff*

Vln. II *sfz* *fff*

Vla. *sfz* *fff* *pp*

Vc. *sfz* *fff* *pp*

1182

Pno. *f* *ff*

Vln. I Unis. *ff*

Vln. II Unis. *p* *f* *ff*

Vla. *f* *ff*

Vc. *f* *ff*

D.B. arco *pp* *f* *ff*

**T**

1195

Pno. *ff*

Vln. I Div. *ff* *pp*

Vln. II Div. a 3 *ff*

Vla. Div. a 3 *ff*

Vc. Div. a 3 *ff*

D.B. *ff*

**U**



Y

rit.

1237

S. Rec. *ppp*

Fl. 1 *ppp*

Fl. 2 *ppp*

Fl. 3 / pic *ppp*

B♭ Tpt. *ppp*

B♭ Tpt. 2-3 *ppp*

Cel. *pp*

Pno. *ppp* *8va* *al fine*

Vib. *ppp*