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Ben-Hur: Symphonic Studies for String Orchestra

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**Ben-Hur: Symphonic Studies for String Orchestra
(1989-94; Revised 1992 & 2016)**

Full Score

**KL Scott Music
New York**

Kevin Scott

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Instrumentation

Violin 1 (10 to 16 players)
Violin 2 (8 to 14 players)
Viola (6 to 12 players)
Violoncello (6 to 10 players)
Double Bass (5 to 8 players)

Program Notes

In 1989 I was commissioned by the RAPP Arts Center in New York to compose incidental music for Thomas M. Disch's theatrical adaptation of General Lew Wallace's epic novel *Ben-Hur: A Tale of the Christ*, which was premiered at the Peabody Conservatory in Baltimore, Maryland before heading to New York for a limited run at the center's theater in the East Village. By this time the score was greatly expanded from a few short pieces for solo cello to a full underscore for two cellists. The augmented score for the New York production included a prologue accentuating the dialogue presented by an actor portraying Wallace as he speaks from the hereafter, recounting his career as an officer in the Union Army during the Civil War, its aftermath and how he came to write his book.

Originally scored for two cellos, I expanded the music from the Prologue, which incorporated an allusion to the "Christ motif" from Miklós Rózsa's score for the 1959 MGM film adaptation of the novel. This version, which serves as the first movement of a symphonic suite greatly comprised of themes from my incidental score, was the winner of the 1992 UniSys African-American Composers Forum Award by the Detroit Symphony Orchestra, which premiered the Praeludium on 20 February 1992 under the baton of Leslie B. Dunner.

The score is humbly dedicated to Dr. Rózsa.

I - Praeludium in Aeternia. The first movement, which served as and underscore in the play's prologue, is a musical depiction of General Lew Wallace speaking from an eternal hereafter, explaining the criteria that led him to write his novel. As he is speaking, a silhouetted figure unbeknownst to him, slowly paces the stage behind him. This figure, as we find out later in the play, is Mary Surratt, a boarding house proprietress who, along with several men, was charged with the crime of conspiracy in the assassination of Abraham Lincoln by way of housing the assassin John Wilkes Booth. Surratt was found guilty and was executed, the first woman in America to die by public hanging, and it is this action that may have inspired Wallace, who was one of the judges in the military tribunal, to create the character of Miriam – the Hebrew name for Mary – who is Judah Ben-Hur's mother and, along with her son and daughter Tirzah, is wrongfully imprisoned by Judah's old friend Messala, now a tribune in the service of the Roman Empire, who has now accused them of treason by attempting to assassinate Valerius Gratus, the Roman procurator of Judea. This movement leads directly into...

II - The Battle and Aftermath on the Aegean Sea. Judah Ben-Hur's moment of heroism is put to the test when the ship, where he is condemned to the galleys as a rower because of his alleged crime in trying to assassinate Valerius Gratus by his former friend Messala, is under attack by Macedonian pirates led by Golthar. Quintus Arrius, commander of the Roman fleet, senses something different about Judah from the other galley rowers, especially when he learns of his fate and his status as a prince of the house of Hur, and orders him unshackled. In the heat of the battle, Judah saves Arrius and escape the burning ship. Both are left adrift on the Aegean Sea for days and nights, and it is during this time that he hears (in his mind) the voice of his mother and a song that his sister Tirzah sings, longing for Judea's freedom from Rome. At the climax of this movement Ben-Hur senses the power of God as they are saved by the remainder of Arrius' fleet.

III - By the Lake Near Antioch. A moment when Judah is in the arms of the Egyptian vamp Iras, daughter of Balthazar (one of the three wise men who witnesses the infant Jesus) and the mistress of his former friend Messala. Judah is enraptured by the Egyptian woman's sensual overtures and desires, yet while he is in her arms he cannot stop thinking about Esther, the daughter of Simonides who was the chief servant of Judah's father, now a wealthy merchant. They leave the grove when they hear the call of those who go to the Grove of Daphne.

Note: The fictional character Iras is in Wallace's book and plays a major role in both the 1907 play produced by Klaw & Erlanger and Thomas M. Disch's theatrical adaptation from 1989 (which I wrote the music for), yet is reduced to a minor, yet pivotal, character in the 1925 MGM silent film, but is nowhere to be found in the subsequent film versions since 1925.

IV - The Grove of Daphne; At the Camp of Sheikh Ilderim. The longest movement of the four, it opens with the song of those who worship Daphne, interrupted by Judah's thoughts of revenge. This section segues into a barbaric section depicting the festivities at Sheikh Ilderim's camp while Judah is training his horses for the upcoming chariot race in Antioch where he seeks his confrontation with Messala. At one point, Judah tells Ilderim the story of how he and Messala were once best friends, but the friendship cools when Messala, excercising his authority as a tribune of the Roman Empire, demands that Judah acknowledges Rome's power over the Jewish population. A series of terse, brutal chords signals the end of their friendship. The movement returns to the festivities at the camp, coupled wth Judah's intense determination to seek deliverance over his bitter fate, which is found in the coda when the "Daphne" worship song is turned into an affirmative dance in 13/8 time, juxtaposed against fragments of themes from the previous movements, leading to a glorious conclusion of Judah's redemption.

Performance instructions for fourth movement

- # one quarter-tone sharp
- # three-quarters tone sharp
- # Bend the sharp slightly upwards as you play the note
- # Bend the sharp slightly downwards as you play the note
- ↓ quarter-tone flat
- ↓ three-quarters tone flat

Please note that if the players are unable to play quarter-tones, or are not versed in quarter-tone performance practice or standards, then they are to play those notes as natural sharps and flats. The “bending” tones that are instructed in the score may be ignored if the players find this too constricting, especially at the given tempo, which also allows the conductor to slightly slow down these passages, but only by one to two notches down (i.e., quarter note = 112 can be brought down to 108, possibly to 104, but not more than that).

From Rehearsal Letter X to Z, the principal theme is given to the outside desk players in the 1st Violins, Violas and Cellos, and is to take priority over the counter-thematic subjects in the remainder of the string section. The conductor has the discretion to either allow the outside desk players to perform this passage (especially if you have a large string section), or allow the first-desk players to perform this section (provided your string orchestra is on the smaller side).

From measures 274 (one measure after Rehearsal Letter Y) to 279 (280 for the basses), half the cello section and the basses are instructed to play the pizzicato section in a percussive manner, approximating the sound of tabla drums. This requires a bit of an harder attack by slapping the string on the fingerboard which requires a bit of accuracy on the part of the players.

To Dr. Miklós Rózsa, in Remembrance

Ben-Hur: Symphonic Studies for String Orchestra

Kevin Scott

I - Praeludium in Aeternia

Slow, yet mysterious and solemn ♩ = 48

G.P.

Violin I

Violin II

Viola

Cello I

Bass

p

p sostenuto

G.P.

p

G.P.

p

p sostenuto

G.P.

A Gradually accelerate, but not too much ↘ = 50

Continue moving forward = 52

Musical score for orchestra, measures 1-3. The score includes parts for Vln. I, Vln. II, Vla., Vc. I, and D.B. The Vln. I and Vln. II parts are silent. The Vla. part starts with a single note at measure 1. The Vc. I part begins with a sustained note at measure 1, followed by a dynamic *mp*. It then plays a series of eighth notes with dynamics *mf* and *p*, separated by grace notes. The D.B. part also begins with a sustained note at measure 1. Measures 2 and 3 show more complex patterns for Vc. I, including eighth-note groups and grace notes, with dynamics *mf* and *p*. The Vla. part continues its rhythmic pattern. Measure 3 concludes with a dynamic *mf* and a *cresc.* instruction, followed by a *divisi* instruction for the D.B. part.

Ben-Hur: Symphonic Studies for String Orchestra I- Praeludium in Aeternia

Poco rit. *a tempo*

22

Vln. I

Vln. II

Vla.

Vc. I

D.B.

Ben-Hur: Symphonic Studies for String Orchestra
I- Praeludium in Aeternia

C

28

Vln. I

Vln. II

Vla.

Vc. I

D.B.

At a funereal pace;
Weighty, yet not ponderous $\text{♩} = 44$

Pochiss rit.
divisi

34

Vln. I

Vln. II

Vla.

Vc. I

D.B.

Ben-Hur: Symphonic Studies for String Orchestra
I- Praeludium in Aeternia

D With pathos $\text{♩} = 52$

Musical score for section D. The score includes parts for Vln. I, Vln. II, Vla., Vc. I, and D.B. The tempo is $\text{♩} = 52$. Dynamics include p , mp , and $poco cresc.$. Articulations include \circlearrowleft and \circlearrowright . The bassoon part (D.B.) consists of sustained notes with fermatas.

E With continuous movement $\text{♩} = 54$
Poco a poco accel.

Musical score for section E. The score includes parts for Vln. I, Vln. II, Vla., Vc. I, and D.B. The tempo is $\text{♩} = 54$. Dynamics include p , mf , $subito p$, mp , sfz , and f . Articulations include \circlearrowleft , \circlearrowright , 3 , $cresc.$, $arco$, $poco sfz$, sfz , $unis.$, and $div.$. Measure 44 is indicated.

Ben-Hur: Symphonic Studies for String Orchestra
I- Praeludium in Aeternia

5

Continue moving forward $\text{♩} = 56$
Poco a poco accel.

49

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

poco **f** **f** **f** **p** **mp**
f **f** **p** **poco f** **f**
subito p **p** **mp** **mp** **poco cresc.**
p **sfz** **sfz** **sfz** **f** **p** **f** **mp**
sfs **p** **sfs** **p** **p** **p** **mp**

unis.

F **Poco affretando; quasi alla breve** $\text{♩} = 96$
accel.

54

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

f **f** **mf cresc.** **f**
f **f** **mf cresc.** **f**
mf **fp** **div.** **f**
mf **p** **mf** **p** **mp cresc.** **mf cresc.**
mf **mf** **mf** **mf** **mf**

mf **p** **poco cresc.** **mp**

Ben-Hur: Symphonic Studies for String Orchestra
I- Praeludium in Aeternia

Pochiss rit.

G Hold back; with intensity $\text{♩} = 72$

Vln. I

Vln. I

Vln. II

Vla.

Vc. I

D.B.

59

f

fp

simile

div.

fp

unis.

ff agitated, yet passionate

div.

piu f

64

Vln. I

Vln. I

Vln. II

Vla.

Vc. I

Vc. II

D.B.

agitated, yet passionate

piu f

Ben-Hur: Symphonic Studies for String Orchestra
I- Praeludium in Aeternia

7

Poco rall.

67

Vln. I

Vln. I

Vln. II

Vla.

Vc. I

Vc. II

D.B.

unis.
ff
div.
ff
div.
ff

H Majestic, with moving sweep $\text{♩} = 63$

Vln. I

Vln. II

Vln. II

Vla.

Vc. I

Vc. II

D.B.

div.

unis.

ff

Ben-Hur: Symphonic Studies for String Orchestra
I- Praeludium in Aeternia

Poco più stringendo

73

Vln. I

Vln. I

Vln. II

Vln. II

Vla.

Vc. I

Vc. II

D.B.

I Molto accel.

intense

intense

intense at the frog

ff pesante at the frog

unis.

più f

ff

at the frog

ff pesante

77

Vln. I

Vln. I

Vln. II

Vln. II

Vla.

Vc. I

D.B.

più ff

più ff intense div.

più ff intense

più ff

più ff

più ff

più ff

Ben-Hur: Symphonic Studies for String Orchestra

I- Praeludium in Aeternia

Brillante e fantastico ♩ = 104

80 unis. *8va*

Vln. I

Vln. II

Vla.

Vc. I

D.B.

Poco rit.

J Broad, with majestic pathos
(Molto largamente)  = 42

82

Vln. I

Vln. II

Vla.

Vc. I

D.B.

Ben-Hur: Symphonic Studies for String Orchestra
I- Praeludium in Aeternia

86

Vln. I sul IV - 3

Vln. II sul IV - 3

Vla. *f* poco sostenuto 3

Vc. I *f* poco sostenuto 3

D.B. *f* poco sostenuto 3

mf dim.

mf dim.

mf dim.

mf dim.

mf dim.

Molto rall.

K Tempo primo $\text{♩} = 52$

92

Vln. I *pp* icy; non-vibrato *p*

Vln. II *pp* icy; non-vibrato *p*

Vla. *p*

Vc. I *p*

D.B. *p*

Molto rall.

L Adagio $\text{♩} = 44$

Vln. I

Vln. II

Vla.

Vc. I

D.B.

Poco a poco accel.

104

Vln. I

Vln. II

Vla.

Vc. I

D.B.

M $\text{♩} = 112$

110

Vln. I

Vln. II

Vla.

Vc. I

D.B.

attacca

II - The Battle and Aftermath on the Aegean Sea

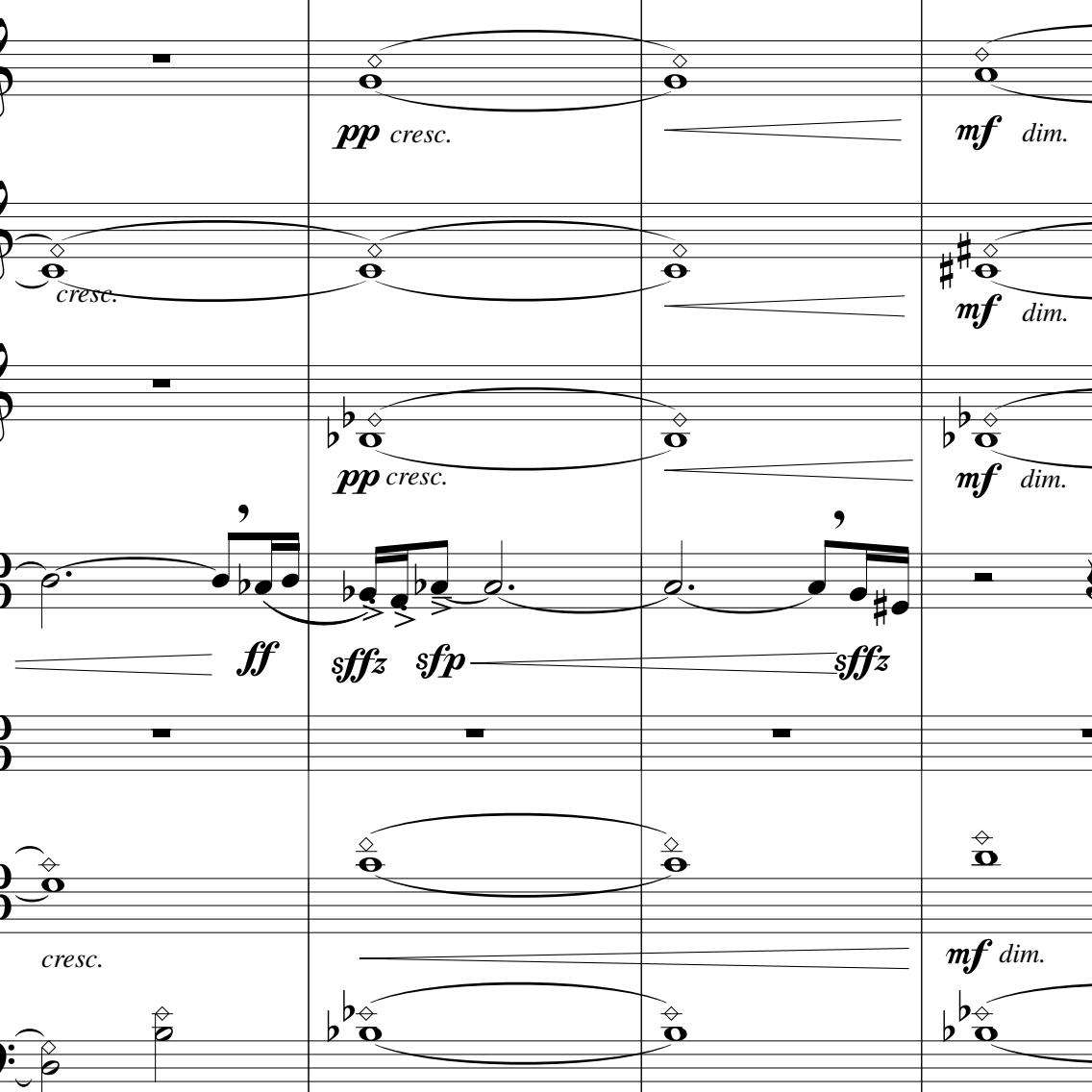
Intenso, ma poco piu agitato $\text{♩} = 116$

Musical score for orchestra, page 2. The score includes parts for Violin I, Violin II, Viola I, Viola II, Cello I, Cello II, and Double Bass.

The music consists of two systems:

- System 1:** Sustained notes with grace marks. Dynamics: **pp**. Measure 1: Violin I, II, Viola I, II play sustained notes with grace marks. Measure 2: Cello I plays sustained notes with grace marks.
- System 2:** Dynamic changes and rhythmic patterns. Dynamics: **pp**, **unis.**, **p**, **ff**, **sffz**, **pp**, **cresc.**.
 - Cello I:** Measures 1-2: Sustained notes with grace marks. Measure 3: Eighth-note pattern. Measures 4-5: Sixteenth-note patterns. Measure 6: Sustained note with grace mark.
 - Cello II:** Measures 1-5: Sustained notes with grace marks. Measure 6: Sustained note with grace mark.
 - Double Bass:** Remains silent throughout.

6

Vln. I 

Vln. I *cresc.*

Vln. I *pp cresc.*

Vln. II *cresc.*

Vln. II *pp cresc.*

Vla. I *ff* *sffz* *sfp* *sffz*

Vla. II —

Vc. I *cresc.*

Vc. II *mf dim.*

D.B. —

6

A Allegro deciso e maracto, ma feroce $\text{♩} = 144$

Vln. I unis. pizz. $s\text{fz}$ $s\text{fz}$ $s\text{fz}$ $s\text{ffz}$

Vln. II unis. pizz. $s\text{fz}$ $s\text{fz}$ $s\text{fz}$ $s\text{ffz}$

Vla. I unis. p *secco e martellato* pizz. arco

Vc. I mp pizz. $s\text{fz}$ $s\text{fz}$ mp *secco e martellato*

D.B. 16 unis. pizz. mp



22

Vln. I unis. pizz. f

Vln. II div. arco $f\text{z}$ harsh, brutal mp molto cresc.

Vla. I div. $f\text{z}$ harsh, brutal fp cresc.

Vc. I cresc.

D.B. 22 cresc.

B

28

Vln. I

Vln. II

Vla. I

Vc. I

D.B.

G.P.

G.P.

G.P.

sfsz

p

mp

p

34

Vln. I

Vln. II

Vla. I

Vc. I

D.B.

div.

mf

unis.

mf

mp

mf

mf

p

pizz.

cresc.

C

Musical score for strings section C. The score includes five staves: Vln. I, Vln. II, Vla. I, Vc. I, and D.B. The score consists of three measures. Measure 1: Vln. I plays a sustained note with dynamic *fp*. Vln. II and Vla. I play eighth-note patterns with dynamics *f* and *arco*. Vc. I plays a sustained note with dynamic *fp*. Measure 2: Vln. I sustains a note with dynamic *mf*. Vln. II and Vla. I play eighth-note patterns with dynamics *fz* and *f*. Vc. I sustains a note with dynamic *fz*. Measure 3: Vln. I sustains a note with dynamic *mp*. Vln. II and Vla. I play eighth-note patterns with dynamics *fz* and *f*. Vc. I sustains a note with dynamic *fz*. Measure 4: D.B. plays eighth-note patterns.



II - The Battle and Aftermath on the Aegean Sea

D

62

Vln. I

Vln. II

Vla. I

Vc. I

D.B.

cresc.

mf

fp

mp

mf

fz

fz

f

mf

f



73

Vln. I *p*

Vln. II

Vln. II

Vla. I

Vc. I *mf*

D.B. *mf*

79

Vln. I *pizz.*

Vln. I *pizz.*

Vln. II

Vla. I

Vc. I

D.B. *f*

E

84

Vln. I arco

Vln. II arco *poco f*

Vla. I

Vc. I

D.B. 84 arco *cresc.* *f*

89

Vln. I

Vln. II *f* *cresc.*

Vla. I

Vc. I *piu f* *cresc.*

D.B. 89 *fz* *cresc.* *fz* *fz*

F

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

94

Musical score for orchestra and double bass section, page 12, measures 97-100.

The score consists of eight staves:

- Vln. I (Violin I) in G major, treble clef, 4/4 time.
- Vln. I (Violin I) in G major, treble clef, 4/4 time.
- Vln. II (Violin II) in A major, treble clef, 4/4 time.
- Vln. II (Violin II) in A major, treble clef, 4/4 time.
- Vla. I (Viola I) in C major, bass clef, 4/4 time.
- Vc. I (Cello I) in C major, bass clef, 4/4 time.
- Vc. II (Cello II) in C major, bass clef, 4/4 time.
- D.B. (Double Bass) in C major, bass clef, 4/4 time.

Measure 97: All staves play eighth-note patterns. Vln. I (top) has a sustained note. Vla. I and Vc. I play eighth-note pairs. Vc. II and D.B. play eighth-note pairs. Measure 98: All staves play eighth-note patterns. Vln. I (top) has a sustained note. Vla. I and Vc. I play eighth-note pairs. Vc. II and D.B. play eighth-note pairs. Measure 99: All staves play eighth-note patterns. Vln. I (top) has a sustained note. Vla. I and Vc. I play eighth-note pairs. Vc. II and D.B. play eighth-note pairs. Measure 100: All staves play eighth-note patterns. Vln. I (top) has a sustained note. Vla. I and Vc. I play eighth-note pairs. Vc. II and D.B. play eighth-note pairs.

Performance instructions at the bottom of the page:

- Measure 97: *sffz*
- Measure 98: *sffz*
- Measure 99: *sffz*

Poco rit.

100

Vln. I

Vln. I

Vln. II

Vln. II

Vla. I

Vc. I

Vc. II

D.B.

5

sffz

This musical score page contains seven staves of music for an orchestra and double bass. The tempo is marked '100'. The instrumentation includes two violins (Vln. I and Vln. II), two cellos (Vcl. I and Vcl. II), one double bass (D.B.), and one cello (Vla. I). The first four measures show sustained notes with grace marks. Measures 5 and 6 feature eighth-note patterns with grace marks. Measure 7 shows sustained notes with grace marks. Measure 8 concludes with a dynamic instruction 'sffz'.

G Slightly slower $\text{♩} = 138$

This musical score page shows two measures of music for an orchestra and double bass section. The key signature is G major (one sharp). The tempo is marked as "Slightly slower" with a quarter note value of 138. The instrumentation includes:

- Vln. I (Violin I) in treble clef, playing sustained notes.
- Vln. I (Violin I) in treble clef, playing sustained notes.
- Vln. II (Violin II) in treble clef, playing sustained notes.
- Vln. II (Violin II) in treble clef, playing sixteenth-note patterns.
- Vla. I (Cello I) in bass clef, playing eighth-note patterns.
- Vla. II (Cello II) in bass clef, playing eighth-note patterns.
- Vc. I (Bassoon I) in bass clef, playing sustained notes.
- Vc. II (Bassoon II) in bass clef, playing sustained notes.
- D.B. (Double Bass) in bass clef, playing sustained notes.

Dynamic markings include \textit{ff} (fortissimo), \textit{sffz} (sforzando fortissimo), and \textit{sfz} (sforzando forte). Measure 104 ends with a repeat sign and a first ending. Measure 105 begins with a dynamic of \textit{sfz} .

Musical score for orchestra, page 15, measures 108-109.

The score consists of eight staves:

- Vln. I (Violin I): Treble clef, key signature of one sharp. Dynamics: f , ff .
- Vln. I (Violin II): Treble clef, key signature of one sharp. Dynamics: f .
- Vln. II (Violin I): Treble clef, key signature of one sharp. Dynamics: ff .
- Vln. II (Violin II): Treble clef, key signature of one sharp. Dynamics: ff .
- Vla. I (Cello I): Bass clef, key signature of one sharp. Dynamics: f , ff .
- Vla. II (Cello II): Bass clef, key signature of one sharp.
- Vc. I (Bassoon I): Bass clef, key signature of one sharp.
- Vc. II (Bassoon II): Bass clef, key signature of one sharp.
- D.B. (Double Bass): Bass clef, key signature of one sharp.

Measure 108 (left side):
Vln. I: Two sustained notes.
Vln. I: Sustained note.
Vln. II: Sustained note.
Vln. II: Sustained note.
Vla. I: Sixteenth-note pattern.
Vla. II: Sustained note.
Vc. I: Sustained note.
Vc. II: Sixteenth-note pattern.
D.B.: Sustained note.

Measure 109 (right side):
Vln. I: Sustained note.
Vln. I: Sustained note.
Vln. II: Sustained note.
Vln. II: Sustained note.
Vla. I: Sixteenth-note pattern.
Vla. II: Sixteenth-note pattern.
Vc. I: Sixteenth-note pattern.
Vc. II: Sixteenth-note pattern.
D.B.: Sixteenth-note pattern.

Poco accel.

112

This musical score page shows a section for orchestra and double bass (D.B.). The score is divided into eight staves, each with a specific dynamic marking and performance instruction. The instruments are as follows:

- Vln. I (Violin I)
- Vln. I (Violin I)
- Vln. II (Violin II)
- Vla. I (Cello I)
- Vla. II (Cello II)
- Vc. I (Bassoon I)
- Vc. II (Bassoon II)
- D.B. (Double Bass)

The dynamics and markings include:

- Violin I: *sffz*, *ff*, *sffz* (unison), *f*, *sffz*, *ff*.
- Violin II: *sffz*, *ff*.
- Cello I: *sffz*, *ff*.
- Cello II: *sffz*, *ff*.
- Double Bass: *sffz*, *ff*.

Performance instructions include slurs, grace notes, and triplets (indicated by a '3' under a bracket). The tempo is marked as *Poco accel.* at the top right. Measure numbers 112 are present at the beginning of the section and above the double bass staff.

a tempo

Poco rit.

116

Vln. I

Vln. I

Vln. II

Vln. II

Vla. I

Vla. II

Vc. I

Vc. II

D.B.

H Slightly hold back ♩ = 132

120

Vln. I

Vln. I

Vln. II

Vln. II

Vla. I

Vla. II

Vc. I

Vc. II

D.B.

Poco a poco ritenuto

124

Vln. I

Vln. I

Vln. II

Vln. II

Vla. I

Vla. II

Vc. I

Vc. II

D.B.

I Majestic, with grantic weight $\text{♩} = 104$

Accelerando un poco

non div.

non div.

div.

non div.

130

Slightly faster, with vehement force $\text{♩} = 108$

137

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

137 unis. div. fff

Poco rit.

J *a tempo*

143

Vln. I

Vln. II

Vla. I

Vla. II

Vc. I

Vc. II

D.B.

143

148

Vln. I

Vln. I

Vln. II

Vln. II

Vla. I

Vla. II

Vc. I

Vc. II

D.B.

152

Vln. I

Vln. I

Vln. II

Vln. II

Vla. I

Vla. II

Vc. I

Vc. II

D.B.

Accelerando poco a poco

156

Vln. I

Vln. I

Vln. II

Vln. II

Vla. I

Vla. II

Vc. I

D.B.

Musical score for orchestra and double bass, page 26, section II. The score consists of eight staves, each with a tempo marking of 160.

- Vln. I:** Treble clef, G clef, dynamic ff . Notes: $b\text{-}e\text{-}b\text{-}e\text{-}b\text{-}e\text{-}b\text{-}e$, $b\text{-}e\text{-}b\text{-}e\text{-}b\text{-}e\text{-}b\text{-}e$, $e\text{-}e\text{-}e\text{-}e\text{-}e\text{-}e\text{-}e\text{-}e$.
- Vln. I:** Treble clef, G clef, dynamic ff . Notes: $b\text{-}e\text{-}b\text{-}e\text{-}b\text{-}e\text{-}b\text{-}e$, $b\text{-}e\text{-}b\text{-}e\text{-}b\text{-}e\text{-}b\text{-}e$, $e\text{-}e\text{-}e\text{-}e\text{-}e\text{-}e\text{-}e\text{-}e$.
- Vln. II:** Treble clef, G clef, dynamic $b\text{-}a$. Notes: $b\text{-}a\text{-}a$, $b\text{-}a\text{-}a$.
- Vln. II:** Treble clef, G clef, dynamic ff . Notes: $b\text{-}e\text{-}b\text{-}e\text{-}b\text{-}e\text{-}b\text{-}e$, $b\text{-}e\text{-}b\text{-}e\text{-}b\text{-}e\text{-}b\text{-}e$, $e\text{-}e\text{-}e\text{-}e\text{-}e\text{-}e\text{-}e\text{-}e$.
- Vla. I:** Bass clef, F clef, dynamic ff . Notes: $b\text{-}e\text{-}b\text{-}e\text{-}b\text{-}e\text{-}b\text{-}e$, $b\text{-}e\text{-}b\text{-}e\text{-}b\text{-}e\text{-}b\text{-}e$, $e\text{-}e\text{-}e\text{-}e\text{-}e\text{-}e\text{-}e\text{-}e$.
- Vla. II:** Bass clef, F clef, dynamic ff . Notes: $b\text{-}e\text{-}b\text{-}e\text{-}b\text{-}e\text{-}b\text{-}e$, $b\text{-}e\text{-}b\text{-}e\text{-}b\text{-}e\text{-}b\text{-}e$, $b\text{-}e\text{-}b\text{-}e\text{-}b\text{-}e\text{-}b\text{-}e$.
- Vc. I:** Bass clef, F clef, dynamic ff . Notes: $b\text{-}e\text{-}b\text{-}e\text{-}b\text{-}e\text{-}b\text{-}e$, $b\text{-}e\text{-}b\text{-}e\text{-}b\text{-}e\text{-}b\text{-}e$, $e\text{-}e\text{-}e\text{-}e\text{-}e\text{-}e\text{-}e\text{-}e$.
- Vc. II:** Bass clef, F clef, dynamic $b\text{-}a$. Notes: $b\text{-}a\text{-}a$, $b\text{-}a\text{-}a$.
- D.B.**: Bass clef, G clef, dynamic ff . Notes: $\# \text{ff}$, $\# \text{ff}$, $\# \text{ff}$.

K Slightly faster, with frantic agitation $\text{♩} = 112$

Musical score for orchestra and double bass. The score consists of eight staves, each with a different instrument. The instruments are: Vln. I (Violin I), Vln. I (Violin II), Vln. II (Violin I), Vln. II (Violin II), Vla. I (Viola I), Vla. II (Viola II), Vc. I (Cello I), and Vc. II (Cello II). The double bass (D.B.) is also present at the bottom. The score is divided into four measures. In the first measure, Vln. I and Vln. II play eighth-note patterns with grace marks. Vla. I and Vla. II play eighth-note patterns with grace marks. Vc. I and Vc. II rest. D.B. rests. In the second measure, Vln. I and Vln. II play eighth-note patterns with grace marks. Vla. I and Vla. II play eighth-note patterns with grace marks. Vc. I and Vc. II rest. D.B. rests. In the third measure, Vln. I and Vln. II play eighth-note patterns with grace marks. Vla. I and Vla. II play eighth-note patterns with grace marks. Vc. I and Vc. II rest. D.B. rests. In the fourth measure, Vln. I and Vln. II play eighth-note patterns with grace marks. Vla. I and Vla. II play eighth-note patterns with grace marks. Vc. I and Vc. II rest. D.B. rests. Measure numbers 163 and 164 are indicated at the bottom.

167

Vln. I

Vln. I

Vln. II

Vln. II

Vla. I

Vla. II

Vc. I

Vc. II

D.B.

L

170

Vln. I

sfp

Vln. I

Vln. II

Vln. II

sffz

Vla. I

sfp

Vla. II

sffz

Vc. I

fff

Vc. II

fff

D.B.

fff

div.

div.

div.

173

Vln. I

Vln. I

Vln. II

Vln. II

Vla. I

Vla. II

Vc. I

Vc. II

D.B.

sff

unis.

div.

sffz

fff

sff

fff

sfp

sfp

fff

sfp

sfp

fff

sfp

sfp

fff

176

Vln. I

Vln. I

Vln. II

Vln. II

Vla. I

Vla. II

Vc. I

Vc. II

D.B.

sffz

>

>>

>>>

>>>>

unis.

3

3

3

3

3

3

3

3

Poco a poco ritenuuto

183

Vln. I

Vln. I

Vln. II

Vln. II

Vla. I

Vla. II

Vc. I

Vc. II

D.B.

188

Vln. I dim. *mp* *pp*

Vln. I dim. **p**

Vln. II dim. *mp* *pp*

Vln. II dim. *mp* *pp*

Vla. I — *mp*

Vla. II *niente*

Vc. I sul III
unis. slow glissando, sul tasto flag;
highest note possible *dim.*

Vc. II *sfp* *poco f*

D.B. *sfp* *poco f*

193

Vln. I

Vln. II

Vla. I

Vc. I

niente

Vc. II

D.B.

This musical score page shows six staves for string instruments and double bass. The top four staves (Violin I, Violin II, Viola, Cello I) play sustained notes with grace marks. The bottom two staves (Cello II, Double Bass) play sustained notes. Measure numbers 193 are indicated above the first and third measures. The key signature changes from one sharp to none between measures. Measure 194 starts with a repeat sign.

N Calm, with some internal intensity $\text{♩} = 72$

Vln. I

Vln. I

p

Vln. II

Vln. II

Vla. I

ord.
unis.

$\text{♩} = 72$

Vc. II

>p

197

D.B.

>p

This section of the score begins with a dynamic of *p*. It features eighth-note patterns in the upper staves and sustained notes with grace marks in the lower staves. Measure 194 starts with a dynamic of *p*, followed by *ord. unis.* (orderly unity). Measure 195 starts with a dynamic of *poco f*. Measures 196 and 197 continue with eighth-note patterns and sustained notes. Measure 198 ends with a dynamic of *>p*.

202

Vln. I

Vln. I

sul tasto

Vln. II

Vln. II

sul tasto

Vla. I

> niente

ord.

Vc. I

p

poco f

Vc. II

D.B.

202

206

Vln. I

Vln. I

Vln. II

Vln. II

Vla. I

Vla. II

Vc. I

Vc. II

D.B.

8va

sul tasto

pp

pp

pp

last desk con sord.

pp lontano

3

mp

div.

O

Poco rit.

a tempo

(8^{va})

Vln. I

p

Vln. I

p 3

Vln. II

p

Vln. II

p 3

Vla. I

Vla. II

Vcl. I

Vcl. II

D.B.

211

pp

pp

pp lontano

mf 3 3

soli

p

p

p

pp

mp

pp

mp

215 (8^{va})

Vln. I

Vln. I

Vln. II

Vln. II

Vla. I

Vla. II via sord.

Vc. I

Vc. II pp lontano

D.B.

215

loco

p

dim.

div.

3

pp

p

divisi

p

divisi

p

Poco a poco rallentando

219

Vln. I *poco a poco dim.*

Vln. I *poco a poco dim.*

Vln. II

Vln. II *dim.*

Vla. I *divisi*
 dim.

Vc. I *unis.*
 dim.

Vc. II *unis. pizz.*

D.B. *poco a poco dim.*

P Andante, ma poco lamentoso $\text{♩} = 60$

Vln. I

Vln. I

Vln. II

Vln. II

Vla. I

Vc. I

Vc. II

D.B.

223

last desk

pp lontano

last desk

pp lontano

mf

pizz.

mf

227

Vln. I

Vln. I

Vln. II

Vln. II

Vla. I

Vla. II

Vc. I

Vc. II

D.B.

227

p

pp

mp

p

pizz.

p

div. arco

arco

pizz.

pp

mp

p

Q

231

Vln. I

Vln. I

Vln. II

Vln. II

Vla. I

Vla. II

Vc. I

Vc. II

D.B.

pp

mf

pp

pp

p

pp

p

pp

unis.

unis. arco

231

235

Vln. I

Vln. II

Vln. II
mf

Vla. I

Vla. II

Vc. I

Vc. II

D.B.

R Slightly faster, yet stately $\text{♩} = 63$

239

Vln. I

Vln. II

Vla. I

Vla. II

Vc. I

Vc. II

D.B.

poco a poco cresc.

poco a poco cresc.

poco a poco cresc.

arco

pp

poco a poco cresc.

poco a poco cresc.

poco a poco cresc.

243

Vln. I

Vln. II

Vla. I

Vla. II

Vc. I

Vc. II

D.B.

cresc.

cresc.

cresc.

f

f

II - The Battle and Aftermath on the Aegean Sea

246

Vln. I

Vln. II

Vla. I

Vla. II

Vc. I

Vc. II

D.B.

249

Vln. I

Vln. II

Vla. I

Vla. II

Vc. I

Vc. II

D.B.

252

Vln. I

Vln. I

Vln. II

Vln. II

Vla. I

Vla. II

Vc. I

Vc. II

D.B.

254

Vln. I

Vln. I

Vln. II

Vln. II

Vla. I

Vla. II

Vc. I

Vc. II

D.B.

II - The Battle and Aftermath on the Aegean Sea

Pochiss. rit.

255

Vln. I

Vln. II

Vla. I

Vla. II

Vc. I

Vc. II

D.B.

256

Vln. I

Vln. II

Vla. I

Vla. II

Vc. I

Vc. II

D.B.

S Majestic ♩=60

Vln. I *ff* with passionate faith 3
 Vln. I f
 Vln. II *ff* with passionate faith 3
 Vln. II f
 Vla. I *ff*_{unis.} with passionate faith 3
 Vla. II f
 Vc. I *ff* with passionate faith
 Vc. II f
 D.B. 257 *ff*

258

Vln. I

Vln. I

Vln. I

Vln. II

Vln. II

Vla. I

Vla. II

Vc. I

Vc. II

D.B.

259

Vln. I

Vln. I

Vln. II

Vln. II

Vla. I

Vla. II

Vc. I

Vc. II

D.B.

A musical score page featuring seven staves of music. The staves are labeled from top to bottom: Vln. I, Vln. II, Vla. I, Vla. II, Vc. I, Vc. II, and D.B. The Vln. I staff begins with a sustained note followed by six eighth-note pairs grouped by a brace, with a measure repeat sign above the second pair. The Vln. II staff starts with a sustained note followed by six eighth-note pairs grouped by a brace. The Vla. I staff begins with a sustained note followed by three eighth-note pairs grouped by a brace. The Vla. II staff starts with a sustained note followed by four eighth-note pairs grouped by a brace. The Vc. I staff begins with a sustained note followed by two eighth-note pairs grouped by a brace. The Vc. II staff starts with a sustained note followed by four eighth-note pairs grouped by a brace. The D.B. staff shows a bass clef and a bass G clef, with a bass F clef appearing in the next measure. Measure numbers 259 are present at the beginning and end of the page.

Pochiss. rit.

260

Vln. I

Vln. I

Vln. II

Vln. II

Vla. I

Vla. II

Vc. I

Vc. II

D.B.

T

A tempo ♩ = 63

Vln. I

Musical score for orchestra and double bass, page 261, measures 1-4.

The score consists of eight staves:

- Vln. I: Starts with *mf dim.*, followed by a dynamic change to *p* with *div.*
- Vln. I: Starts with a rest, followed by *p*.
- Vln. II: Starts with *mf dim.*, followed by *p*.
- Vln. II: Starts with *mf dim.*, followed by *p*.
- Vla. I: Starts with *mf dim.*, followed by *p* with *div. arco*.
- Vla. II: Starts with *mp*, followed by *dim.*.
- Vc. I: Starts with *solí*, followed by *mf* with a 3-3-3 rhythmic pattern.
- Vc. II: Starts with *mp*, followed by *dim.*.
- D.B.: Starts with *div.*, followed by *dim.*.

Measure 261 is indicated at the beginning of the double bass staff.

265 *Poco a poco rallentando*
 Vln. I
 Vln. I *unis.*
 Vln. II
 Vln. II
 Vla. I
 Vla. II *unis.*
 Vc. I ***pp*** *poco a poco dim.*
 Vc. II ***pp*** *poco a poco dim.*
 D.B. ***pp*** *poco a poco dim.*

U Slower $\text{♩} = 60$

Musical score for orchestra and double bass, page 269. The score consists of eight staves:

- Vln. I (Treble clef): pp
- Vln. I (Treble clef): pp
- Vln. II (Treble clef): mf
- Vln. II (Treble clef): pp
- Vla. I (Bass clef): mf *poco a poco dim.* mp (with three slurs)
- Vla. II (Bass clef): pp
- Vc. I (Bass clef): pp
- Vc. II (Bass clef): pp
- D.B. (Double Bass clef): pp

The score features vertical bar lines and horizontal measure lines. Articulation marks include dots above notes and slurs. Measure numbers are present at the beginning of each measure.

V Molto lento, ma tenenbroso ♩ = 56

Poco rit.

a tempo



poco a poco dim.

Vln. I

40

Soprano: *pp*

Alto: *pp*

Tenor: *unis.*

Bass: *pp*

Double Bass: *pp*

Measure 40:

Soprano: *p poco a poco dim.*

Alto: *p poco a poco dim.*

Tenor: *div.*

Bass: *pp*

Double Bass: *pp*

Measure 273:

Soprano: *p poco a poco dim.*

Alto: *p poco a poco dim.*

Tenor: *poco a poco dim.*

Bass: *pp*

Double Bass: *pp*

Molto rall.

277

Vln. I

Vln. I

pp lontano

Vln. II

Vln. II

pp lontano

Vla. I

unis.

p pp lunga

Vc. I

pp lunga

Vc. II

D.B.

277

pp lunga

This musical score page contains six staves of music for an orchestra. The instruments listed from top to bottom are: Violin I, Violin I, Violin II, Violin II, Cello I, Cello II, and Double Bass (D.B.). The key signature changes between staves, with some sections in G major (two sharps) and others in B-flat major (one sharp). Measure 1 starts with Violin I playing sustained notes with a dynamic of **pp**. Measure 2 continues with Violin I, also at **pp**, with the instruction *lontano*. Measure 3 follows a similar pattern. Measure 4 begins with **unis.** (unison), followed by **p** (piano) and **pp** (pianissimo). Measures 5 and 6 conclude with sustained notes and **pp** dynamics, with the instruction *lunga* (long duration) written above the staff. Measure 6 ends with a dynamic of **pp**.

III - Love Scene by the lake near Antioch

Moderato e amoroso, ma poco allegrezza $\text{♩} = 54$

Violin I

Violin II

Viola I *mf with measured rubato*

Violoncello I

Violoncello II

Double Bass I

p

pp

Vln. I

Vln. II *mf*

Vla. I

Vla. II

Vc. I *mp*

D.B. I *pizz.*

mf

p

mf

p

III - Love Scene by the lake near Antioch

Poco rit. A *a tempo*

9

Vln. I

Vln. II

Vla. I

Vla. II

Vc. I

D.B. I

p

p

arco

p

Poco rit. a tempo *Poco accel.* *Poco rit.*

13

Vln. I

Vln. II

Vla. I

Vla. II

Solo Vcllo.

Vc. I

D.B. I

mf

cresc.

#8

cresc.

poco fz

p with passion

mp

cresc.

p

cresc.

p

a tempo

Poco a poco calando

17

Vln. I

Vln. II

Vla. I

Vla. II

Solo Vcllo.

Vc. I

D.B. I

B Andante quasi allegretto, ma movendo $\text{♩} = 58$

con sordino

con sordino

con sordino

pizz.

mf cantabile

pizz. con sordino

con sordino

pizz. con sordino

arco

mf

Vln. I

Vln. II

Vla. I

Vla. II

Solo Vcllo.

Vc. I

D.B. I

III - Love Scene by the lake near Antioch

Rubato, con licenzia *Molto rit.* **C Slower** $\text{♩} = 54$

27

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

p *p* *p*

p

pizz.

Poco più rallentando **A tempo** $\text{♩} = 58$

31

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

sul III port. *sul III*

pp *pizz. quasi arpa*

mp

arco *sul III port.*

p

poco rit. *poco rit.*

pp *pizz. quasi arpa*

mf

arco

Poco a poco rit.
sul IV

34

Vln. I

Vln. II

Vla. I

Vla. II

Solo Vcllo.

Vc. I

D.B. I

a tempo

Poco a poco calando

37

Vln. I

Vln. II

Vla. I

Vla. II

Vc. I

D.B. I

D A tempo ♩ = 58

Vln. I

Vln. I

Vln. II

Vln. II

Vla. I

Solo Vclo.

Vcl. I

D.B. I

port.

port.

rit.

espress.

pizz.

mp

pp

pp

p

pp

mp

mp

mp

E **Tempo primo** ♩ = 52

senza sord.

Vln. I

Vln. II

Solo Vla.

p cantabile

senza sord.

p cantabile

mf

Solo Vclv.

p with intimacy

arco

Vc. I

p

D.B. I

senza sord.

D.B. II

p arco

senza sord.

p

flag.

48

Vln. I

Vln. II

Solo Vla.

mf

mf

Vla. I

senza sord.

mf

Solo Vclv.

mf

mp

Vc. I

p

D.B. I

p

flag.

D.B. II

p

III - Love Scene by the lake near Antioch

52

Vln. I *Poco accel.*
poco cresc.

Vln. II *poco cresc.*

Solo Vla. *p*

Vla. I *poco cresc.*

Solo Vclo. *subito p*

Vc. I *poco cresc.* *p*

Vc. II *p*

D.B. I *subito p* *poco cresc.* *pizz.*

D.B. II *arco*

56

Poco rit.

Poco accel.

Poco rit.

Vln. I

Vln. II

Solo Vla.

Vla. I

Vla. II

Solo Vclo.

Vc. I

Vc. II

D.B. I

D.B. II

F Poco allegretto, ma movendo $\text{♩} = 52$

Solo Vln.  3 $\frac{3}{4}$

mp quasi lontano; haunting

Vln. I  3 $\frac{3}{4}$

f with passion

Vln. II  3 $\frac{3}{4}$

f with passion

Solo Vla.  3 $\frac{3}{4}$

f with passion

Vla. I  3 $\frac{3}{4}$

f with passion

Vla. II  3 $\frac{3}{4}$

pizz.

Solo Vclo.  3 $\frac{3}{4}$

mf
1st desk (two players)
pizz.

Vc. I  3 $\frac{3}{4}$

mf

Vc. II  3 $\frac{3}{4}$

mf
nat.

D.B. I  3 $\frac{3}{4}$

mf
pizz.

D.B. II  3 $\frac{3}{4}$

mf

62

Molto rit.

Solo Vln.

Vln. I

Vln. II

Solo Vla.

Vla. I

Vla. II

Solo Vclo.

Vc. I

D.B. I

D.B. II

III - Love Scene by the lake near Antioch

a tempo

64

Solo Vln.

Vln. I

Vln. II

Vln. II

Vla. I arco

Solo Vclo. 3

Vc. I

Vc. II

D.B. I

D.B. II

Poco rit.

3

3

G Con licenzia $\text{♩} = 44$
rit.

Vln. I

Vln. I

Vln. II

Vln. II

Vla. I

Solo Vclo.

Vc. I

D.B. I

D.B. II

a tempo

rit.

div. pizz.

p

3

5

3

6

7

unis.

pizz.

III - Love Scene by the lake near Antioch

68

Molto rit.

Vln. I

Vln. I

Vln. II

Vln. II

Vla. I

unis.
quasi arpa

Solo
Vcllo.

Vc. I

dim.

D.B. I

D.B. II

H A tempo ♩ = 58

Vln. I

Vln. II

Vla. I

Solo Vcl. Cello

Vc. I

D.B. I

D.B. II

p

arco

p

*unis.
pizz.*

mp

arco

p
arco

p

III - Love Scene by the lake near Antioch

72

Vln. I

Vln. II

Solo Vla.

Vla. I

Vla. II

Solo Vclo.

Vc. I

D.B. I

D.B. II

pizz.

Poco accel.

76

Vln. I

Vln. II

Solo Vla.

Vla. I

Vla. II

Solo Vclo.

Vc. I

D.B. I

D.B. II

niente

pizz.

p

1st desk (two players)
flag.

mp

p

I **A bit faster** $\text{♩} = 60$

Vln. I

Vln. II

Solo Vla.

Vla. I

Solo Vclo.

Vc. I

D.B. I

D.B. II

p

pizz.

p

mf

84

Vln. I

Vln. II

Solo Vla.

Vla. I

Solo Vclo.

Vc. I

D.B. I

D.B. II

niente

mf

88

Vln. I

Vln. I

Vln. II

Solo Vla.

Vla. I

Solo Vclo.

Vc. I

D.B. I

mp *niente*

mp *niente*

pp *ppp*

niente

pp *ppp*

niente

pp *pizz.* *ppp*

pp *ppp* *attacca*

Score

**IV - The Grove of Daphne;
At the Camp of Sheikh Ilderim**

Kevin Scott

Somber and reflective $\text{♩} = 76$

Violin I

Violin II

Viola

Violoncello

Double Bass

This section shows five staves for string instruments. Violin I and Violin II play sustained notes at the top. Viola and Cello provide harmonic support with eighth-note patterns. Double Bass enters with a sustained note followed by a rhythmic pattern. The tempo is marked as $\text{♩} = 76$.



A

Vln. I

Vln. I

Vln. II

Vla.

Vc.

D.B.

This section shows six staves for string instruments. Vln. I and Vln. II play sustained notes. Vla., Vc., and D.B. provide harmonic support with eighth-note patterns. The score includes dynamic markings like ppp and mfz , and performance instructions like "unis. pizz." and "mf". Measure 6 begins with a change in instrumentation.

IV - The Grove of Daphne; At the Camp of Sheikh Ilderim

IV - The Grove of Daphne;
At the Camp of Sheikh Ilderim

3

B

a tempo
arco

Vln. I *p* arco

Vln. II *p*

Vla. arco

Vc. *mf* arco

D.B. div. arco *mf*

21

Vln. I

Vln. II

Vla.

Vc.

D.B.

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At the Camp of Sheikh Ilderim

C **Vivo, ma fantastico** $\text{♩} = 132$

Vln. I

Vln. II

Vla.

Vc.

D.B. div. pizz.

30

Vln. I

Vln. II

Vla.

Vc.

D.B.

IV - The Grove of Daphne; At the Camp of Sheikh Ilderim

D div.

Vln. I

Vln. II

Vla.

Vc.

D.B.

ff

div.

ff

ff

f

ff

div. arco

ff

8 8 8 8 8 8

8 8 8 8 8 8

Musical score for orchestra, page 10, measures 37-40. The score includes parts for Vln. I, Vln. II, Vla., Vc., and D.B. The instrumentation changes between measures 37 and 38. In measure 37, Vln. I and Vln. II play eighth-note chords. In measure 38, Vla. and Vc. play eighth-note chords. In measure 39, Vln. I and Vln. II play eighth-note chords. In measure 40, Vln. I and Vln. II play eighth-note chords. The Vla. part features a melodic line with grace notes and slurs. Measure 40 concludes with a fermata over the strings.

IV - The Grove of Daphne;
At the Camp of Sheikh Ilderim

40

Vln. I

Vln. II unis.
arco
mf rough

Vla.

Vc. *ff*
div.
pizz.
mf

D.B. div.
pizz.
mf *simile*

sfz *sfz*

43

Vln. I *cresc.*

Vln. II 3

Vla. 3
sfz

Vc. 3
sfz

D.B.

IV - The Grove of Daphne;
At the Camp of Sheikh Ilderim

7

46

Vln. I

Vln. II

Vla.

Vc.

D.B.



49

Vln. I

Vln. II

Vla.

Vc.

D.B.

non div.

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52

Vln. I

Vln. II

Vla.

Vc.

D.B.

unis.
mf

slow gliss.

arco
mf

f

div. pizz.

knock on soundboard

mp

fz

Musical score for orchestra, page 7, measures 55-58.

Measure 55: Vln. I: sustained notes. Vln. II: sustained notes. Vla.: eighth-note pattern. Vc.: eighth-note pattern. D.B.: sustained notes.

Measure 56: Vln. I: sustained notes. Vln. II: eighth-note pattern. Vla.: eighth-note pattern. Vc.: eighth-note pattern. D.B.: sustained notes.

Measure 57: Vln. I: sustained notes. Vln. II: eighth-note pattern. Vla.: eighth-note pattern. Vc.: eighth-note pattern. D.B.: eighth-note pattern.

Measure 58: Vln. I: sustained notes. Vln. II: eighth-note pattern. Vla.: eighth-note pattern. Vc.: eighth-note pattern. D.B.: eighth-note pattern.

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At the Camp of Sheikh Ilderim

9

E

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

Vln. II *f* div. pizz.

Vla. *f* arco sul ponticello l. h. pizz. arco l. h. pizz. arco l. h. pizz.

Vc. *mf* *poco cresc.*

D.B. *mf*

61

Vln. I

Vln. II 5

Vla. arco col legno *fz*

Vc. 1st desk pizz. *mf* *sfsz* div. arco col legno *fz*

D.B. 1st desk pizz. *mf* *sfsz* tutti div. arco col legno *fz*

IV - The Grove of Daphne; At the Camp of Sheikh Ilderim

64

Vln. I

Vln. II

Vla.

Vc.

Vcl.

D.B.

arco ord.
f

mf

div. pizz.

mf

F

71

Vln. I

Vln. II

Solo Vla.

Vla.

Vc.

Vcl.

slow gliss.

arco

mf

pizz.

f

3

5

8

3

5

8

3

5

8

3

74

Vln. I

Vln. II

Solo Vla.

Vla.

Solo Vclo.

Vc.

Vcl.

D.B.

p

con sord.

mf

mf poco a poco dim.

mf poco a poco dim.

mf poco a poco dim.

3

8

3

8

3

8

3

8

3

8

3

IV - The Grove of Daphne;
At the Camp of Sheikh Ilderim

77

Vln. I

Vln. II *mf*

Vla.

Solo Vcllo. *pp*

Vc. *mp*

Vc. *poco a poco dim.*

D.B. *mp* *poco a poco dim.*

80

Vln. I

Vln. II

Vla. *mp*

Solo Vcllo. *p*

Vc. *arco mp*

Vc. *via sord.*

D.B.

IV - The Grove of Daphne;
At the Camp of Sheikh Ilderim

13

G

83

Vln. I

Vln. II

Vla.

Vc.

Vc.

D.B.

poco a poco dim.

f

mf

p

pp

arco

p

= =

= =

85

Vln. I

Vln. II

Vla.

Vc.

Vc.

D.B.

poco a poco dim.

fz

arco

f

pizz.

arco

f

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87

Vln. I

Vln. II

Vla.

Vc.

Vc.

D.B.

mf

>mf

dim.

poco a poco dim.

mf

dim.

mf

mf

Poco a poco rit.

89

Vln. I | **p** poco a poco dim.

Vln. II > **mp** dim.

Vla. 3 3 3 3 - 3 | **p**

Vla. - 3 3 3 - 3 | **mp** dim.

Vc. > **mp** dim.

Vc. > **mp** dim.

D.B. > **mp** dim.

91

Vln. I

Vln. II **p** *poco a poco dim.*

Vla. 3 3

Vla. 3 3

Vc. **p** *dim.*

Vc. **p** *poco a poco dim.*

D.B. **p** *poco a poco dim.*

H Intenso, ma lyrico $\text{♩} = 80$

Vln. I **mp** *cantabile ed espressivo*

Vln. II **pp**

Vla. 3 3 *dim.*

Vla. 3 3 3

Vc. **p** *dim.* **pp** *cantabile ed espressivo*

Vc. **pp**

D.B. **pp**

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At the Camp of Sheikh Ilderim

95

Vln. I

Vln. II

dim.

Vla.

Vla.

Vcl.

Vcl.

D.B.

97

Vln. I

dim.

Vln. II

Vla.

Vla.

Vcl.

Vcl.

D.B.

p

soli

mf

soli

mf

arco

p

IV - The Grove of Daphne;
At the Camp of Sheikh Ilderim

17

99

Vln. I

Vln. II

Vla.

Vla.

Vc.

D.B.

poco a poco dim.

102

Pochiss. rit.

Vln. I

Vln. II

Vla.

Vla.

Vc.

D.B.

div.

IV - The Grove of Daphne;
At the Camp of Sheikh Ilderim

I *a tempo*

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

108

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

III

Vln. I

Vln. II

Vla.

Vla.

Vc.

Vc.

D.B.

p

mf

p

p

p

p

pp

p

p

p

114

Vln. I

Vln. II

Vla.

Vla.

Vc.

Vc.

D.B.

p

mp

mf

p

p

p

p

117

Vln. I >*p*

Vln. I

Vln. II *p*

Vla. 3 3 3 3

Vla. 3 3 3 3

Vc.

Vc.

D.B.

J

mf div.

p

mf

mp

mf

p

Musical score for orchestra, page 120. The score includes parts for Vln. I, Vln. II, Vla., Vcl., Vc., and D.B. The score shows various musical measures with dynamics, articulations, and performance instructions like '3' and 'mp'.

Measure 1: Vln. I (G clef), Vln. II (G clef), Vla. (Bass clef), Vcl. (Bass clef), Vc. (Clef), D.B. (Clef). Dynamics: p , p , p , p , p , p . Articulations: --- , --- , --- , --- , --- , --- .

Measure 2: Vln. I (G clef), Vln. II (G clef), Vla. (Bass clef), Vcl. (Bass clef), Vc. (Clef), D.B. (Clef). Dynamics: p , p , p , p , p , p . Articulations: --- , --- , --- , --- , --- , --- .

Measure 3: Vln. I (G clef), Vln. II (G clef), Vla. (Bass clef), Vcl. (Bass clef), Vc. (Clef), D.B. (Clef). Dynamics: p , p , p , p , p , p . Articulations: --- , --- , --- , --- , --- , --- .

K Slightly faster ♩ = 84

Vln. I

Vln. I

Vln. II

Vla.

Vla.

Vc.

Vc.

D.B.

Vla.

Vla.

Vc.

Vc.

D.B.

IV - The Grove of Daphne;
At the Camp of Sheikh Ilderim

134

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

139

Vln. I

Vln. II

Vla.

Vc.

Vc.

D.B.

Poco rit.

p *brooding*

arco

p *brooding*

L ♩ = 72

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

149

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

rit. *a tempo*

IV - The Grove of Daphne; At the Camp of Sheikh Ilderim

Pochiss. accel.

153

Vln. I

Vln. I

Vln. II

Vln. II

Vla.

Vla.

Vc.

Vc.

D.B.

Pochiss. rit.

M *a tempo*
div.

— 3 — 3 —

— 3 — 3 —

— 3 —

unis.

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At the Camp of Sheikh Ilderim

27

162

Vln. I

Vln. I

Vln. II

Solo Vla.

Vla.

Vc.

Vc.

D.B.

D.B.

pp senza vibrato *cresc.*

pp senza vibrato *cresc.*

pp senza vibrato *cresc.*

con sord. *cresc.*

mp *fz* *cresc.*

p *divisi* *cresc.*

p *3* *cresc.*

p *3* *cresc.*

p *3* *cresc.*

p *3* *cresc.*

p *cresc.*

p *cresc.*

p *cresc.*

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At the Camp of Sheikh Ilderim

Pochiss. accel.

N Slightly accelerate, with increasing agitation

166

Vln. I

Vln. II

Solo Vla.

Vla.

Vc.

D.B.

unis.

mf

f

via sord.

mf

f

mf

f

mf

f

mf

f

mf

f

mf

f

IV - The Grove of Daphne;
At the Camp of Sheikh Ilderim

29

169

Vln. I

Vln. I

Vln. II

Vln. II

Vla.

Vla.

Vc.

Vc.

D.B.

IV - The Grove of Daphne; At the Camp of Sheikh Ilderim

O Doppio movimento $\text{♩} = 144$

Vln. I

Vln. II

Solo Vla.

Vla.

Solo Vclo.

Vc.

Vcl.

D.B.

D.B.

IV - The Grove of Daphne;
At the Camp of Sheikh Ilderim

Musical score for orchestra and solo cello, page 32. The score consists of eight staves. The top four staves are for strings: Vln. I (Treble), Vln. II (Treble), Vla. (Bassoon), and Solo Vcllo. (Cello). The bottom four staves are for woodwinds: Vc. (Bassoon), Vc. (Double Bass), D.B. (Double Bass), and D.B. (Double Bass). The tempo is marked 180. The first three measures show sustained notes with grace marks. The fourth measure begins with a melodic line for the Solo Vcllo. followed by rhythmic patterns for the woodwind basses. Measure 5 starts with a melodic line for the Solo Vcllo. The score includes dynamic markings such as $\text{---} 3 \text{ ---}$, 5 , and 5 .

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At the Camp of Sheikh Ilderim

33

184

Vln. I

Vln. I

Vln. II

Vln. II

Vla.

Solo Vclo.

Vc.

Vc.

D.B.

D.B.

The musical score consists of ten staves. The top five staves (Vln. I, Vln. I, Vln. II, Vln. II, Vla.) feature sustained notes with diamond-shaped grace notes above them, with dynamics *pp* and "inside desks". The sixth staff (Solo Vclo.) shows a wavy line with "slow gliss." above it. The seventh staff (Vc.) has sustained notes with dots below them. The eighth staff (Vc.) contains eighth-note patterns. The ninth staff (D.B.) features eighth-note patterns with "1st desk" and "light snap-pizz." above them, and dynamics *p* and "pizz. ord.". The bottom staff (D.B.) shows sustained notes with dots below them, with "tutti arco" written above them.

IV - The Grove of Daphne;
At the Camp of Sheikh Ilderim

188

P

Vln. I

Vln. I

Vln. II

Vln. II

Vla.

Solo Vclo.

Vc.

Vc.

D.B.

D.B.

sul IV-
3

5

5

outside desks
sul IV-
3

5

5

pp

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At the Camp of Sheikh Ilderim

35

192 sul III

Vln. I

Vln. I

Vln. II

Vln. II

Vla.

Vla.

Vc.

Vc.

D.B.

D.B.

This musical score page shows a multi-part arrangement for orchestra and double basses. The parts include Vln. I, Vln. I, Vln. II, Vln. II, Vla., Vla., Vc., Vc., D.B., and D.B. The score is divided into measures by vertical bar lines. Measure 192 starts with two staves of Vln. I playing sixteenth-note patterns. Measure 193 begins with a melodic line in Vln. I and Vln. II, followed by a section for Vla. and Vla. in measures 194-195. Measures 196-197 show Vc. and Vc. parts. The final measure, 198, features D.B. and D.B. parts with dynamic markings *mf*, *f*, and *fp*. Various performance instructions are included, such as "sul III" (above the staff), "div. pizz.", "pizz. div. a 3", "tutti pizz. ord.", "3", "arcò", "knock on soundboard", and "mp". Measure numbers 7 are placed at the end of each staff.

IV - The Grove of Daphne;
At the Camp of Sheikh Ilderim

196

Vln. I

Vln. I

Vln. II

Vln. II

Vla.

Vla.

Vc.

Vc.

D.B.

D.B.

divisi
1/2 snap pizz
1/2 col legno*

knock on
soundboard

pizz.

pizz. ord.

fz 2

mf

pizz.

sfz

knock on
soundboard pizz.

fz 5

pizz. ord.

fz sfz

sfz

fz

mf

sfz

fz

sfz

sfz

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At the Camp of Sheikh Ilderim

37

199

Vln. I

Vln. I

Vln. II

Vln. II

Vla.

Vla.

Vc.

Vc.

D.B.

D.B.

pizz.
f
sfz
arco
unis.

fz *f*—
pizz.
fz *f*—
pizz.
fz *f*—
pizz.
fz *f*—
sfz

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At the Camp of Sheikh Ilderim

202

The musical score consists of ten staves. From top to bottom: Vln. I, Vln. I, Vln. II, Vln. II, Vla., Vla., Vc., Vc., D.B., and D.B. The score is divided into measures by vertical bar lines. Measure 1: Vln. I has eighth-note pairs with slurs. Vln. I has eighth-note pairs. Vln. II has eighth-note pairs. Vln. II has eighth-note pairs. Vla. has sixteenth-note chords. Vla. has eighth-note pairs. Vc. has eighth-note pairs. Vc. has eighth-note pairs with dynamic fz. D.B. has eighth-note pairs. D.B. has eighth-note pairs with dynamic fz. Measure 2: Vln. I has eighth-note pairs with slurs. Vln. I has eighth-note pairs. Vln. II has eighth-note pairs. Vln. II has eighth-note pairs. Vla. has sixteenth-note chords. Vla. has eighth-note pairs. Vc. has eighth-note pairs. Vc. has eighth-note pairs with dynamic fz. D.B. has eighth-note pairs. D.B. has eighth-note pairs with dynamic fz. Measure 3: Vln. I has eighth-note pairs with slurs. Vln. I has eighth-note pairs. Vln. II has eighth-note pairs. Vln. II has eighth-note pairs. Vla. has sixteenth-note chords. Vla. has eighth-note pairs. Vc. has eighth-note pairs. Vc. has eighth-note pairs with dynamic fz. D.B. has eighth-note pairs. D.B. has eighth-note pairs with dynamic fz. Measure 4: Vln. I has eighth-note pairs with slurs. Vln. I has eighth-note pairs. Vln. II has eighth-note pairs. Vln. II has eighth-note pairs. Vla. has sixteenth-note chords. Vla. has eighth-note pairs. Vc. has eighth-note pairs. Vc. has eighth-note pairs with dynamic fz. D.B. has eighth-note pairs. D.B. has eighth-note pairs with dynamic fz. Measure 5: Vln. I has eighth-note pairs with slurs. Vln. I has eighth-note pairs. Vln. II has eighth-note pairs. Vln. II has eighth-note pairs. Vla. has sixteenth-note chords. Vla. has eighth-note pairs. Vc. has eighth-note pairs. Vc. has eighth-note pairs with dynamic fz. D.B. has eighth-note pairs. D.B. has eighth-note pairs with dynamic fz. Measure 6: Vln. I has eighth-note pairs with slurs. Vln. I has eighth-note pairs. Vln. II has eighth-note pairs. Vln. II has eighth-note pairs. Vla. has sixteenth-note chords. Vla. has eighth-note pairs. Vc. has eighth-note pairs. Vc. has eighth-note pairs with dynamic fz. D.B. has eighth-note pairs. D.B. has eighth-note pairs with dynamic fz. Measure 7: Vln. I has eighth-note pairs with slurs. Vln. I has eighth-note pairs. Vln. II has eighth-note pairs. Vln. II has eighth-note pairs. Vla. has sixteenth-note chords. Vla. has eighth-note pairs. Vc. has eighth-note pairs. Vc. has eighth-note pairs with dynamic fz. D.B. has eighth-note pairs. D.B. has eighth-note pairs with dynamic fz. Measure 8: Vln. I has eighth-note pairs with slurs. Vln. I has eighth-note pairs. Vln. II has eighth-note pairs. Vln. II has eighth-note pairs. Vla. has sixteenth-note chords. Vla. has eighth-note pairs. Vc. has eighth-note pairs. Vc. has eighth-note pairs with dynamic fz. D.B. has eighth-note pairs. D.B. has eighth-note pairs with dynamic fz. Measure 9: Vln. I has eighth-note pairs with slurs. Vln. I has eighth-note pairs. Vln. II has eighth-note pairs. Vln. II has eighth-note pairs. Vla. has sixteenth-note chords. Vla. has eighth-note pairs. Vc. has eighth-note pairs. Vc. has eighth-note pairs with dynamic fz. D.B. has eighth-note pairs. D.B. has eighth-note pairs with dynamic fz. Measure 10: Vln. I has eighth-note pairs with slurs. Vln. I has eighth-note pairs. Vln. II has eighth-note pairs. Vln. II has eighth-note pairs. Vla. has sixteenth-note chords. Vla. has eighth-note pairs. Vc. has eighth-note pairs. Vc. has eighth-note pairs with dynamic fz. D.B. has eighth-note pairs. D.B. has eighth-note pairs with dynamic fz.

Q

6/8 pizz. *f quasi ghitarra*

6/8 pizz. *f quasi ghitarra*

6/8 unis. *arco* *mf*

6/8 *arco*

6/8

6/8 *knock on soundboard*

Musical score for orchestra, page 106, measures 1-8. The score includes parts for Vln. I, Vln. II, Vla., Vcl., D.B., and D.B. The instrumentation changes in measure 8: Vln. I and Vln. II play eighth-note chords; Vla. and Vcl. play eighth-note chords; D.B. and D.B. play eighth-note chords.

Measure 1: Vln. I plays eighth-note chords. Vln. II, Vla., and Vcl. play eighth-note chords. D.B. and D.B. play eighth-note chords.

Measure 2: Vln. I plays eighth-note chords. Vln. II, Vla., and Vcl. play eighth-note chords. D.B. and D.B. play eighth-note chords.

Measure 3: Vln. I plays eighth-note chords. Vln. II, Vla., and Vcl. play eighth-note chords. D.B. and D.B. play eighth-note chords.

Measure 4: Vln. I plays eighth-note chords. Vln. II, Vla., and Vcl. play eighth-note chords. D.B. and D.B. play eighth-note chords.

Measure 5: Vln. I plays eighth-note chords. Vln. II, Vla., and Vcl. play eighth-note chords. D.B. and D.B. play eighth-note chords.

Measure 6: Vln. I plays eighth-note chords. Vln. II, Vla., and Vcl. play eighth-note chords. D.B. and D.B. play eighth-note chords.

Measure 7: Vln. I plays eighth-note chords. Vln. II, Vla., and Vcl. play eighth-note chords. D.B. and D.B. play eighth-note chords.

Measure 8: Vln. I and Vln. II play eighth-note chords. Vla. and Vcl. play eighth-note chords. D.B. and D.B. play eighth-note chords.

IV - The Grove of Daphne;
At the Camp of Sheikh Ilderim

R

Vln. I Vln. I Vln. II Vln. II

Vla. Vla.

Vc.

D.B. D.B.

mf *cresc.* *arco* *mf* *cresc.*

pizz. *fz* *cresc.* *knock on soundboard* pizz. *fz*

mf *fz* *cresc.* *pizz.* *knock on soundboard* *fz*

S A tempo (Vivo, ma fantastico) ♩ = 138

213

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

pizz. ord. pizz. ord. pizz. ord. knock on soundboard

IV - The Grove of Daphne;
At the Camp of Sheikh Ilderim

216

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

f *ff*

219

T

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

unis. arco
mf rough
ff div. pizz.
mf div. pizz. ord.
mf

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At the Camp of Sheikh Ilderim

43

222

Vln. I

Vln. II

Vla.

Vc.

D.B.

simile

fp

sfz

3

3

3

3

225

Vln. I

Vln. II

Vla.

Vc.

D.B.

fp

3

3

3

3

4

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At the Camp of Sheikh Ilderim

228

Vln. I

Vln. II

Vla.

Vc.

D.B.



231

Vln. I

Vln. II

Vla.

Vc.

D.B.

IV - The Grove of Daphne;
At the Camp of Sheikh Ilderim

45

234

Vln. I unis. *mf*

Vln. II slow gliss.

Vla.

Vc. *f*

D.B. *mf* div. pizz. knock on soundboard *fz* pizz. ord. knock on soundboard *fz*

237 U

Vln. I

Vln. I div. pizz. *mf*

Vln. II

Vla. *f*

Vla. arco sul ponticello *mf*

Vla. *f* div. pizz. *mf*

Vc. *pizz. sul I rapid gliss.*

D.B. unis. pizz. ord. *f* *mf* poco cresc.

IV - The Grove of Daphne;
At the Camp of Sheikh Ilderim

241 unis.

Vln. I

Vln. I arco 5

Vln. II 5

Vln. II div. col legno

Vla. fz arco col legno

Vla. fz arco col legno

Vc. 1st desk pizz. mf 3 3 sfz

D.B. 1st desk pizz. mf 3 3 sfz fz tutti arco col legno

245

Vln. I unis. *f*

Vln. I

Vln. II *f*

Vla.

Vla. *mf*

Vc.

Vc. *div. col legno* *f*

D.B. *mf* pizz.

248

Vln. I

Vln. II

Vln. II

Vla.

Vla. *sffz* *f*

Vc.

Vc. *sffz*

D.B. *div.* *f*

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W

Vln. I

Vln. II

Vln. II

Solo Vla.

Vla.

Vla.

Solo Vclo.

Vc.

Vc.

D.B.

D.B.

fp

f

fp

mf

1st desk
senza sord.

pizz.

mf

sfz

fp

f

fp

mf

1st desk

mf

sfz

fp

mf

fp

fp

mf

sfz

fp

fp

mf

fp

mp

fz

mf

mp

fz

mf

mp

fz

mf

sfz

sfz

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X

Vln. I

Vln. I

Vln. II

Vln. II

Solo Vla.

Vla.

Vla.

Solo Vcllo.

Vc.

Vc.

D.B.

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266

Vln. I

Vln. I

Vln. II

Vln. II

Vla.

Vla.

Vcl.

Vcl.

D.B.

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53

269

Vln. I

Vln. I

Vln. II

Vln. II

Vla.

Vla.

Vc.

Vc.

D.B.

with force

fp

non div.

div.

div. a 3

fp

fp

pizz.

with force

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Y

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

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55

277

This musical score page shows a six-measure excerpt from the fourth movement of a piece. The score is divided into two main sections: an upper section for strings and woodwinds, and a lower section for double basses. The upper section consists of six staves: Vln. I (Violin I), Vln. II (Violin II), Vln. I (Violin I), Vla. (Viola), Vla. (Viola), and Vc. (Cello). The lower section consists of two staves: Vc. (Cello) and D.B. (Double Bass). Measure 1: Vln. I (G clef, 7/8 time) plays eighth-note pairs. Measure 2: Vln. II (G clef, 7/8 time) plays eighth-note pairs. Measure 3: Vln. I (G clef, 6/8 time) plays eighth-note pairs. Measure 4: Vln. II (G clef, 6/8 time) plays eighth-note pairs. Measure 5: Vla. (B flat clef, 12/8 time) plays eighth-note pairs. Measure 6: Vla. (B flat clef, 6/8 time) plays eighth-note pairs. Measure 7: Vc. (C clef, 7/8 time) plays eighth-note pairs. Measure 8: Vc. (C clef, 6/8 time) plays eighth-note pairs. Measure 9: D.B. (C clef, 7/8 time) plays eighth-note pairs with dynamic sfz. Measure 10: D.B. (C clef, 6/8 time) plays eighth-note pairs with dynamic sfz. Measure 11: Vc. (C clef, 7/8 time) plays eighth-note pairs with dynamic arco. Measure 12: Vc. (C clef, 6/8 time) plays eighth-note pairs.

Vln. I

Vln. I

Vln. II

Vln. II

Vla.

Vla.

Vc.

Vc.

D.B.

D.B.

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Musical score for orchestra, page 56, section IV. The score consists of eight staves:

- Vln. I (Violin I) in treble clef, 4/4 time, key signature of A major (no sharps or flats). Measures 280-281 show eighth-note patterns with slurs and grace notes.
- Vln. I (Violin I) in treble clef, 4/4 time, key signature of A major. Measures 282-283 show eighth-note patterns with slurs and grace notes.
- Vln. II (Violin II) in treble clef, 4/4 time, key signature of A major. Measures 282-283 show eighth-note patterns with slurs and grace notes.
- Vln. II (Violin II) in treble clef, 4/4 time, key signature of A major. Measures 284-285 show eighth-note patterns with slurs and grace notes.
- Vla. (Cello) in bass clef, 4/4 time, key signature of A major. Measures 284-285 show eighth-note patterns with slurs and grace notes. The instruction "unis." (unison) is written above the staff.
- Vla. (Cello) in bass clef, 4/4 time, key signature of A major. Measures 286-287 show eighth-note patterns with slurs and grace notes.
- Vc. (Bassoon) in bass clef, 4/4 time, key signature of A major. Measures 286-287 show eighth-note patterns with slurs and grace notes.
- Vc. (Bassoon) in bass clef, 4/4 time, key signature of A major. Measures 288-289 show eighth-note patterns with slurs and grace notes.
- D.B. (Double Bass) in bass clef, 4/4 time, key signature of A major. Measures 288-289 are silent.

A large square bracket labeled "Z" is positioned above the Vln. I and Vln. II staves in measure 281. Measure numbers 280, 281, 282, 283, 284, 285, 286, 287, 288, and 289 are placed below the corresponding measures. Measure 280 starts at the beginning of the first system, while the others start at the beginning of the second system.

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283

Vln. I

Vln. I

Vln. II

Vln. II

Vla.

Vla.

Vc.

Vc.

D.B.

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286

Vln. I

Vln. I

Vln. II

Vln. II

Vla.

Vla.

Vc.

Vc.

D.B.

g 8

g 8

g 8

g 8

g 8

g 8

pizz.

pizz.

arco

sfz

f arco

sfz

f

IV - The Grove of Daphne; At the Camp of Sheikh Ilderim

AA

Vln. I

Vln. I *ff*

Vln. II

Vln. II *ff*

Vla. *ff*

Vla. arco

Vc.

Vc. *ff*

D.B. *ff*

IV - The Grove of Daphne; At the Camp of Sheikh Ilderim

BB

Vln. I

Vln. I

Vln. II

Vln. II

Vla.

Vla.

Vcl.

Vcl.

D.B.

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At the Camp of Sheikh Ilderim

61

non div.

296

Vln. I

Vln. I

Vln. II

Vln. II

Vla.

Vla.

Vc.

Vc.

D.B.

non div.

non div.

non div.

div.

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Musical score for orchestra and double bass section, page 62, measures 298-305.

The score consists of eight staves:

- Vln. I (Violin I): Starts with a dynamic ***fff***. Measures include "div. a 3", "non div.", and "div. a 3".
- Vln. I (Violin I): Starts with a dynamic ***ff***.
- Vln. II (Violin II): Measures include "div. a 3".
- Vln. II (Violin II): Measures include "div. a 3".
- Vla. (Cello): Measures include "div. a 3".
- Vla. (Cello): Measures include "div. a 3".
- Vc. (Bassoon): Measures include "div. a 3".
- Vc. (Bassoon): Measures include "div. a 3".
- D.B. (Double Bass): Measures include "arco" and "fff".
- D.B. (Double Bass): Measures include "arco" and "fff".

Measure numbers 298, 301, 302, 303, 304, and 305 are indicated above the staves. Measure 305 ends with a final dynamic ***fff***.

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302

Vln. I

Vln. I

Vln. II

Vln. II

Vla.

Vla.

Vc.

Vc.

D.B.

D.B.