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Abstract

This document contains the score to Symphony No. 5: *Westward Journey*, an original composition for symphony orchestra consisting of four movements, lasting approximately twenty-eight minutes. This work is rooted in the Western European symphonic tradition utilizing a four-movement structure, which I chose in order to carry forward the symphonic tradition, as well as to allow each movement to feature different aspects of the entirety of my compositional catalogue. The lyricism and limited tonality of Movement II stem from my earliest compositions; Movement IV uses my typical strategy of re-contextualizing all previously introduced melodic and motivic material; Movement III alludes to much of my chamber music in tone and formal structure, while Movement I focuses on the re-imagining of compositional influences that have permeated my music for several years. The piece follows a traditional pattern as to form, opening with a sonata-allegro first movement, followed by a slower theme-and-variations movement, then a slow minuet-like dance movement, finally a rondo, with extended opening material. The score to the symphony is accompanied by an analytical document.

Chapter 1: Introduction

Section A: History of the Symphony in Relation To This Work

The symphony, as developed by Franz Joseph Haydn, became a staple of orchestral music throughout in the late 1700s through composers such as Wolfgang Amadeus Mozart. Then, with Ludwig van Beethoven, the symphony became regarded as instrumental music's highest and most exalted form throughout the nineteenth, and even twentieth centuries.¹

Many composers of the early to mid-1800s wrote symphonies, or symphonic works. Franz Schubert, a contemporary of Beethoven, wrote several; Robert Schumann wrote four symphonies between 1840 and 1850, and many others would go on to write symphonies. Among these, however, Hector Berlioz stands out as unique. To his name, only four symphonies exist, but *Symphony Fantastique* (1829/38) was a work of orchestrational genius, inspired by a narrative of his own design. This symphony makes frequent use of extended techniques to create imaginative soundscapes. These things, in combination with

¹ LaRue, Jan, Eugene K. Wolf, Mark Evan Bonds, Stephen Walsh, and Charles Wilson. 2001 "Symphony." *Grove Music Online*. 27 Mar. 2019. <http://www.oxfordmusiconline.com/grove/music/view/10.1093/gmo/9781561592630.001.0001/om-o-9781561592630-e-0000027254>.

the harmonic language used throughout the work, create an incredibly different type of symphony than that which Beethoven or Schubert had written.

By the end of the nineteenth century, many music critics across Europe were certain that Johannes Brahms would be the composer to take the mantle from Beethoven but, like many nineteenth-century composers, he was struggling to master that which Beethoven had seemingly perfected, the symphony.² He would eventually write four symphonies, perhaps most impactful for the purposes of this document would be the first, written in 1876. Meanwhile, in Russia, composers such as Pyotr Ilyich Tchaikovsky and Nikolai Rimsky-Korsakov were writing colorful symphonies with brilliant orchestrations.³ In America, the turn of the century would have John Knowles Paine attempting to carry forward the genre in an effort to imitate the perceived greatness of his European counterparts. Although his music would not be fully recognized for its full value until the centenary of his birth, Gustav Mahler is often considered to be the last great Austro-German composer of the symphonic tradition.

From this point, several different streams of symphonic music permeate the music world with composers such as Igor Stravinsky leaning heavily into the

² Bozarth, George S., and Walter Frisch. 2001 "Brahms, Johannes." *Grove Music Online*. 3 Apr. 2019.

<http://www.oxfordmusiconline.com.ezproxy.lib.ou.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000051879>.

³ Perhaps of greatest note by Rimsky-Korsakov as it pertains to this document, would be his symphonic work *Sheherazade* which has narrative elements from *1001 Arabian Nights*.

narrative by adapting his ballet music into the symphonic medium. Others, such as Dimitri Shostakovich continued the Russian tradition of lush, colorful symphonic music while adding complex harmonic structures more typical of the twentieth century. We also have the Americans of the early and middle twentieth century such as Aaron Copland who, like Stravinsky, adapted works for ballet into the symphonic medium as well as writing stand-alone works, frequently with a definitive “Americana” sound.

Late in the twentieth century, the symphonic tradition takes on new life through the compositions of minimalists such as Phillip Glass who continues to write in the medium significantly into the twenty-first century. While there are no clear “champions” of the symphonic tradition today, there are many composers writing symphonies/symphonic works that have gained significant recognition including Jennifer Higdon, Steven Bryant, and others.

Symphonic music today is also seen as a staple of the film, television, and games industries. Some well-known composers from these industries such as Koji Kondo (*Legend of Zelda, Mario*) and John Williams (*Star Wars, Jurassic Park, Jaws*) have also gone on to write stand-alone symphonic works based both on original material, and that of the film/game scores they have written. Other composers, such as Martin O’Donnell (*Halo*), Jason Hayes (*World of Warcraft*), and Alan Silvestri (*Marvel’s Avengers: Infinity War and Avengers: Endgame*)

have written symphonic music that is immensely popular and even performed as separate concert works. The symphonic tradition, though very different from its eighteenth-century roots, is as relevant as ever and this document is a testament to that.

My fifth symphony is the product of this proud heritage of symphonic music, from Mozart's G minor symphony (No. 40) to Phillip Glass's Sixth Symphony and from Beethoven's 5th to Martin O'Donnell's main theme to *Halo*. The symphony discussed in this document is a continuation of this legacy, and careful attention was given to ensure that the piece builds on each of these traditions to create a portrait of what I see as a merging of these different symphonic identities. This is accomplished through direct and indirect musical references, orchestration decisions, and even the structure of the symphony itself.

Section B: The Narrative

Symphony No. 5, *Westward Journey*, draws from several influences both in the European classical tradition, and from various American composers such as Aaron Copland, Philip Glass and John Adams. For the first time in my compositional career, I have decided to use a re-imagining of my own journey to the American West to form a narrative for the work. The narrative is relatively straightforward but leaves room for a listener's imagination. Imagine a young man in his early twenties, moving out of Missouri and into the West for the first time, to Oklahoma.

This initial idea is represented by the march-like musical material in movement one as the sun rises on open plains (represented by the "sunrise" gesture). This sunrise gesture is my interpretation of the sunrise in Oklahoma's famously blue skies. The primary recurrent theme in this piece, found first in measure 13 of the movement, is initially timid and undeveloped, much as we frequently are unsure of ourselves as we set out on our life journey. This is reflective of my own experiences moving to Oklahoma, as I had moved away from everything and everyone I had ever known for the first time and often felt homesick as a result. The melodic material in this first movement is inspired by the main theme to *World of Warcraft* because it was a welcome, familiar theme for me to hear any time I returned home to my small, lonely apartment.

What appears at first to be desolate, unforgiving, and unfamiliar territory eventually leads to a place that can be called home, and even brings companionship as represented by the countermelody, representative of when my long-time companion, Ashlie, followed me here after six months on my own. Theremin is used as a primary instrument to represent the unfamiliar, or alien, becoming familiar over time. It is utilized first in the recapitulation of Movement I as a representation of that which is unfamiliar slowly becoming part of life in a new area.

The second movement's romance and lyricism represent this new home filled with love and happiness. Even so we often find ourselves longing for old familiar places. This is true even when the new and unfamiliar has much to offer to newcomers, as represented by the focus on theremin in a heartfelt, lyrical second movement.

The third movement is representative of the long and tedious nature of building a life in my journey to the American West. It is a lot of hard work to create a new life for yourself in unfamiliar territory. In my case, it took the better part of four months to grow accustomed to the environments in which I found myself. Although the same struggles exist here as in our previous environment, we succeed eventually by pushing through to the end (represented by the accelerando as we head to the 4/4 in movement four). Through perseverance and

dedication to a goal, life can be everything you wanted it to be and more, as heard when the “victory” fanfare comes in at the halfway point of movement four. As the sun sets on our journey west in the final measures of the piece, we can look back at what was accomplished with pride as we took an initially timid theme and helped it grow and be full of life.

Section C: Compositional Philosophy & Influences

Early in my compositional career, I was composing in a tonal fashion, completely avoiding anything remotely non-tonal. Then, early in my undergraduate study I was introduced to concepts of extended tonality, minimalism, and serialist technique. I particularly grew fond of American composers John Cage, Philip Glass, and Steve Reich. These composers, as well as Japanese composer Koji Kondo, American composer Jennifer Higdon, and the serialist Anton Webern would influence much of my compositional output during my later studies.

Once I began graduate school, my focus shifted heavily to avant-garde, electroacoustic, and minimalist composers. This was due to a lack of exposure, as well as a growing fascination with the techniques involved in Philip Glass and Steve Reich's chamber music. I would be introduced to avant-garde composers such as La Monte Young during my time pursuing a Masters, as well as many composers of electronic music. My interests in electronic music were particularly vague for a while, as I was freely exploring the medium though I eventually narrowed my focus to that of the fixed-media soundscape, and laptop ensembles. In parallel with this newfound fascination with electronic music, I also became fascinated with instruments of the genre, particularly FM synthesizers and the theremin.

As my influences have changed, so have my compositional aspirations and compositional philosophy. My personal views on music have become blended,

with aspects of minimalism, experimentalism, Americana, serialism, and more coming together to shape both my music as well as my views on music. I now believe that music should take the listener on a personal journey with a definitive beginning and end. This journey should take the listener to both familiar and unfamiliar places in context of the music they are listening to, and in the greater context of their lifelong experiences with the arts. The journey is not always obvious when initially creating a work of art. However, with careful reflection and an inquisitive mindset, a work of art's narrative can be found. What is most important is that a composer decides upon the journey his/her piece will take their intended audience on and that they use the music to convince them of this journey's existence.

Section D: Architecture of Symphony No. 5

The architecture of this symphony is in four-movements, beginning with a C - F# motion in movement I that is never fully resolved to F-natural or G-natural as one would typically expect in a first movement. This F# ending is disrupted by the theremin's ending on E-natural to set up the second movement's tonality of E-major. Movement III begins in A-minor tonality before falling to F-minor by the end to create a noticeable difference between this and the final movement when it begins in an E-hypophrygian mode. The finale has a tonality of C/E, but ends with a key center of F to bring finality to the C-F downward motion that was alluded to, but never achieved in movement I's C-F# downward motion. The musical material used in each movement is related on some level to other music within the work itself. This is seen most often in the case of the G-Ab-G (referenced later as <010>) motif that is the genesis of the melodic content in movements I and III, also re-appearing in movement IV.

Movement I is written using sonata-allegro form, opening with a "sunrise" gesture and beginning with a strong C pedal that shifts down to an A, then eventually to F#. This motion is repeated in the exposition before returning one last time in the recapitulation of the movement. Movement II is a blend between verse-chorus, and rondo form heavily featuring theremin as a soloist throughout the movement. This movement, primarily written around an E Major key center,

functions also as an individual work for theremin and orchestra. Movement III is a minuet written with an A minor key center at the beginning, which makes its way to F minor by the end. Movement IV has four distinct parts. The opening is focused around a timpani solo. This is followed by the scherzo section of the movement which is structured around a long textural crescendo that capitalizes on minimalist techniques. It moves to the finale of the symphony, beginning with a meter change to 4/4 at the halfway point of the movement. This ending acts as the sunset at the end of a long journey by re-imagining the sunrise gesture, as the symphony's final moments fade into nothingness and the bells take their final toll.

| | Movement I | Movement II | Movement III | Movement IV |
|------------------|--------------------------------|----------------------------|--------------------------|--|
| Form | Sonata-Allegro | Verse-Chorus Rondo | Minuet | Scherzo-Allegro |
| Sub-sections | | ABABACA | A B A | |
| Tonality | C min. → A min. → F# dim. | E Major | A min. → F min. | A min. → E → C → E → F |
| Major Components | Sunrise, March, <010> motif | Solo Theremin, Lyricism | <010> motif, Lyricism | Timpani Solo, Hemiola, Scherzo, Finale, Sunset |

Table 1: Formal Structure of Symphony No. 5

Chapter 3: The Theremin

Section A: History of the Theremin

The theremin is a monophonic electronic instrument developed by Lev Sergeevich Termen in the early twentieth century, and is the first successful attempt to create an electronic instrument. Early demonstrations of the concept were given to Lenin in 1922 with the name “termenvox”, and in the United States of America by 1927 with the name “thereminvox” before being changed to “theremin” by 1929. The theremin has been featured in over 100 concert works, and 35 films since its introduction.⁴

To play the theremin is unusual, as the performer does not actually touch the instrument in order to play it. Performers use their hands in the space above the body of the instrument to control pitch and volume. Pitch is controlled by the right hand’s proximity to a vertical antenna, while dynamics are controlled by the left hand’s proximity to a loop-antenna that is typically positioned horizontally coming out of the left side of the body of the instrument. The theremin produces sound as a single sine wave that can be given different timbres on advanced models of the instrument by cycling through different filters, or through external patching through standard audio equipment or a computer. The range of a

⁴Davies, Richard Orton and Hugh. 2001. "Theremin." Grove Music Online. Accessed Mar 28, 2019.
<http://www.oxfordmusiconline.com.ezproxy.lib.ou.edu/grovemusic/view/10.1093/gmo/9781561560001/omo-9781561592630-e-0000027813>.

theremin can be from two octaves on smaller instruments to seven on larger professional-grade instruments. Today, there are many manufacturers of theremins including RCA, Moog, and others.

Although simple in concept and design, to perform on a theremin with any level of accuracy requires a great deal of practice. Unlike other instruments, there is no physical reference point which performers can use to determine pitch before actuating it. This unique problem has been addressed in a number of ways including a version with a “fingerboard” that has lines drawn out on the body of the instrument to approximate pitch locations in the space above. The pedagogy of the instrument has developed since the 1920s to accommodate better performance practice, different requirements in pieces featuring the theremin, and technological advancements that have improved the instrument over time. A popular technique called the “8 finger position technique” was developed by Carolina Eyck, a student of Lydia Kavina, in the early 2000s and written about in the first extensive theremin method book, *The Art of Playing the Theremin*.⁵

Orchestral works with a solo electronic instrument date back to May of 1924 with the premiere of Paschenko’s *Simfonicheskaya misteriya* in Leningrad featuring Termen as the soloist. In film, Valentin Yakovlevich Kruchinins featured the theremin in his score to the science-fiction film *Áelita*. Other

⁵ Eyck, Carolina. 2018. *Carolina Eyck*. Accessed Dec 13, 2018. <https://www.carolinaeyck.com>.

composers would begin to write for theremin by the middle of the century including Joseph Schillinger⁶, Edgar Varèse⁷ and Percy Grainger.⁸ ⁹ Today, composers such as Andrew Norman, Kalevi Aho, Christopher Tarnow, and Carolina Eyck have written for the instrument.¹⁰

⁶ Joseph Schillinger, *First Airphonic Suite* (1929)

⁷ Edgar Varèse, *Ecuatorial* (1932-1934)

⁸ Percy Grainger, *Free Music No. 1 (For Four Theremins)* (1936)

⁹

Davies, Richard Orton and Hugh. 2001. "Theremin." Grove Music Online. Accessed Mar 28, 2019.

<http://www.oxfordmusiconline.com.ezproxy.lib.ou.edu/grovemusic/view/10.1093/gmo/9781561560001.0001/omo-9781561592630-e-0000027813>.

¹⁰ Eyck, Carolina. 2018. *Carolina Eyck*. Accessed Dec 13, 2018.

<https://www.carolinaeyck.com>.

Section B: Incorporating Theremin

I decided early in the process to incorporate an electronic element into this symphony. Early drafts incorporated brief fixed media interludes between movements, but the decision was made to further integrate the electronic element beyond the scope of the interludes. Upon further consideration the fixed media concept was replaced with a live electronic instrument, akin to Messiaen's *Turangalila – Symphonie*. The decision to incorporate theremin was a logical next step, as before beginning to write Symphony No. 5, I was struck with the instrument, inspired to purchase one and try my hand at writing for it. I learned the theremin well enough to create basic gestures and ideas, but I needed more guidance due to a lack of performer's familiarity with the instrument. In an effort to further my understanding of the instrument, I discovered an online video series by Dr. Carolina Eyck, a major performer and pedagogue for the instrument.¹¹ While the videos proved helpful in the basics of writing for the instrument, I decided to contact Dr. Eyck directly for further advice and guidance. That contact has led to a wonderful collaboration with her in learning the proper way to voice Theremin in an orchestral setting. A "cardinal rule" I have developed in working with Dr. Eyck, and through my own experience on the instrument, is to write as if

¹¹ Eyck, Carolina. 2015. *An overview for composers and music lovers | Carolina talks Theremin*. Accessed May 2018. <https://www.youtube.com/watch?v=MJACNHHuGp0>.

it were a human voice. This led me to treat the theremin as an extended vocal solo in movement two of my symphony, lasting the entire movement.

With Movement II quickly becoming focused on writing for the theremin, I needed to incorporate further what I'd learned from the writing of Movement II, as well as my communications with Dr. Eyck in the other movements of the symphony. I returned to what I had for the instrument in movement one at this point and removed most of what I had written for it. This decision was two-fold: first, the instrument is slightly overbearing if used too much in an ensemble of any size due to it being a mostly unaltered sine wave that pierces through most textures with ease. The second reason was not wanting to make use of the theremin's full capabilities until it was time for the featured solo element in movement two.

The dynamic capabilities of the Theremin are a great role for it in the greater orchestral setting. Incorporating this idea in a purely background capacity, as color, for Movement III was an easy decision after getting to know the instrument in the writing of Movement II. Movement IV uses the theremin primarily to reinforce another instrument as it echoes thematic content, or in its' low register as a strong compliment to the warm sound of the strings.

Chapter 3: The First Movement

The first movement serves both as an exposition to what comes later, and as a means to get the listener invested in what's about to happen. This movement is written in sonata-allegro form with the overarching sections appearing as shown in Table 2. Movement I of this symphony opens with a short series of step-wise whole notes in the bassoon and horn over a powerful C-pedal in the low brass and strings. This slow-moving line, or “sunrise gesture” (Figure 1) is used to signify the beginning of major sub-sections in the exposition and recapitulation. It also musically represents multiple days passing on a journey.

The musical score for the first movement, titled "Sunrise Gesture", is presented in a multi-staff format. The score is divided into two tempo sections: "Tempo Rubato" and "Andante Doloroso" (marked with a quarter note equal to 160). The instruments included are Bassoon 1, Horn in F 1, Horn in F 4, Trombone 2, Timpani, Bass Drum, Violoncello, and Double Bass. The key signature is one sharp (F#), and the time signature is 7/4. The score begins with a dynamic marking of *f* (forte). The "Sunrise Gesture" is characterized by a slow, step-wise ascent of whole notes across the instruments, creating a powerful, sustained harmonic foundation. The Bassoon 1 and Horn in F 1 parts feature a melodic line that moves step-wise upwards, while the other instruments provide a rich, textured accompaniment of whole notes.

Figure 1: Sunrise Gesture

| Movement I | | | | | | | | | |
|------------|--------|---------|-------------|-------|-------|----------------|--------|--------|--------|
| Exposition | | | Development | | | Recapitulation | | | |
| | P | T | S | K | | P | T | S | K |
| m. 1 | m. 5 | m. 39 | m. 47 | m. 85 | m. 93 | m. 103 | m. 126 | m. 130 | m. 143 |
| Sunrise | | Sunrise | | | | Sunrise | | | |
| C - A | A - F# | | C - A | F# | | C - A | A | | F# |

Table 2: Formal Structure of Movement I

The C-pedal persists through measure 20 before descending to an A-natural via B-flat, after which there is an abrupt change back to C-natural following the first-ending repeat. At this point, the pedal-note travels in a descending manner through an F# dim. triad over the course of the first 46 measures of the movement. This motion is demonstrated in Figure 2.



Figure 2: Pedal Notes with Directionality

Immediately following the opening “sunrise” gesture, the rhythmic engine of the movement is heard as a 7/4 march starting in measure 5 with the 2nd violin section. This march slowly evolves over the course of measures 5 – 38 and serves as the primary driving force behind this opening movement.

The transition material, as found for the first time in measures 39 – 46, (Figure 3) is written with significantly more focus on the 7/4 march than the primary thematic area. The primary idea for the transition itself appears in measure 43 in the horns and trumpets, despite the same material appearing four

measures earlier, in measure 39. The version beginning at measure 39 emphasizes different beats, due to its placement in the measure.



Figure 3: Transition Material

The second “sunrise” gesture, at measure 47, signifies the beginning of the exposition’s secondary thematic area, with the new thematic material appearing in measure 59 and lasting through measure 66. This theme shares much of the same contour and rhythmic structure as the primary theme. Key differences lie in splitting the melodic voice in two dissonant, sometimes contrapuntal and otherwise parallel, melodic lines. The secondary theme itself appears in measure 59 in the flutes and trumpets (Figure 4), followed by a very familiar answer in 67. The pedal-notes follow a similar contour to in the primary thematic area, with the exception of not doubling back to C before descending all the way to F# by the downbeat of measure 89.

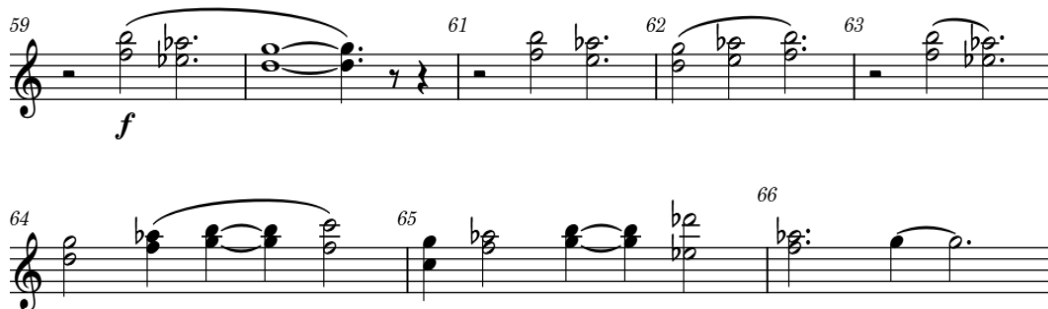


Figure 4: Secondary Theme

The development section begins at measure 93 and focuses on having higher levels of activity than the surrounding areas, as well as dropping the persistent pedal-tone voices that have permeated the movement until this point. The texture is much thinner than that found in either the exposition or recapitulation as a result of this. The only low-end voices heard are that of the bassoons continuing the 7/4 march, the intermittent bass drum, and a low-end piano octave meant to serve as a reaction to the bass drum. Also featured in the development section are a series of cymbal scrapes meant to give the texture a small amount of extra shimmer, as shown in Figure 5.

The image shows a musical score for the Development Section Percussion, consisting of two systems of staves. The first system covers measures 93 to 96, and the second system covers measures 97 to 99. The instruments listed are B. Dr., Pno, Su. Dr., Cl. Cym., Sl. Dr., and B. Tr. The score includes various musical notations such as dynamics (mp), accents (>), and articulation marks. A dashed line is present between measures 96 and 97.

Figure 5: Development Section Percussion

The development adds one important new motivic element, which is seen only in this section of the movement, first hinted at in the violins (Figure 6):

Figure 6: Motivic Development Material

This repeated set of three short notes leading into the weakened downbeat of the violin line foreshadows the brass in measures 96 and 97 to fully realize the rhythmic gesture as a reference to Beethoven's Fifth Symphony (Figures 7 and 8).

Figure 7: Motivic Excerpt From Beethoven's 5th Symphony

96
Hn in F 1
Hn in F 2
Hn in F 3
Hn in F 4
Tpt in C 1
Tpt in C 2

97
molto
molto
molto
molto
molto
molto

101
102 *Mosso*
103

ff
ff
ff
f
ff
ff

Figure 8: References to Beethoven's 5 Symphony

The third “sunrise” gesture, at measure 104, marks the beginning of the recapitulation. There are several “interruptions” that are purposefully designed to come off as awkward, strange, and slightly comical in nature to differentiate this section from the more serious, grim nature of the exposition. The first of these interruptions, a *molto ritardando* over the 7/4 march just after measure 108, acts as structural prolongation via tempo alteration. This allows for the building of tension by stretching the tempo out slowly (Figure 9), before at last allowing the march to begin at the original tempo in measure 112.



Figure 9: measures 108 - 111

Four measures into the newly reinvigorated march, all voices stop except for a single oboe that carries forward without change. This interruption in texture adds extra emphasis to the accompanying pedal-note voices when they come back in the following measure which, in turn sets the stage for a new sound, the theremin (Figure 10).



Figure 10: Theremin Entrance

The next section of the movement, at measure 126, is focused on driving the piece forward, utilizing a 3/2 meter to create an almost impatient feeling in the ensemble as we finally get to the closing section of the recapitulation after one final interruption, found in measure 132.

The closing section of the movement, beginning at measure 134, features the return of both the primary theme's second iteration as well as the transitional material from the exposition before the majority of voices in the orchestra stop, save for the lone sound of a theremin's downward glissando in the closing moments of the movement. This serves to introduce the theremin as a primary agent in the second movement.

The image displays a musical score for five instruments: Vln I, Vln II, Vla, Vc, and D. B. The score is written in a single system with five staves. The Vln I staff begins with a fermata and a *fff* dynamic marking. The Vln II staff has a *mf* marking. The Vla staff has a *mf* marking. The Vc staff has a *mf* marking. The D. B. staff has a *mf* marking. The score is divided into two sections: the first section is marked '1st stand' and the second section is marked 'tutti'. The '1st stand' section features a series of notes with a *f* dynamic marking. The 'tutti' section features a series of notes with a *f* dynamic marking. The Vln I staff has a *mf* marking. The Vln II staff has a *mf* marking. The Vla staff has a *mf* marking. The Vc staff has a *mf* marking. The D. B. staff has a *mf* marking.

Figure 11: Interruptions in the Recapitulation

Chapter 4: The Second Movement

The second movement serves not only as the second movement in the work, but also as a separate individual work for solo theremin and orchestra.¹² The movement opens with a solo violin melody over a bass drum roll and a series of horn calls. This opening theme, repeated in the clarinet 8 measures later, sets up the primary rhythmic cadence of the movement's melodic content, and helps to establish our new tonality of E Major.

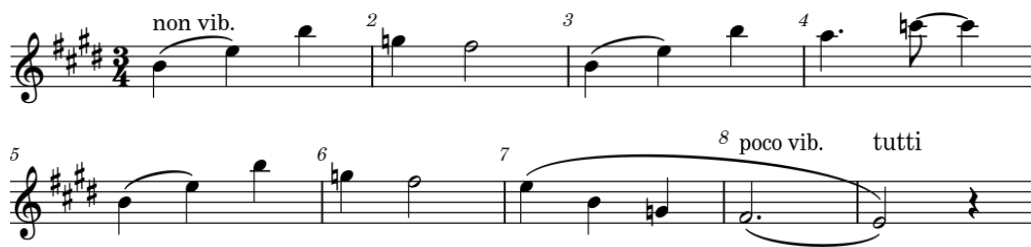


Figure 12: Movement II opening melody

A secondary focus of this opening section is flute 1. Here, the flute imitates bird calls from outside the composer's workspace windows, that serve to set the mood of this movement as significantly lighter than the dark and heavy first movement (Figure 13). This also serves as a reference to the string quartet Op. 33 no. 3 "The Bird" by Haydn, whose string quartets heavily influenced much of the composer's earliest work (Figure 14).

¹² This stand-alone work for theremin and orchestra is unaltered from the original score and has the title of *Journey into the Unknown*.

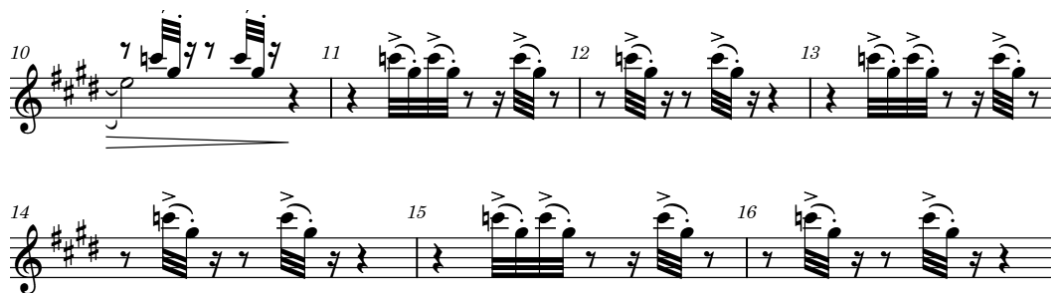


Figure 13: Movement II Bird Calls – m. 10 – 16 flute 1



Figure 14: Haydn, Opus 33 no 3 in C Major (“The Bird”) mvt 4 m. 15-18 first violin¹³

In the third beat of measure 16 the primary focus of the movement, theremin, is brought in with the melody [II-A]. The beginning of this melody shares the same rhythmic cadence as the movement’s opening theme before augmenting the rhythms toward the end of its moving lines later on in the phrase. This A section is interrupted in the middle by a fragmentation of what will later become a recurring B theme in the movement. This gesture at measure 26 will be referred to as transition [II-T1], as shown in Figure 15.



Figure 15: [II-T1]

¹³ Haydn, Franz Joseph. 1985. *String Quartets, Opp. 20 and 33*. New York City: Dover Publications.

In the anacrusis to measure 29, the A theme's answer is heard in the theremin, which lasts until measure 41. It is here, that there is a transitional theme [II-T2] leading to the secondary (II-B) theme at measure 45. The transition is emphasized by rhythmically unified strings sustaining a C# minor chord while the theremin carries the melodic content forward, and by the introduction of percussion in the final beat of measure 44, which is greatly exaggerated by the inclusion of a ritardando for extra tension as we approach the downbeat of the B theme in measure 45, which contrasts starkly with the A theme.



Figure 16: [II-T2]

The secondary theme of this movement (II-B) develops the idea of ascending triads established in the opening theme. It accelerates the theme while also inverting it to create a pulsing eighth-note line heard in the middle voices of the strings, accented in places by the low strings and brass. The melodic line reaches its climax at the second beat of measure 49 which is given focus due to the persistent eight-note engine being put to rest by the downbeat of the measure. This high point in the theremin's melodic line echoes in the strings in measure 51 as the theremin brings the [II-B] theme to a close. The [II-B] theme transitions back to the second incarnation of [II-A] in measure 54 with a four-beat

descending line in the first violin [II-T3] that serves to homogenize the dynamic landscape of the B theme before returning to [II-A].

[II-A]'s return from measures 54 to 82 features much of the same melodic design with minor variations throughout. The most notable change to the material is the absence of theremin until measure 65. It also features several new orchestrations of the existing material. This includes an extra octave in parts of the string accompaniment to open up the chordal accompaniment gestures, and the melody being taken by the oboe in the first half of the statement of II-A. The transition from II-A to measure 83's returning II-B theme is given to mallet percussion as a means of creating a break from the theremin sound, and also to serve as a sort of 'sparkle' before the return of II-B. This transition takes place over deep, warm string chords just as in the previous iteration of [II-T2].

Measure 83's statement of II-B contains minor orchestrational differences as shown in Figure 17, and rhythmic augmentation in the melody, but otherwise remains the same. The most notable addition to the orchestration is a short descending trumpet line at the beginning of the section, reinforced on their final note by the horns.

83 $\bullet = 58$ 84 85
f *f*

Figure 17: m. 83 Brass

Measures 90 and 91 act as a brief transition before a reprisal of previous material II-A2. This precedes a transition that ends in a time-dilation effect in measures 96 and 97. This section serves to move the piece to its climax, and briefly sets at the arrival of measure 98's downbeat. (Figure 18)

accel.....rit.....
 96 97

Vln I
 Vln II
 Vla
 Vc.
 D. B.

Figure 18: Time-Dilation in m. 96 - 97

The C section was initially difficult to properly notate and has gone through many iterations in the pursuit of clarity. These iterations mostly centered around the rhythmic emphasis of the melodic line, and the meter in which it is presented. In the end, a 4-against-3 feel would be secondary to the needs of the melodic line in the horns and percussion in order to make this section feel organic to the lyricism found throughout the movement.

Of the given options, the above metric framing was decided upon, despite the sight-reading struggles a group might have with the dotted-sixteenth note runs in the cello, bassoons, and glockenspiel. This decision was reached through a series of trial-runs in which a small ensemble read one of the three versions three times to account for learning curves. While first readings of the dotted sixteenth-note line were significantly weaker than other first readings, the second and third readings were significantly stronger with this version than others.

This section of music, [II-C], acts as the climax to the second movement, with the theremin reaching new highs in the melody, and the use of horn and bells to add further level of brilliance to an already bright melodic passage. The second phrase beginning in measure 103, features the strong re-entry of low brass and trumpets to the forefront. The goal of this passage is meant to invoke a sense of victory in the listener.

102 *f* *molto rall.*..... 106

Tpt in C

Tbn *mf* *f* *ff*

Tba *mf* *f* *ff*

Timp. *fs* *f* *ff* *mp*

Vln I

Figure 19: m. 102 – 106, tpts, tbns/tba, timp, vln1 @ 105-106

The B material beginning in measure 107, [II-B3], builds on the orchestration choices used in section C to create a lush background for the theremin, trumpet, and oboe to pierce through with their respective solo sections. The trumpet is not a typical choice for the end of a movement that is mostly devoid of any significant brass. This decision was made to contradict the otherwise soothing nature of the movement. (Figure 20)

110 111 112 113 114

ff

Figure 20: m. 110 – 114 trumpet solo

The orchestration in this section is also quite sparse compared to the much more densely orchestrated climax preceding it, from measures 98 - 114. The closing section of the movement also harkens back to earlier parts of the movement, in which the solo flute is heard ‘chirping’ over the rest of the ensemble in small utterances. However, now the flute is heard on the melody, unimpeded by other voices. This moment (Figure 21) creates a very peaceful resolution to the flute’s usage in the movement.



Figure 21: m. 116 – 118 flute

The decision to suspend all accompaniment gestures during the final phrase of the movement was made to feature the theremin’s unique timbre (more specifically that of the soloist) in one final, uninterrupted setting before the close of the movement. The motive is designed to suspend the tension built in measure 121’s string swell, creating a much more meaningful and satisfying ending to the movement once the strings return in the final measure.

Chapter 5: The Third Movement

The third movement in a traditional symphonic form is typically a dance movement. Symphony No. 5 builds on this tradition, with the third movement being inspired by a minuet. A minuet is typically light-hearted and written in a quick 'Allegro' tempo using $\frac{3}{4}$ time, with a contrasting middle section (often a trio) that is usually slower than the minuet preceding and following it. My take on a minuet in this movement is much slower in tempo and darker in timbre. The movement is still ternary, with a focus on the sonic world of A minor and its bII as an extension of the primary 0 to 1 thematic motive. There is a shift to F minor by measure 137 that continues through the end of the movement.

The A section's opening phrase [III-1] occurs from measures 1-32, with a transition [III-T1] from 33-37 and a second permutation of the A theme [III-2] occurring from measures 38-69. The material from 70-85 should be seen as a return to [III-1]. Following this first large section of music, to be referred to as A, there is a developmental section that functions structurally as B beginning at measure 86. This developmental B section lasts through measure 117, after which there is a transition [III-T2] that makes use of material from A (specifically [III-1]). It creates a brass chorale that serves to announce the coming of the end of the movement, and a shift to the tonality of F minor. Measures 139-170 are a restatement of the A material in the new key of F minor, structured the same way

as before, except with the melody starting immediately on the V before settling into the newly established key center. The movement's closing section begins at measure 171 and focuses on the background material from the movement which, due to the orchestration used, creates a significantly darker tone than the rest of the movement featuring bassoons, low-register violas, and two of the lowest commonly-used notes on the double bass.

It was important for this movement that the principal melodic material somehow create a linkage to what had already been introduced in earlier movements. To that end, the introduction to the first phrase of the movement utilizes the same 0-1-0 movement found frequently throughout the first movement. This fragmentation of I-A (Figure 22) will be referred to as a fragmentation of III-1 throughout this chapter.



Figure 22: m. 1-2, vln1

This fragmentation is used again in measures 5-8 with rhythmic variance, before the phrase officially begins at measure 9 (Figure 23). The second phrase, beginning at measure 17 and lasting through measure 32, takes place in a higher register, focusing on E, as the V of the established key center of A. The orchestration in this section remains unchanged, with a steady pulse in the cellos

and bassoons that is reinforced by the double basses on the downbeats and featuring an A → Bb trill in the violas.



Figure 23: m. 9-16 vln1

In measure 33, there is a 4-measure extension to the third phrase (heard in the clarinets) that returns the melody back to the I, closing the first section of the movement. This extension underwent several iterations, beginning as a simple repetition of the E → F motion, as a continuation of the I – bII motion from earlier, with a rhythmic alteration in its' third iteration which morphed slowly into an ornamented, rhythmically augmented transformation of this same 0-1-0 material used as the genesis of much of this symphony.

The next section begins immediately on the downbeat of measure 38 with what can be considered a second statement of the A material, III-2. This material is very similar to III-1, with minor changes to orchestration to fill out the sonic landscape more. These changes include the addition of glockenspiel, and an additional octave in the violins for the melodic line, and the addition of clarinet to fill out the quarter-note pulse.

The third and final phrase of the A section of music is a return to III-1, but with an important additional element. This additional element, found in the theremin and reinforced by the trombone, is a simple, sustained D natural that rises and falls from pp → f → pp twice before jumping up a fifth to A natural and repeating the same dynamic arc.

Over the theremin/trombone sustained notes, the B section of the movement begins in measure 86 with a far more contrapuntal textural treatment of the [III-1] material, as well as extrapolations from movement I's melodies. (Figure 24)



Figure 24: Measure 90-96 [I-A]

At the beginning of the developmental material, the double bass's accompaniment dotted-half notes are doubled in length to suspend time slightly, by removing the emphasis from every other downbeat, instead sustaining through. The first half of section B's developmental material is with the double phrase extensions in the clarinets and horns in measures 104 and 106 respectively, before the return of familiar material from movement III's A section at measure 110. This helps to set up a more meaningful transition to measure 110's eighth-notes in

the bass line. This section was activated with eighth-notes to push the music forward into the brass chorale that occurs during measures 131-138. This chorale serves to move into the ending section of the piece, second A section at measure 139. The brass chorale isn't complex, or contrapuntal but instead acts as a single unified instrument that has an underlying purpose of taking the tonality from A minor, to F minor.

This final A section of music has one crucial difference to previous iterations of the theme found in III-1 and III-2, in that it begins on V instead of on I, to make the transition to the new key a little more gradual, and allow for measure 155's arrival of the melody on I to feel more final. This is something that is commonly seen in many forms within the classical idiom in which a section of music's melodic content is re-used. It seemed fitting here as the composer is setting up the finale. The orchestration used here combines bassoons with the low register of the violas to create a dark-toned, smooth passage that sets up a darker atmosphere out of which the final movement breaks free.

The closing section of the movement begins at measure 171 and is devoid of any melodic content or complex harmonies. The only sound heard is that of the double basses on the downbeat, and the bassoons/cellos on the quarter-note pulse that has persisted throughout the movement. This moment of taking that which was in the background and elevating it to be the forefront of musical material is a

technique commonly used by the composer, and has roots in works by Igor Stravinsky, Philip Glass, and other minimalists of the mid-to-late twentieth century. The violas eventually join the double basses in one last incarnation of the I-bII-I motion found throughout the movement, as the bassoons and cellos begin to play more sparsely before the piece ends with just a single bassoon playing the pitch F alone to the end of the movement.

Chapter 6: The Fourth Movement

The final movement of this symphony ties together the various ideas found throughout the other movements while drawing a satisfying conclusion to the musical narrative set in motion back in measure one of the first movement. The final movement has three parts; the opening, the scherzo and the finale with a short codetta at the end. The macro-level form of the movement can be considered binary with a short introduction and codetta. The introduction, from measures 1 through 31 features a timpani solo, and a shifting hemiola between 6/8 and 3/4. The A section is a scherzo featuring a long textural crescendo leading to the second half of the movement, in which melodic ideas from other movements make their return. The finale, or B section, beginning at measure 127, features a triumphant brass fanfare, sweeping melodic contours, and a driving rhythmic bass line for the rest of it. The architecture of this movement was decided upon early in the symphony's development and had the most forethought as a result. This architectural framework is given in Table 3.

| A Opening | | A Scherzo | B Finale | | | Coda “Sunset” |
|--------------------------|--------------------------|---|--------------------------------|-----------------------------------|--|-------------------------|
| (m. 1) | (m. 33) | <i>Exposition</i> (m. 127) | <i>Development</i> (m. 174) | <i>Recapitulation</i> (m. 214) | (m. 241) | |
| Timpani Solo, Hemiola | Ostinato <015>, <025> | Brass Fanfare, Percussive, Return of Theremin | | | Bell Tolls, Molto Expressivo Rallentando | |
| E minor | | E | C minor | E | F minor | |

Table 3: Architecture of Movement 4

The introduction of this movement draws inspiration from Jennifer Higdon's *Cityscapes: Movement 3 - Peachtree Street*.¹⁴ In this piece, there is a timpani solo that becomes the sole focus of the movement for a brief time beginning in measure 84 of the movement. This solo continues the existing energy level of the piece while making use of the unique power of the instrument without the section feeling out of place when looked at within the greater context. The brief timpani solo found in the first 30 measures of this symphony's movement is very much inspired by that solo section of Higdon's piece.

The musical score for the Timpani Solo consists of four systems of measures. Each system begins with a measure number and a dynamic marking. The first system (measures 6-11) starts with a dynamic of *f* and includes a box labeled 'A' above measure 9. The second system (measures 12-17) continues with dynamics of *f* and *ffpp*. The third system (measures 18-23) features dynamics of *f* and *ffpp*. The fourth system (measures 24-30) maintains the *f* dynamic and concludes with a fermata and a '3' above the final measure.

Figure 25: Timpani Solo – Mvt. 4 m. 8 - 29

¹⁴ Higdon, Jennifer. 2002. *City Scape*. Philadelphia: Jennifer Higdon.

The movement's introduction is written in a 6/8 – 3/4 hemiola pattern which creates a rising and falling feel between two and three-beat rhythmic sets. This pushes the piece forward, creating a call and response pattern between the strings, more active in the 6/8, and the brass, more active in the 3/4 measures. These contrasting rhythmic patterns are permeated by running sixteenth notes in the flutes and high-register piano. These figurations act as connective tissue throughout this section of music. The timpani solo comes to its final form in measure 24, where the new phrase rhythm is acting as a hybrid between the two pre-existing rhythmic ideas from the brass and strings. The addition of low brass is a means to harmonically re-enforce the strings after the first eight measures.

The image shows a musical score for measures 1 through 8 of a piece. The score is arranged in six staves: Trombone 1, Trombone 2, Tuba, Violin I, Violin II, and Viola. The tempo is marked as quarter note = 90. The time signature alternates between 6/8 and 3/4 in a hemiola pattern. The dynamics are marked as *mf*, *f*, and *ff*. The Viola part has a 'V' marking above the first four measures. The Trombone parts have accents and dynamic markings. The Violin parts have dynamic markings and some sixteenth-note patterns.

Figure 26: Hemiola at the Beginning of Mvt. 4

The scherzo begins in measure 33, with the ceaseless eighth-note ostinato that begins in the viola. This ‘engine’ never loses its energy until after the scherzo has ended. The building ostinato has four different components, introduced as a canon that also serves as a textural crescendo. This textural crescendo lasts through the entire scherzo section of the movement. The idea for such a device is an idea that the composer gained from a popular wind band transcription by Lucien Cailliet of ‘Elsa’s Procession to the Cathedral’ originally from Richard Wagner’s *Lohengrin*. That work is written as one large textural crescendo. In Symphony No. 5, the composer uses this idea to write the scherzo, leading into the B section while also re-introducing previously heard melodic content and building momentum for the upcoming finale.

At measure 37, rehearsal C, the textural crescendo begins with the cellos taking the ostinato pattern that the violas previously had, and the double basses reinforcing every other measure with a pizzicato E-natural that serves a practical purpose of aiding other ensemble members in counting out their measures of rest before an entrance. The violas, over the course of the next thirty measures, slowly evolve their rhythmic utterances into an ostinato pattern which uses the <025> pitch-class set used in movement one. (Figures 27 & 28) The half-step difference (more specifically a minor ninth) between the starting pitch of the viola <025> ostinato, and cello <015> ostinato is crucial to the textural crescendo, adding a gradual dissonance that increases tension in the approach to the B section.



Figure 27: <025> Viola Ostinato



Figure 28: <025> In Movement 1



Figure 29: <015> Cello Ostinato

The first melodic fragment of the section is found in measure 41, where an oboe plays the [I-A1] theme as a return to familiar musical territory. This material is heard again in the flutes starting in measure 61. Measures 52 – 58 and 70 - 76 feature the clarinets playing a version of transition [II-T1] that has been altered to fit the tonality of the viola section’s ostinato figure.



Figure 30: Melody [I-A] new



Figure 31: [II-T1] in Movement IV

At rehearsal D, the second violins have a similar entrance to that of the violas at the beginning of the scherzo, and the first violins begin the formation of their own ostinato line at rehearsal E. The string section ostinato is fully formed at measure 140 and forms the basis for the remaining ensemble members to make their respective entrances, building on the foundation created by the strings.



Figure 32: Fully-formed Ostinato in Movement IV

The next event of note within the movement happens in measure 85, where the oboes and orchestral bells play an echo of [II-T1] and the horns create accent-points during their decay, moving the music closer to the goal of section B.

over the bass-line and shekeres¹⁵ beneath them. This idea continues in measure 197, where the new material passes to the oboes, and the second violins join the low strings on the bass-line. The development section comes to a climax in measure 205, where the brass enter the fray. The final two measures of the brass performing the development material in the style of a chorale serve as a brief retransition to the recapitulation in measure 214.

This creates a firm barrier between the A material of the recapitulation, and the A prime material [IV-B3] beginning in measure 221. With [IV-B2] now firmly established as background material, the [IV-B1] material in the high strings is the focus of attention with percussion and bassoons driving the piece forward with the eighth-note ostinato from before. Fragmentations of [IV-B3] make an appearance in measures 230 - 232, followed by a twist on the ending heard twice before in the piano and strings. Where previously these voices descended to a key center of A, now they cadence on E instead with the same emphasis points from earlier in the recapitulation. The fragmentations of [IV-B3] in the winds starting in measure 230 serve as a brief transition to the closing material which is

¹⁵ A hollowed-out gourd vessel/rattle used originally by the Yoruba people of Nigeria. It has external strikers, consisting of a network of small shells or beads strung together in a net encasing the body of the gourd. Instruments of similar construction and sonic qualities are known as the *lilolo*, *djabara*, *ushaka*, *chequere*, and *saa saa*. It is commonly used in African, Latin American, and Cuban musical traditions. An image of the instrument is included in Appendix A.

dominated by the *molto ritardando*. This creates a gesture that feels as though the timpani and brass are pulling us back in time at m. 241 with material from [II-T1].

The image shows a musical score for measures 241 to 246. The score is for a full orchestra, including Flute (Fl.), Oboe (Ob.), Clarinet in Bb (Cl. in Bb), Bassoon (Bsn), Trumpet in C (Tpt in C), Trombone (Tbn), Tuba (Tba), Timpani (Timp.), and Tub. Bells. The tempo markings are *molto rit.* from measure 241 to 244, and *molto rall.* from measure 245 to 246. The dynamic marking *molto espressivo* is indicated above measure 245. The score shows various instruments playing, with the brass and timpani parts being particularly prominent in the earlier measures. The flute and oboe parts are mostly silent in this section. The tuba and tub. bells parts are marked *ff* in measures 241-244. The trumpet and trombone parts are marked *mp* in measure 246. The timpani part is marked *mp* in measure 246. The score is written in a standard musical notation with a key signature of one flat and a common time signature.

Figure 36: Ritardando/Rallentando at Q

The closing of this movement is the coda to the sonata form used in the B section of this movement. This final iteration is meant to feel as though time itself is coming to a halt when compared to the aggressive tempos used in the second half of this final movement of the symphony. The *molto espressivo* expressive marking at measure 246 cannot be emphasized enough. This finale serves as the emotional sunset to the journey introduced at the beginning of the symphony with the opening “sunrise” gesture.

Chapter 7: Summary

Symphony No. 5: *Westward Journey* is a multi-movement work for orchestra that features four movements with varying formal structures. The first movement, written in sonata-allegro form, utilizes a “sunrise gesture” to delineate different sections of musical content. It is meant to create the feeling of a long, sustained journey towards a narrative goal. Movement II is written using verse-chorus and rondo forms, featuring theremin as a solo instrument. This movement focuses on allowing what was once unfamiliar to become familiar, as well as ideas of love that two companions may have for one another as they travel into the unknown together. Movement III is an idiosyncratic minuet in ternary form; it is a musical reprieve before Movement IV begins. The final movement is written in two parts, arguably in binary form. The first part, a scherzo preceded by a timpani solo, is written as a build-up to the finale in the second part of movement four. The second part serves as a finale to the entire work. This section employs principal elements of sonata form with definable exposition, development and recapitulation. This movement concludes using brass fanfare, driving rhythmic ideas, and bright, colorful orchestration to create a feeling of celebration at the end of the work and our westward journey.

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Appendix A: Images of Uncommon Instruments Used in
Symphony No. 5: *Westward Journey*

Image of a *Shekere*



¹⁶

¹⁶ Public Domain image of a Shekere, provided by user Freddythehat via Wikimedia Commons

Image of Carolina Eyck Playing a Theremin



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¹⁷ Apollo Chamber Players – Carolina Eyck – Photos by Ananda Costa

Appendix B: Instrumentation

2 Flutes

2 Oboes

2 Clarinets in Bb

2 Bassoons

4 Horns in F

2 Bb trumpets

2 Trombones

1 Tuba

Percussion Section: Bass Drum, Tom-Toms, Orchestral Bells, Snare Drum, Shakers,

Crash Cymbal, Side Drum, Bell Tree, Glockenspiel

Timpani

Celeste

Piano

Theremin

Strings (12,12,7,8,4)

Appendix C: Complete Score of
Symphony No. 5: Westward Journey

By

Zachary C. Daniels

2018

Movement I

Zachary C. Daniels

Tempo Rubato 2 3 4 5 Andante Doloroso ♩ = 160

Bassoons *f*

French Horns 1-2 in F *f*

French Horns 3-4 in F *f*

Trombones *f*

Tuba *f*

Timpani *f*

Bass Drum *f*

Violin II *f* *ff* >

Violoncello *f*

Double Bass *f*

Movement I

Musical score for Movement I, measures 6-9. The score is arranged in a system with multiple staves. The instruments and their parts are as follows:

- Ob.** (Oboe): Measures 6-8 are rests. Measure 9 has a melodic line starting with a forte (*f*) dynamic, followed by a fortissimo (*ff*) dynamic with an accent (>).
- Bsn.** (Bassoon): Measures 6-8 are rests. Measure 9 has a whole note chord.
- F. Hn in F** (French Horn in F): Two staves. The upper staff has rests in measures 6-8 and a fortissimo (*ff*) chord in measure 9. The lower staff has a melodic line starting at measure 6 with a mezzo-forte (*mf*) dynamic.
- Tbn.** (Trumpet): Measures 6-8 have a melodic line. Measure 9 has a whole note chord.
- Tba.** (Tuba): Measures 6-8 have a melodic line. Measure 9 has a whole note chord.
- Timp.** (Timpani): Measures 6-8 have a melodic line. Measure 9 has a whole note chord.
- B. Dr.** (Bass Drum): Measures 6-8 have a melodic line. Measure 9 has a whole note chord.
- Vln I** (Violin I): Measures 6-8 are rests. Measure 9 has a melodic line starting with a forte (*f*) dynamic, followed by a fortissimo (*ff*) dynamic with an accent (>).
- Vln II** (Violin II): Measures 6-8 have a melodic line starting with a forte (*f*) dynamic. Measure 9 has a melodic line starting with a forte (*f*) dynamic.
- Vla.** (Viola): Measures 6-8 are rests. Measure 9 has a melodic line starting with a fortissimo (*ff*) dynamic.
- Vc.** (Violoncello): Measures 6-8 have a melodic line. Measure 9 has a melodic line starting with a forte (*f*) dynamic.
- D. B.** (Double Bass): Measures 6-8 have a melodic line. Measure 9 has a melodic line starting with a forte (*f*) dynamic.

Movement I

Musical score for Movement I, measures 10-13. The score includes parts for Flute (Fl.), Oboe (Ob.), French Horns in F (F. Hn in F), Trombone (Tbn), Tuba (Tba), Timpani (Timp.), Bass Drum (B. Dr.), Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vc.), and Double Bass (D. B.).

Measures 10-13 are shown. The Flute part has a dynamic marking of *f* starting in measure 13. The Oboe part has a dynamic marking of *f* in measures 10, 11, and 13. The French Horns part has a dynamic marking of *mf* in measure 10. The Violin I part has a dynamic marking of *f* in measure 10. The Violin II part has a dynamic marking of *f* in measure 13. The Viola part has a dynamic marking of *f* in measure 13. The Violoncello part has a dynamic marking of *f* in measure 13. The Double Bass part has a dynamic marking of *f* in measure 13.

Movement I

Musical score for Movement I, measures 14-17. The score is arranged in a system with the following parts from top to bottom: Flute (Fl.), Oboe (Ob.), French Horn in F (F. Hn in F), Trombone (Tbn.), Tuba (Tba.), Timpani (Timp.), Bass Drum (B. Dr.), Violin I (Vln I), Violin II (Vln II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D. B.).

Measures 14-17 are shown. The Flute and Oboe parts feature melodic lines with slurs and accents. The French Horns play sustained chords. The Trombone, Tuba, Timpani, and Bass Drum parts provide a rhythmic and harmonic foundation with sustained notes. The Violin I part has a melodic line with slurs and accents. The Violin II part has a rhythmic pattern. The Viola part has a rhythmic pattern. The Violoncello and Double Bass parts play sustained notes.

Movement I

18 19 20

Fl.

Ob.

F. Hn in F

F. Hn in F

Tbn

Tba

Timp.

B. Dr.

Vln I

Vln II

Vla

Vc.

D. B.

Detailed description: This is a page of a musical score for Movement I, covering measures 18, 19, and 20. The score is arranged in a standard orchestral format with multiple staves. The instruments included are Flute (Fl.), Oboe (Ob.), two French Horns in F (F. Hn in F), Trombone (Tbn), Tubas (Tba), Timpani (Timp.), Bass Drum (B. Dr.), Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vc.), and Double Bass (D. B.). The Flute part features a melodic line with slurs and accents, marked with measure numbers 18, 19, and 20. The Oboe part has a similar melodic line. The French Horns play sustained chords. The Trombones and Tubas play sustained notes. The Timpani and Bass Drum provide a steady rhythmic accompaniment. The Violins I and II play a rhythmic pattern of eighth notes. The Viola, Violoncello, and Double Bass play sustained notes.

Movement I

Musical score for Movement I, measures 21-23. The score is arranged in a system with 14 staves. The instruments and their parts are:

- Fl. (Flute): Measure 21 has a *ff* dynamic. Measure 22 has a long note with a slur. Measure 23 has a long note with a slur.
- Cl. in Bb (Clarinet in B-flat): Measure 21 has a *ff* dynamic. Measure 22 has a long note with a slur. Measure 23 has a long note with a slur.
- F. Hn in F (First Horn in F): Measure 21 has a long note with a slur. Measure 22 has a long note with a slur. Measure 23 has a long note with a slur.
- E. Hn in F (Second Horn in F): Measure 21 has a long note with a slur. Measure 22 has a long note with a slur. Measure 23 has a long note with a slur.
- Tpt in C (Trumpet in C): Measure 21 has a long note with a slur. Measure 22 has a long note with a slur. Measure 23 has a long note with a slur and a *f* dynamic.
- Tbn (Trombone): Measure 21 has a *ff* dynamic. Measure 22 has a long note with a slur. Measure 23 has a long note with a slur.
- Tba (Tuba): Measure 21 has a long note with a slur. Measure 22 has a long note with a slur. Measure 23 has a long note with a slur.
- Timp. (Timpani): Measure 21 has a long note with a slur. Measure 22 has a long note with a slur. Measure 23 has a long note with a slur.
- B. Dr. (Bass Drum): Measure 21 has a long note with a slur. Measure 22 has a long note with a slur. Measure 23 has a long note with a slur.
- Pno (Piano): Measure 21 has a long note with a slur. Measure 22 has a long note with a slur. Measure 23 has a *ff* dynamic and a complex rhythmic pattern.
- Vln I (Violin I): Measure 21 has a *ff* dynamic. Measure 22 has a *f* dynamic. Measure 23 has a long note with a slur.
- Vln II (Violin II): Measure 21 has a *ff* dynamic. Measure 22 has a *f* dynamic. Measure 23 has a long note with a slur.
- Vla (Viola): Measure 21 has a *ff* dynamic. Measure 22 has a *f* dynamic. Measure 23 has a long note with a slur.
- Vc. (Violoncello): Measure 21 has a *ff* dynamic. Measure 22 has a *f* dynamic. Measure 23 has a long note with a slur.
- D. B. (Double Bass): Measure 21 has a *ff* dynamic. Measure 22 has a *f* dynamic. Measure 23 has a long note with a slur.

Movement I

24 25 26

Fl.

Cl. in Bb

F. Hn in F

F. Hn in F

Tpt in C

Tbn

Tba

Timp.

Pno

Vln I

Vln II

Vla

Vc.

D. B.

Detailed description: This page of a musical score covers measures 24, 25, and 26 of Movement I. The score is arranged in a standard orchestral layout with 13 staves. The Flute (Fl.) part has long, sustained notes in measures 24 and 25, with a measure rest in measure 26. The Clarinet in Bb (Cl. in Bb) plays a rhythmic pattern of eighth notes in measure 24, then rests. The French Horns (F. Hn in F) play a rhythmic pattern of quarter notes. The Trumpet in C (Tpt in C) has a melodic line with accents in measures 24 and 25, and a measure rest in measure 26. The Trombone (Tbn) and Tuba (Tba) parts have sustained notes. The Timpani (Timp.) part has a rhythmic pattern of quarter notes. The Piano (Pno) part has a complex rhythmic pattern of eighth and sixteenth notes. The Violin I (Vln I) part has a sustained note. The Violin II (Vln II) part has a rhythmic pattern of quarter notes. The Viola (Vla) part has a rhythmic pattern of quarter notes. The Violoncello (Vc.) and Double Bass (D. B.) parts have sustained notes.

Movement I

27 1. 28 29

F. Hn in F

F. Hn in F

Tpt in C

Tbn

Tba

Timp.

Pno

Vln I

Vln II

Vla

Vc.

D. B.

f

f

Detailed description: This page of a musical score covers measures 27, 28, and 29 of Movement I. The score is arranged in a standard orchestral layout. The top two staves are for the French Horns in F, with the first staff featuring a first ending bracket. The Trumpet in C staff has a long note in measure 27. The Trombone and Trombone parts are mostly silent, with some notes in measure 29. The Timpani part has a strong *f* dynamic in measure 29. The Piano part has a complex rhythmic pattern in measure 28. The Violin I part has a long note in measure 27. The Violin II, Viola, Violoncello, and Double Bass parts have long notes throughout the measures. The *f* dynamic is indicated in the Trombone and Timpani parts in measure 29.

Movement I

30 31 32

F. Hn in F

F. Hn in F

Tpt in C

Tbn

Tba

Timp.

Pno

Vln I

Vln II

Vla

Vc.

D. B.

mf

2.

Detailed description: This page of a musical score covers measures 30, 31, and 32. The score is for a symphony orchestra and piano. The woodwinds (Flutes in F, Trumpets in C, Trombones, and Tubas) play a melodic line starting in measure 30, with a dynamic marking of *mf* in measure 31. The strings (Violins I and II, Viola, Violoncello, and Double Bass) provide a rhythmic accompaniment. The piano part features a complex rhythmic pattern in measures 30 and 31. The score includes first and second endings for measures 31 and 32, indicated by a '2.' above the staff. The key signature is one flat (B-flat major or F minor), and the time signature is 4/4.

Movement I

Musical score for Movement I, measures 33-36. The score is arranged in a system with ten staves. The instruments are: F. Hn in F (First Horn in F), F. Hn in F (Second Horn in F), Tpt in C (Trumpet in C), Tbn (Tuba), Tba (Trombone), Timp. (Timpani), Vln I (Violin I), Vln II (Violin II), Vla (Viola), Vc. (Violoncello), and D. B. (Double Bass). Measures 33 and 34 are marked with a dynamic of *mf*. Measure 35 is also marked with *mf*. Measure 36 features a *v* (accents) marking. The score shows various musical notations including notes, rests, and dynamic markings.

Movement I

37 38 39

Fl. *ff*

F. Hn in F *fff*

F. Hn in F *ff*

Tpt in C

Tbn *ff*

Tba *ff*

Timp. *fff*

B. Dr. *fff*

Pno *ff*

Perc. 2 *fff*

Vln I *ff*

Vln II *ff*

Vla

Vc. *ff*

D. B. *ff*

Movement I

40

Fl.

41

F. Hn in F

F. Hn in F

Tbn

Tba

Timp.

B. Dr.

Pno

Perc. 2

Vln I

Vln II

Vc.

D. B.

Detailed description: This page of a musical score covers measures 40 and 41 of Movement I. The score is arranged in a standard orchestral format with multiple staves. The Flute (Fl.) part features a melodic line with accents and slurs, marked with measure numbers 40 and 41. The French Horns (F. Hn in F) and Trombone (Tbn) parts provide harmonic support with sustained notes and slurs. The Tuba (Tba) part has a rhythmic pattern of eighth notes. The Timpani (Timp.) and Bass Drum (B. Dr.) parts play a steady, rhythmic pattern. The Piano (Pno) part features a complex texture with many beamed notes and slurs. Percussion 2 (Perc. 2) plays a consistent rhythmic pattern. The Violin I (Vln I) and Violin II (Vln II) parts have melodic lines with accents. The Viola (Vc.) and Double Bass (D. B.) parts provide a bass line with sustained notes and slurs.

Movement I

44 45

Fl.

F. Hn in F

F. Hn in F

Tpt in C

Timp.

B. Dr.

Pno

Perc. 2

Vln I

Vln II

Vc.

D. B.

Detailed description: This page of a musical score covers measures 44 and 45. The Flute part (Fl.) features a melodic line with slurs and accents, marked with measure numbers 44 and 45. The French Horns (F. Hn in F) and Trumpet (Tpt in C) parts provide harmonic support with sustained notes. The Percussion 2 (Perc. 2) part has a rhythmic pattern of eighth notes. The Violin I (Vln I) and Violin II (Vln II) parts play a similar melodic line to the flute. The Viola (Vc.) and Double Bass (D. B.) parts play a steady bass line. The Piano (Pno) part has a sparse accompaniment of chords. The Timpani (Timp.) and Bass Drum (B. Dr.) parts play simple rhythmic patterns.

Movement I

51 *Andante Doloroso* ♩ = 160 52 53 54

The musical score for Movement I, measures 51-54, is presented in a multi-staff format. The tempo is marked *Andante Doloroso* with a metronome marking of ♩ = 160. The score includes parts for the following instruments: Bsn, E. Hn in F, F. Hn in F, Tbn, Tba, Timp., B. Dr., Vln II, Vc., and D. B. The key signature is one flat (F major/D minor). The time signature is 4/4. The score is divided into four measures, numbered 51, 52, 53, and 54. The Bsn part has a long note in measure 51 and rests in measures 52-54. The E. Hn in F part has a long note in measure 51 with a dynamic marking of *f* and rests in measures 52-54. The F. Hn in F part has a long note in measure 51 with a dynamic marking of *mf* and rests in measures 52-54. The Tbn and Tba parts have long notes in measures 51-54. The Timp. part has a long note in measures 51-54. The B. Dr. part has a long note in measures 51-54. The Vln II part has a long note in measures 51-54 with a dynamic marking of *f*. The Vc. and D. B. parts have long notes in measures 51-54.

Movement I

55 56 57 58

Ob. *f*

F. Hn in F *ff*

F. Hn in F *mf*

Tbn

Tba

Timp.

B. Dr.

Vln I *f*

Vln II *f*

Vla *ff*

Vc.

D. B.

Detailed description: This page of a musical score covers measures 55 to 58 of Movement I. The score is arranged in a standard orchestral format with multiple staves. The Oboe part (Ob.) features a melodic line with accents and a dynamic marking of *f*. The French Horns (F. Hn in F) have a *ff* dynamic marking, with the second horn part (F. Hn in F) also marked *mf*. The Trombone (Tbn) and Tuba (Tba) parts play sustained notes. The Timpani (Timp.) and Bass Drum (B. Dr.) parts provide a steady rhythmic accompaniment. The Violin I (Vln I) part has a *f* dynamic marking and includes accents. The Violin II (Vln II) part also has a *f* dynamic marking. The Viola (Vla) part is marked *ff*. The Violoncello (Vc.) and Double Bass (D. B.) parts play sustained notes.

Movement I

60

59 61 62

Fl. *f*

Ob.

F. Hn in F

F. Hn in F

Tpt in C *f*

Tbn

Tba

Timp.

B. Dr.

Vln I

Vln II *f*

Vla

Vc.

D. B.

Detailed description: This page of a musical score covers measures 59 through 62 of Movement I. The score is arranged in a standard orchestral layout with 13 staves. The woodwind section includes Flute (Fl.), Oboe (Ob.), two French Horns in F (F. Hn in F), Trumpet in C (Tpt in C), Trombone (Tbn), and Tuba (Tba). The percussion section includes Timpani (Timp.), Bass Drum (B. Dr.), Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vc.), and Double Bass (D. B.). The Flute part features a melodic line with a dynamic marking of *f* and a slur over measures 60 and 61. The Oboe part is mostly silent. The French Horns play sustained chords. The Trumpet in C part has a melodic line with a dynamic marking of *f*. The Trombone and Tuba parts play sustained chords. The Timpani part plays a rhythmic pattern of quarter notes. The Bass Drum part plays a rhythmic pattern of quarter notes. The Violin I part plays a melodic line with a dynamic marking of *f*. The Violin II part plays a rhythmic pattern of eighth notes with a dynamic marking of *f*. The Viola part plays a rhythmic pattern of quarter notes. The Violoncello part plays a melodic line with a dynamic marking of *f*. The Double Bass part plays a melodic line with a dynamic marking of *f*.

Movement I

63 64 65

Fl.

F. Hn in F

Tpt in C

Tbn

Tba

Timp.

B. Dr.

Vln I

Vln II

Vla

Vc.

D. B.

Detailed description: This page of a musical score covers measures 63, 64, and 65 of Movement I. The Flute part (Fl.) features a melodic line with slurs and accents, starting on a whole note in measure 63 and continuing through measures 64 and 65. The French Horn (F. Hn in F), Trombone (Tbn), and Tuba (Tba) parts play sustained notes with slurs. The Trumpet (Tpt in C) part has a more active line with slurs and accents. The Timpani (Timp.) and Bass Drum (B. Dr.) parts provide a steady rhythmic accompaniment with slurs. The Violin I (Vln I) and Violin II (Vln II) parts play eighth-note patterns with slurs. The Viola (Vla) part plays a simple eighth-note accompaniment. The Violoncello (Vc.) and Double Bass (D. B.) parts play sustained notes with slurs.

Movement I

66 67 68

Fl.

Cl. in Bb

ff

E. Hn in F

Tpt in C

Tbn

ff

Tba

Timp.

B. Dr.

Vln I

Vln II

Vla

Vc.

D. B.

Detailed description: This page of a musical score covers measures 66, 67, and 68 of Movement I. The score is arranged in a standard orchestral format with multiple staves. The woodwind section includes Flute (Fl.), Clarinet in Bb (Cl. in Bb), English Horn in F (E. Hn in F), Trumpet in C (Tpt in C), Trombone (Tbn), and Tuba (Tba). The percussion section includes Timpani (Timp.), Bass Drum (B. Dr.), Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vc.), and Double Bass (D. B.). The key signature is Bb major, and the time signature is 4/4. Measure 66 shows the Flute and Clarinet in Bb playing a melodic line, while the Trombone and Tuba play a sustained harmonic line. Measure 67 features a dynamic marking of *ff* (fortissimo) for both the Clarinet in Bb and Trombone. Measure 68 continues the melodic and harmonic development. The string section provides a rhythmic and harmonic foundation throughout the measures.

Movement I

69 70 71

Fl.

Cl. in Bb

F. Hn in F

F. Hn in F

Tpt in C

Tbn

Tba

Timp.

Pno

Vln I

Vln II

Vla

Vc.

D. B.

f

ff

v

v

Movement I

72 73 74 75

Fl.

F. Hn in F

F. Hn in F

Tpt in C

Tbn

Tba

Timp.

Pno

Vln I

Vln II

Vla

Vc.

D. B.

Detailed description: This page of a musical score covers measures 72 to 75 of Movement I. The score is arranged in a system with ten staves. The instruments are: Flute (Fl.), two French Horns in F (F. Hn in F), Trumpet in C (Tpt in C), Trombone (Tbn), Tuba (Tba), Timpani (Timp.), Piano (Pno), Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vc.), and Double Bass (D. B.). Measure 72 shows the Flute playing a sustained chord, while the French Horns play a rhythmic pattern of quarter notes. The Trumpet and Trombone play sustained chords, and the Tuba and Timpani play sustained notes. The Piano has a complex rhythmic pattern with many sixteenth notes. Violin I plays a sustained chord, Violin II plays a rhythmic pattern of quarter notes, Viola plays a rhythmic pattern of quarter notes, Violoncello plays a sustained note, and Double Bass plays a sustained note. Measures 73 and 74 show the Flute and French Horns continuing their parts, while the Trumpet and Trombone play sustained chords. The Piano continues its rhythmic pattern, and Violin I plays a sustained chord. Measures 75 show the Flute playing a sustained chord, while the French Horns play a rhythmic pattern of quarter notes. The Trumpet and Trombone play sustained chords, and the Tuba and Timpani play sustained notes. The Piano has a complex rhythmic pattern with many sixteenth notes. Violin I plays a sustained chord, Violin II plays a rhythmic pattern of quarter notes, Viola plays a rhythmic pattern of quarter notes, Violoncello plays a sustained note, and Double Bass plays a sustained note.

Movement I

76 77 78

F. Hn in F

F. Hn in F

Tbn

Tba

Timp.

Pno

Glock.

Cel.

Vln I

Vln II

Vla

Vc.

D. B.

mf

mf

mf

Movement I

79 80 81 82

F. Hn in F
mf

F. Hn in F

Tbn

Tba

Timp.

Glock.
mf

Cel.
mf

Vln I

Vln II

Vla

Vc.

D. B.

Movement I

86 87

Fl.

F. Hn in F

F. Hn in F

Tbn

Tba

Timp.

B. Dr.

Pno

Perc. 2

Vln I

Vln II

Vc.

D. B.

Detailed description: This page of a musical score covers measures 86 and 87 of Movement I. The score is arranged in a standard orchestral format with multiple staves. The Flute (Fl.) part features a melodic line with accents and slurs. The Horns (F. Hn in F) and Trombones (Tbn) provide harmonic support with sustained notes. The Trombones (Tba) play a rhythmic pattern. The Timpani (Timp.) and Snare Drum (B. Dr.) parts are marked with accents and slurs. The Piano (Pno) part features a complex texture with many beamed notes. Percussion 2 (Perc. 2) plays a steady rhythmic pattern. The Violins (Vln I and Vln II) play a melodic line with accents and slurs. The Viola (Vc.) and Double Bass (D. B.) parts provide a bass line with sustained notes.

Movement I

90 91

Fl.

F. Hn in F

F. Hn in F

Tpt in C

Timp.

B. Dr.

Pno

Perc. 2

Vln I

Vln II

Vc.

D. B.

Detailed description: This is a page of a musical score for Movement I, covering measures 90 and 91. The score is arranged in a standard orchestral format with multiple staves. The instruments and their parts are: Flute (Fl.) with melodic lines and accents; two French Horns (F. Hn in F) with harmonic support; Trumpet (Tpt in C) with harmonic support; Timpani (Timp.) and Bass Drum (B. Dr.) providing rhythmic accompaniment; Piano (Pno) with a steady bass line; Percussion 2 (Perc. 2) with a rhythmic pattern; Violin I (Vln I) and Violin II (Vln II) with melodic lines and accents; Viola (Vc.) with a steady bass line; and Double Bass (D. B.) with a steady bass line. The score is written in a key signature of one sharp (F#) and a common time signature (C). The page number 87 is centered at the bottom.

Movement I

92 93 94

Fl.

Ob.

Bsn.

F. Hn in F

F. Hn in F

Tpt in C

Timp.

B. Dr.

Pno

Perc. 2

Vln I

Vln II

Vla.

Vc.

D. B.

f

fff

f

8^{va}

mp

mf

mf

ff

ff

Movement I

95 96 97

Fl.

Ob.

Cl. in Bb

Bsn.

F. Hn in F

F. Hn in F

Tpt in C

B. Dr.

Pno

Perc. 2

Cel.

Vln I

Vln II

Vla

Vc.

D. B.

ff

molto

mf

f

Movement I

98
Fl.

99
Ob.

Cl. in Bb

Bsn

B. Dr.

Pno

Perc. 2

Cel.

Vln I

Vln II

D. B.

f

f

mf

mf

mf

100

90

Movement I

Andante Doloroso $\text{♩} = 160$ **molto rall.**.....

108 109 110 111

Ob.

Bsn.

F. Hn in F

F. Hn in F

Tpt in C

Tbn.

Tba.

Timp.

B. Dr.

Vln I

Vln II

Vla.

Vc. pizz.

D. B. pizz.

Movement I

112 *Andante Doloroso* ♩ = 160 113 114 115

Ob. *f*

Bsn *f*

E. Hn in F *ff*

Tbn *f*

Timp.

B. Dr.

Vln I *f*

Vln II *f*

Vla *ff*
arco

Vc. *arco*

D. B. *arco*

Movement I

119 120 121

Fl.

Ob.

Bsn.

ff

E. Hn in F

E. Hn in F

Tpt in C

Tbn.

Tba.

Timp.

B. Dr.

Pno

f

Th.

gliss. *ff*

ff

Cel.

Vln I

Vln II

Vla.

Vc.

D. B.

Movement I

Musical score for Movement I, measures 122-124. The score is arranged in a system with 14 staves. The instruments and their parts are:

- Fl. (Flute): Measures 122-124, starting with a *ff* dynamic at measure 124.
- Ob. (Oboe): Measures 122-124.
- Cl. in Bb (Clarinet in B-flat): Measures 122-124, starting with a *ff* dynamic at measure 124.
- Bsn. (Bassoon): Measures 122-124.
- F. Hn in F (French Horn in F): Measures 122-124.
- Tbn. (Trumpet): Measures 122-124.
- Tba. (Tuba): Measures 122-124.
- Timp. (Timpani): Measures 122-124.
- B. Dr. (Bass Drum): Measures 122-124.
- Pno. (Piano): Measures 122-124.
- Th. (Trombone): Measures 122-124, starting with a *ff* dynamic at measure 124.
- Vln I (Violin I): Measures 122-124.
- Vln II (Violin II): Measures 122-124.
- Vla. (Viola): Measures 122-124.
- Vc. (Violoncello): Measures 122-124.
- D. B. (Double Bass): Measures 122-124.

The score includes various musical notations such as notes, rests, dynamics (*ff*), and articulation marks. Measure numbers 122, 123, and 124 are indicated at the top of the Flute staff.

Movement I

125 126 127

Fl.

Cl. in B \flat

F. Hn in F

F. Hn in F

Tpt in C

Tbn

Tba

Timp.

B. Dr.

Pno

Th.

Vln I

Vln II

Vla

Vc.

D. B.

pp sub. molto

mp

pp sub. molto

pp sub. molto

pp sub. molto

pp

p molto

pp molto

pp molto

pp sub. molto

pp sub. molto

pp sub. molto

pp sub. molto

pp sub. molto

pp sub. molto

Detailed description: This page of a musical score covers measures 125, 126, and 127. The score is for a full orchestra and includes parts for Flute (Fl.), Clarinet in B-flat (Cl. in B \flat), two French Horns in F (F. Hn in F), Trumpet in C (Tpt in C), Trombone (Tbn), Trombone in Bass (Tba), Timpani (Timp.), Bass Drum (B. Dr.), Piano (Pno), Trombone in Bass (Th.), Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vc.), and Double Bass (D. B.). The music is in a 3/4 time signature. Measures 125 and 127 feature a melodic line in the Flute and Clarinet in B-flat, with a dynamic marking of *pp sub. molto*. The Clarinet in B-flat has a dynamic marking of *mp* in measure 127. The French Horns in F play a rhythmic pattern of quarter notes in measures 126 and 127, with a dynamic marking of *pp sub. molto*. The Trumpet in C, Trombone, Trombone in Bass, and Timpani parts are mostly sustained notes or rests. The Bass Drum plays a single note in measure 127 with a dynamic marking of *p molto*. The Piano part features a complex rhythmic pattern in measures 126 and 127, with a dynamic marking of *pp molto*. The Trombone in Bass part has a dynamic marking of *pp sub. molto*. The Violin I and Violin II parts play a rhythmic pattern of quarter notes in measures 126 and 127, with a dynamic marking of *pp sub. molto*. The Viola, Violoncello, and Double Bass parts are mostly sustained notes or rests, with a dynamic marking of *pp sub. molto*.

Movement I

Musical score for Movement I, measures 128-130. The score is written for a full orchestra and piano. The instruments and their parts are:

- Fl. (Flute): Measure 128 has a whole note G5. Measure 129 has a whole note G5. Measure 130 has a whole rest. *fff*
- F. Hn in F (First Horn in F): Measure 128 has a quarter note G4, quarter rest, quarter note G4, quarter rest. Measure 129 has a quarter note G4, quarter rest, quarter note G4, quarter rest. Measure 130 has a quarter note G4, quarter rest, quarter note G4, quarter rest. *fff*
- F. Hn in F (Second Horn in F): Measure 128-129 has a whole rest. Measure 130 has a whole note G4. *molto*
- Tpt in C (Trumpet in C): Measure 128 has a quarter note G4, quarter note G4. Measure 129 has a quarter note G4, quarter note G4. Measure 130 has a whole note G4. *molto*, *fff*
- Tbn (Trombone): Measure 128-129 has a whole rest. Measure 130 has a quarter note G4, quarter rest, quarter note G4, quarter rest. *fff*
- Tba (Tuba): Measure 128-129 has a whole rest. Measure 130 has a quarter note G4, quarter rest, quarter note G4, quarter rest. *fff*
- Timp. (Timpani): Measure 128 has a whole note G4. Measure 129 has a whole note G4. Measure 130 has a whole note G4. *fff*
- B. Dr. (Bass Drum): Measure 128 has a whole note G4. Measure 129 has a whole note G4. Measure 130 has a quarter note G4, quarter rest, quarter note G4, quarter rest. *fff*
- Pno (Piano): Measure 128 has a sixteenth note G4, sixteenth note A4, eighth note B4, eighth note C5, quarter note B4, quarter note A4, quarter note G4. Measure 129 has a sixteenth note G4, sixteenth note A4, eighth note B4, eighth note C5, quarter note B4, quarter note A4, quarter note G4. Measure 130 has a quarter note G4, quarter rest, quarter note G4, quarter rest. *fff*
- Vln I (Violin I): Measure 128-129 has a whole rest. Measure 130 has a quarter note G4, quarter note A4, quarter note B4, quarter note C5. *fff*
- Vln II (Violin II): Measure 128 has a quarter note G4, quarter rest, quarter note G4, quarter rest. Measure 129 has a quarter note G4, quarter rest, quarter note G4, quarter rest. Measure 130 has a quarter note G4, quarter note A4, quarter note B4, quarter note C5. *molto*
- Vla (Viola): Measure 128 has a quarter note G4, quarter rest, quarter note G4, quarter rest. Measure 129 has a quarter note G4, quarter rest, quarter note G4, quarter rest. Measure 130 has a quarter note G4, quarter note A4, quarter note B4, quarter note C5. *molto*
- Vc. (Violoncello): Measure 128-129 has a whole rest. Measure 130 has a quarter note G4, quarter rest, quarter note G4, quarter rest. *fff*
- D. B. (Double Bass): Measure 128-129 has a whole rest. Measure 130 has a quarter note G4, quarter rest, quarter note G4, quarter rest. *fff*

Movement I

Musical score for Movement I, measures 134-136. The score is arranged in a system with multiple staves. The instruments and their parts are as follows:

- F. Hn in F:** Measures 134-136. Measure 134: *mf* (mezzo-forte). Measure 135: *mf*. Measure 136: *mf*.
- F. Hn in F:** Measures 134-136. Measure 134: *mf*. Measure 135: *mf*. Measure 136: *mf*.
- Tpt in C:** Measures 134-136. Measure 134: *mf*. Measure 135: *mf*. Measure 136: *mf*.
- Tbn:** Measures 134-136. Measure 134: *mf*. Measure 135: *mf*. Measure 136: *mf*.
- Tba:** Measures 134-136. Measure 134: *mf*. Measure 135: *mf*. Measure 136: *mf*.
- Timp.:** Measures 134-136. Measure 134: *mf*. Measure 135: *mf*. Measure 136: *mf*.
- B. Dr.:** Measures 134-136. Measure 134: *mf*. Measure 135: *mf*. Measure 136: *ff* (fortissimo).
- Perc. 2:** Measures 134-136. Measure 134: *mf*. Measure 135: *mf*. Measure 136: *ff*.
- Th.:** Measures 134-136. Measure 134: *ff*. Measure 135: *ff*. Measure 136: *ff*.
- Vln I:** Measures 134-136. Measure 134: *ff*. Measure 135: *ff*. Measure 136: *ff*.
- Vln II:** Measures 134-136. Measure 134: *ff*. Measure 135: *ff*. Measure 136: *ff*.
- Vla:** Measures 134-136. Measure 134: *ff*. Measure 135: *ff*. Measure 136: *ff*.
- Vc.:** Measures 134-136. Measure 134: *ff*. Measure 135: *ff*. Measure 136: *ff*.
- D. B.:** Measures 134-136. Measure 134: *ff*. Measure 135: *ff*. Measure 136: *ff*.

Movement I

140 141 142

Fl. *ff*

F. Hn in F *fff*

F. Hn in F *fff*

Tpt in C *fff*

Tbn *ff*

Tba *ff*

Timp. *fff*

B. Dr. *fff*

Pno *ff*

Perc. 2 *fff*

Th. *ff*

Cel. *ff*

Vln I *ff*

Vln II *ff*

Vla *ff*

Vc. *ff*

D. B. *ff*

Movement I

143 144

Fl.

F. Hn in F

F. Hn in F

Tbn

Tba

Timp.

B. Dr.

Pno

Perc. 2

Cel.

Vln I

Vln II

Vla

Vc.

D. B.

Detailed description: This page of a musical score covers measures 143 and 144. The instruments listed are Flute (Fl.), two French Horns in F (F. Hn in F), Trombone (Tbn), Tuba (Tba), Timpani (Timp.), Bass Drum (B. Dr.), Piano (Pno), Percussion 2 (Perc. 2), Cello (Cel.), Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vc.), and Double Bass (D. B.). The Flute part features a melodic line with accents and slurs, marked with measure numbers 143 and 144. The Horns and Trombones play sustained chords. The Tuba and Timpani provide a rhythmic foundation with repeated notes. The Bass Drum has a simple pattern. The Piano part consists of chords. Percussion 2 plays a rhythmic pattern of eighth notes. The Cello part has a melodic line with slurs. The Violins, Viola, Violoncello, and Double Bass all play sustained chords.

Movement I

145

Fl.

F. Hn in F

F. Hn in F

Tbn

Tba

Timp.

B. Dr.

Pno

Perc. 2

Cel.

Vln I

Vln II

Vla

Vc.

D. B.

Movement I

146

147

148

Fl.

F. Hn in F

Tbn

Tba

Timp.

B. Dr.

Pno

Perc. 2

Th.

Cel.

Vln I

Vln II

Vc.

D. B.

ff

Detailed description: This page of a musical score, labeled 'Movement I' and page number '106', contains staves for various instruments. The Flute (Fl.) staff at the top has measures 146, 147, and 148. Measures 146 and 147 show the flute playing a melodic line with slurs and accents. Measure 148 shows a whole rest. The French Horn in F (F. Hn in F) and Trombone (Tbn) staves have a whole note chord in measure 146 and rests in 147 and 148. The Trombone (Tba) staff has a whole note chord in 146 and rests in 147 and 148. The Timpani (Timp.) staff has a rhythmic pattern of quarter notes in 146 and rests in 147 and 148. The Bass Drum (B. Dr.) staff has a rhythmic pattern of quarter notes in 146 and rests in 147 and 148. The Piano (Pno) staff has a whole note chord in 146 and rests in 147 and 148. The Percussion 2 (Perc. 2) staff has a rhythmic pattern of eighth notes in 146 and rests in 147 and 148. The Trombone (Th.) staff has a whole rest in 146 and 147, and a melodic phrase starting in measure 148 with a fortissimo (*ff*) dynamic. The Cello (Cel.) staff has a rhythmic pattern of eighth notes in 146 and rests in 147 and 148. The Violin I (Vln I) and Violin II (Vln II) staves have a melodic line with slurs and accents in 146 and 147, and rests in 148. The Viola (Vc.) staff has a whole note chord in 146 and rests in 147 and 148. The Double Bass (D. B.) staff has a whole note chord in 146 and rests in 147 and 148.

Movement II

Musical score for Movement II, measures 14-26. The score is written for a symphony orchestra and includes parts for Flute (Fl.), Clarinet in Bb (Cl. in Bb), Bassoon (Bsn.), Trombone (Th.), Violin I (Vln I), Viola (Vla.), Violoncello (Vc.), and Double Bass (D. B.).

The score is divided into two systems. The first system covers measures 14-19, and the second system covers measures 20-26. A section labeled 'B' is indicated above measure 17.

Key features of the score include:

- Measures 14-16:** Flute (Fl.) has a melodic line with slurs and accents. Clarinet in Bb (Cl. in Bb) and Bassoon (Bsn.) provide harmonic support. Trombone (Th.) has a melodic line starting in measure 17 with a *mf* dynamic.
- Measures 17-19:** Violin I (Vln I) and Viola (Vla.) have melodic lines with slurs and accents. Violoncello (Vc.) and Double Bass (D. B.) provide harmonic support.
- Measures 20-26:** Flute (Fl.) has a melodic line with slurs and accents, marked *mf*. Clarinet in Bb (Cl. in Bb), Glockenspiel (Glock.), Trombone (Th.), Violin I (Vln I), Violin II (Vln II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D. B.) provide harmonic support. The Double Bass part includes a *mf* *arco* marking.

Movement II

27 28 29 30 31 32 33

Fl. *mf*

Ob.

Cl. in Bb

Bsn.

Glock.

Th. *f*

Vln I

Vln II

Vla.

Vc. *pizz.*

D. B. *f*

C

Movement II

Musical score for Movement II, measures 34-40. The score is written for a full orchestra and includes the following parts: Flute (Fl.), Clarinet in Bb (Cl. in Bb), Bassoon (Bsn.), Trombone (Th.), Violin I (Vln I), Violin II (Vln II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D. B.). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The score features a variety of musical notations, including slurs, accents, and dynamic markings. Measure 34 begins with a long slur over the Flute and Clarinet in Bb parts. Measure 35 continues this slur. Measure 36 has a slur over the Clarinet in Bb and Bassoon parts. Measure 37 has a slur over the Trombone and Violin I parts. Measure 38 has a slur over the Violin II and Viola parts. Measure 39 has a slur over the Violoncello and Double Bass parts. Measure 40 concludes the section with a final chord in the Flute, Clarinet in Bb, Bassoon, and Trombone parts.

Movement II

D

molto rit. $\text{♩} = 58$

Fl. 41 42 43 44

Bsn.

Tbn.

Tba.

Timp.

B. Dr.

Perc. 2

Th.

Vln I

Vln II

Vla.

Vc.

D. B.

Movement II

50 51 52 53 54 55

Fl.

Ob.

Cl. in Bb

Tbn

Tba

Th.

Vln I

Vln II

Vla

Vc.

D. B.

mf

f > *mf*

f > *mf*

f > *mf*

f

pizz.

f

E ♩ = 60

Movement II

56 57 58 59 60 61 62

Fl. *f*

Ob.

Cl. in Bb

Vln I

Vln II

Vla

Vc.

D. B.

63 64 65 66 67 68 69

Fl. *f* **F**

Ob.

Cl. in Bb

Bsn. *f* *ff* *f*

Th.

Vln I *f* *ff*

Vln II *mp sub.* *ff* *f*

Vla *mp sub.* *ff* *f*

Vc. *f*

D. B. *f* arco *pizz.*

Movement II

70 71 72 73 74 **G** 76 77

Ob. *p* *mf* *f*

Cl. in Bb

Pno

Glock.

Th. *ff*

Cel.

Vln I

Vln II

Vla

Vc.

D. B. *arco*

115

Movement II

rit. H ♩ = 58

78 79 80 81 82

Tpt in C *f*

Timp. *mp* *f*

Pno

Perc. 2

Glock.

Th. *f*

Cel.

Vln I *mf*

Vln II *mf*

Vla *mf*

Vc. *mf*

D. B. *ff* *p*

Movement II

84 85 86

Fl. *f*

Ob. *f*

Cl. in Bb *f*

Bsn *f*

F. Hn in F *f*

Tpt in C *f*

Th. *f*

Vln I *mf*

Vln II *mf*

Vla *f*

Vc. *mf*

D. B. *mf*

Movement II

87 88 89 90 91

I A Little Faster (♩ = 62)

Fl. *f*

Ob.

Cl. in Bb

Bsn. *f* *mf* *mf*

Glock.

Th. *f*

Vln I *ff* *mf*

Vln II *ff* *mf*

Vla. *ff* *mf*

Ve. *f* *mf*

D. B. *f* *mf*

Movement II

93 ♩ = 58
94

Bsn
Glock.
Th.
Vln I
Vln II
Vla
Vc.
D. B.

Movement II

J

95 ♩ = 58

96 *accel.* 97 *rit.* 99

Fl. *f*

Cl. in Bb *f*

Bsn.

F. Hn in F *f*

Tub. Bells *f*

Pno. *f*

Glock.

Th.

Vln I

Vln II

Vla.

Vc. *f*

D. B.

Movement II

100 101 102

Fl.

Cl. in Bb

Bsn.

F. Hn in F

Tpt in C

Tub. Bells

Pno

Glock.

Th.

Vln I

Vln II

Vla.

Vc.

D. B.

f

ff

f

ff

f

Movement II

103 104 105 106 *molto rall.*.....

Fl.

Cl. in Bb

Bsn

Tpt in C

Tbn

Tba

Timp.

Tub. Bells

Pno

Perc. 2

Glock.

Th.

Vln I

Vln II

Vla

Vc.

D. B.

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

Movement II

107 K ♩ = 58 108 109

Fl. *mf*

Cl. in Bb *f* *mf*

Tpt in C *f* *f*

Tbn *mf* *mf*

Tba *mf* *mf*

Timp. *f*

Pno *(Xed.)*

Perc. 2

Th. *f* *f*

Vln I *mf* *mf*

Vln II *mf* *mf*

Vla *mf* *f*

Vc. *f* *mf*

D. B. *mf*

Movement II

110 111 112 113 114

Fl.

Ob.

Cl. in Bb

Tpt in C

Tbn

Tba

Pno

Th.

Vln I

Vln II

Vla

Vc.

D. B.

ff

f

p

mf

mf

Movement II

115 **L** 116 117 118 119 120

Fl.

Ob.

F. Hn in F

mf *mf*

Pno

Th.

Vln I

Vln II

Vla

Vc.

D. B.

Movement II

Musical score for Movement II, measures 121-124. The score is written for six instruments: F. Hn in F, Th., Vln I, Vln II, Vla, and D. B. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The score is divided into four measures, with measure numbers 121, 122, 123, and 124 indicated above the staves. The F. Hn in F part features a long note in measure 121, followed by a rest in measure 122, and then a half note in measure 123. The Th. part features a melodic line starting in measure 121, with a crescendo leading to a forte (f) dynamic in measure 122. The Vln I, Vln II, Vla, and D. B. parts feature long notes in measure 121, followed by rests in measure 122, and then a half note in measure 123. The Vln I, Vln II, Vla, and D. B. parts feature a forte (f) dynamic in measure 123. The score concludes with a double bar line at the end of measure 124.

Movement III

A $\text{♩} = 106$

Bassoons *mp*

Violin I *mf*

Viola *p* *pizz.* *tr*

Violoncello *mf* *pizz.*

Double Bass *p*

10 11 12 13 14 15 16 **B** 18

Bsn *mp*

Vln I

Vla *p* *tr*

Vc.

D. B.

19 20 21 22 23 24 25 26 27

Bsn

Vln I

Vla *tr*

Vc.

D. B.

Movement III

Musical score for Movement III, measures 28-36. The score is arranged in a system with seven staves: Flute (Fl.), Clarinet in Bb (Cl. in Bb), Bassoon (Bsn.), Violin I (Vln I), Viola (Vla.), Violoncello (Vc.), and Double Bass (D. B.).

- Flute (Fl.):** Measures 28-32 are rests. Measure 34 begins with a forte (*f*) dynamic, marked with a 'C' in a box above the staff. Measures 35-36 continue with a melodic line.
- Clarinet in Bb (Cl. in Bb):** Measures 28-32 are rests. Measure 34 begins with a mezzo-forte (*mf*) dynamic, playing a sustained chord.
- Bassoon (Bsn.):** Measures 28-32 play a rhythmic pattern of eighth notes. Measures 34-36 continue with a similar pattern.
- Violin I (Vln I):** Measures 28-32 play a melodic line with a trill in measure 29. Measures 34-36 are rests.
- Viola (Vla.):** Measures 28-32 play a sustained chord with a trill. Measure 34 begins with a piano (*p*) dynamic. Measures 35-36 continue with the sustained chord.
- Violoncello (Vc.):** Measures 28-32 play a rhythmic pattern of eighth notes. Measures 34-36 continue with a similar pattern.
- Double Bass (D. B.):** Measures 28-32 play a rhythmic pattern of eighth notes. Measures 34-36 continue with a similar pattern.

Musical score for Movement III, measures 37-45. The score is arranged in a system with seven staves: Flute (Fl.), Clarinet in Bb (Cl. in Bb), Bassoon (Bsn.), Violin I (Vln I), Violin II (Vln II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D. B.).

- Flute (Fl.):** Measures 37-45 are rests.
- Clarinet in Bb (Cl. in Bb):** Measures 37-45 play a rhythmic pattern of eighth notes, starting with a mezzo-piano (*mp*) dynamic.
- Bassoon (Bsn.):** Measures 37-45 play a rhythmic pattern of eighth notes.
- Violin I (Vln I):** Measures 37-45 play a melodic line with a trill in measure 38, marked with a mezzo-forte (*mf*) dynamic.
- Violin II (Vln II):** Measures 37-45 play a melodic line with a trill in measure 38, marked with a mezzo-forte (*mf*) dynamic.
- Viola (Vla.):** Measures 37-45 play a sustained chord with a trill, marked with a mezzo-forte (*mf*) dynamic.
- Violoncello (Vc.):** Measures 37-45 play a rhythmic pattern of eighth notes.
- Double Bass (D. B.):** Measures 37-45 play a rhythmic pattern of eighth notes.

Movement III

46 47 48 49 50 51 52 53 D

Cl. in Bb
mp

Bsn

Vln I

Vln II

Vla

Vc.

D. B.

tr

p

Detailed description: This system of musical notation covers measures 46 through 53. The instruments are Clarinet in Bb, Bassoon, Violin I, Violin II, Viola, Violoncello, and Double Bass. The Clarinet part starts with a dynamic marking of *mp*. The Bassoon part has a *tr* (trill) marking. The Viola part has a *tr* marking. The Violoncello part has a *p* (piano) marking. A rehearsal mark 'D' is placed above measure 52. The notation includes various note values, rests, and articulation marks.

55 56 57 58 59 60 61 62 63

Ob.

Cl. in Bb

Bsn

Glock.

Vln I

Vln II

Vla

Vc.

D. B.

f

mp

f

tr

Detailed description: This system of musical notation covers measures 55 through 63. The instruments are Oboe, Clarinet in Bb, Bassoon, Glockenspiel, Violin I, Violin II, Viola, Violoncello, and Double Bass. The Oboe part starts with a dynamic marking of *f*. The Clarinet part has a *mp* marking. The Glockenspiel part has a *f* marking. The Viola part has a *tr* marking. The notation includes various note values, rests, and articulation marks.

Movement III

64 65 66 67 68 69 71 72

Ob.

Cl. in B \flat

Bsn

Tbn

Glock.

Th.

Vln I

Vln II

Vla

Vc.

D. B.

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

E

Movement III

Musical score for Movement III, measures 73-81. The score includes parts for Oboe (Ob.), Clarinet in Bb (Cl. in Bb), Bassoon (Bsn.), Trombone (Tbn.), Trumpet (Th.), Violin I (Vln I), Violin II (Vln II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D. B.).

Measures 73-81 are shown. Dynamics include *f* (forte), *pp* (pianissimo), and *p* (piano). The score features various musical notations including notes, rests, and articulation marks.

Movement III

82 83 84 85 **F** 87 88 89 90

Fl. *f* *f*

Ob. *f*

Cl. in Bb

Bsn.

Tbn. *f* *pp* *f*

Glock.

Th. *f* *pp* *f*

Vln I

Vln II

Vla. *p* *tr*

Vc.

D. B. *arco*

Movement III

Musical score for Movement III, measures 91-99. The score includes parts for Flute (Fl.), Oboe (Ob.), Trombone (Tbn.), Glockenspiel (Glock.), Trumpet (Th.), Viola (Vla.), Violoncello (Vc.), and Double Bass (D. B.).

Measures 91-99 are shown. The Flute part features melodic lines with slurs and accents, marked with measure numbers 91, 92, 93, 94, 95, 96, 97, 98, and 99. The Oboe part provides harmonic support. The Trombone part is mostly silent. The Glockenspiel part has a melodic line starting at measure 94, marked *mf*. The Trumpet part has a melodic line starting at measure 94, marked *tr*. The Viola part has a melodic line starting at measure 94, marked *tr*. The Violoncello and Double Bass parts provide a steady bass line.

Movement III

Musical score for Movement III, measures 100-108. The score is arranged in a system with ten staves. The instruments and their parts are:

- Fl.** (Flute): Measures 100-103 feature a melodic line with slurs and accents. Measures 104-108 are mostly rests.
- Ob.** (Oboe): Measures 100-103 feature a melodic line with slurs and accents. Measures 104-108 are mostly rests.
- Cl. in Bb** (Clarinet in B-flat): Measures 100-103 are mostly rests. Measures 104-108 feature a melodic line with slurs and accents.
- F. Hn in F** (First Horn in F): Measures 100-103 are mostly rests. Measures 104-108 feature a melodic line with slurs and accents, marked *mf*.
- E. Hn in F** (Second Horn in F): Measures 100-103 are mostly rests. Measures 104-108 feature a melodic line with slurs and accents, marked *mf*.
- Glock.** (Glockenspiel): Measures 100-103 feature a rhythmic pattern of eighth notes. Measures 104-108 are mostly rests.
- Vln I** (Violin I): Measures 100-103 are mostly rests. Measures 104-108 feature a melodic line with slurs and accents.
- Vln II** (Violin II): Measures 100-103 are mostly rests. Measures 104-108 feature a melodic line with slurs and accents.
- Vla** (Viola): Measures 100-103 feature a melodic line with slurs and accents, marked *p*. Measures 104-108 feature a melodic line with slurs and accents, marked *tr*.
- Vc.** (Violoncello): Measures 100-108 feature a rhythmic pattern of eighth notes.
- D. B.** (Double Bass): Measures 100-108 feature a rhythmic pattern of eighth notes.

Movement III

Musical score for Movement III, measures 109-115. The score is arranged in a system with seven staves. The instruments are: Flute (Fl.), E Horn in F, F Horn in F, Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vc.), and Double Bass (D. B.).

Measure 109: Flute (Fl.) has a circled 'G' above the first note. The dynamic is *f*.
Measures 111-115: Flute (Fl.) has measure numbers 111, 112, 113, 114, and 115 above the notes. The dynamic is *f*.
Violin I (Vln I) and Violin II (Vln II): Both have a dynamic of *f* at the start of measure 110. They play a melodic line with slurs and accents.
Viola (Vla): Has a dynamic of *f* at the start of measure 110. It plays a melodic line with slurs and accents.
Violoncello (Vc.): Has a dynamic of *f* at the start of measure 110. It plays a melodic line with slurs and accents.
Double Bass (D. B.): Has a dynamic of *mf* at the start of measure 110. It plays a rhythmic accompaniment of eighth notes.

Movement III

Musical score for Movement III, measures 116-122. The score includes parts for Flute (Fl.), E Horn in F (E. Hn in F), Trumpet in C (Tpt in C), Trombone (Tbn), Cello (Cel.), Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vc.), and Double Bass (D. B.).

Measures 116-117: Flute has a melodic line with a slur. E. Hn in F, Tpt in C, and Tbn are silent. Cel. is silent. Vln I and Vln II have a melodic line with a slur. Vla and Vc. have a melodic line with a slur. D. B. has a rhythmic pattern.

Measures 118-122: E. Hn in F, Tpt in C, and Tbn play a chordal accompaniment. Cel. plays a chordal accompaniment. Vln I and Vln II play a melodic line with a slur. Vla and Vc. play a melodic line with a slur. D. B. has a rhythmic pattern.

Measure 118: *mf* dynamic marking for Tpt in C, Tbn, and Cel.

Measure 120: *p* dynamic marking for Vln I and Vln II.

Measure 121: *p* dynamic marking for Vln I, Vln II, and Vla.

Measure 122: *p* dynamic marking for Vln I, Vln II, and Vla.

Movement III

123 **H** 124 125 126 127 128 129 130 131

F. Hn in F
Tpt in C
Tbn
Tba
Vln I
Vln II
Vla
Vc.
D. B.

f
mf
mf
mf
mf
mf
mf
mf
mf

The musical score for Movement III, measures 123-131, features a horn section (F. Hn in F, Tpt in C, Tbn, Tba) and a string section (Vln I, Vln II, Vla, Vc., D. B.). The horn parts are mostly silent until measure 131, where they play a chord. The Tbn part has a dynamic of *f* from measure 123 to 130, and *mf* in measure 131. The string parts play a rhythmic pattern of quarter notes with various articulations (trills, accents) and dynamics. The Vln I, Vln II, and Vla parts have a dynamic of *mf* from measure 124 to 131. The Vc. part has a dynamic of *mf* from measure 124 to 131. The D. B. part has a dynamic of *mf* from measure 124 to 131.

Movement III

132 133 134 135 136 137 138 **I**

Cl. in Bb
E. Hn in F
Tpt in C
Tbn
Tba
Vln I
Vln II
Vla
Vc.
D. B.

f
f
f
f
f
p
p
p
f
con sord.
f
arco
ff
f

140 141 142 143 144 145 146 147 148

Cl. in Bb
Vln I
Vla
Vc.
D. B.

pizz.

Movement III

149 150 151 152 153 154 **J** 156 157

Cl. in Bb

Bsn

Vln I

Vla

Vc.

D. B.

Solo senza sord. vib. arco

f pizz.

158 159 160 161 162 163 164 165 166

Bsn

Vla

Vc.

D. B.

167 168 169 170 **K** 172 173 174 175

Bsn

Vla

Vc.

D. B.

mp

176 177 178 179 180 181 182 183 184

Bsn

Vc.

D. B.

Movement III

185 L 187 188 189 190 191 192 193 194 195

Bsn.

Vla.

Vc.

D. B.

Tutti con sord.
senza vib.
arco

mp

arco

mp

196 197

Bsn.

Vla.

Vc.

D. B.

senza sord.

Movement IV

♩ = 90

2 3 4 5 6

Trombones *mf* *f* *ff*

Tuba

Violin I *ff*

Violin II *f* *ff*

Viola *mf* *f* *ff*

Detailed description: This musical score page shows the first six measures of Movement IV. The tempo is marked as quarter note = 90. The music is in 6/8 time and consists of six measures. The Trombone part begins in measure 2 with a *mf* dynamic, playing a melodic line with accents. The Tuba part is silent until measure 6, where it plays a single note. Violin I and II are silent until measure 5, where they enter with *ff* dynamics. The Viola part plays a rhythmic accompaniment throughout, starting with *mf* and increasing to *f* and *ff* in subsequent measures. The score is divided into measures by bar lines, with measure numbers 2 through 6 indicated above the staff.

Movement IV

7 8 **A** 10 11

Fl. *f*

Tbn *ff*

Tba *ff*

Timp. *f* *ffpp* *f*

B. Dr. *ff*

Tub. Bells *ff*

Pno *f*

Perc. 2 *ff*

Vln I *ff*

Vln II *ff*

Vla

Vc. *ff*

D. B. *ff*

Movement IV

12 13 14 15

Fl.

Tbn

Tba

Timp.

B. Dr.

Tub. Bells

Pno

Perc. 2

Vln I

Vln II

Vla

Vc.

D. B.

f

ffpp

Movement IV

21 22 23 24 25 26 27

Fl.

Tbn

Tba

Timp.

B. Dr.

Tub. Bells

Pno

Perc. 2

Vln I

Vln II

Vla

Vc.

D. B.

f

ffpp

f

f

mf

mf

mf

mf

Movement IV

28 29 30 31 32 **B** 34 35 36

Tbn
Tba
Timp.
Tub. Bells
Vla
Vc.
D. B.

f
mp
mp

37 **C** 38 39 40 41 42 43

Ob.
Tub. Bells
Vla
Vc.
D. B.

f
mp
mf
pizz.
mf

44 45 46 47 48 49 50

Ob.
Tub. Bells
Vla
Vc.
D. B.

Movement IV

51 52 53 54 55 56 **D**

Cl. in Bb

f

Tub. Bells

Vln II

mf

Vla

Vc.

D. B.

58 59 60 61 62 63 64

Fl.

mp

Cl. in Bb

Tub. Bells

Vln II

f

Vla

Vc.

D. B.

Movement IV

Musical score for Movement IV, measures 65-78. The score is arranged in a system with multiple staves. The instruments and their parts are:

- Fl.** (Flute): Measures 65-71. Measures 66-69 are marked with a slur. Measure 70 has a dynamic marking of *f*.
- Cl. in Bb** (Clarinet in B-flat): Measures 65-71. Measures 70-71 have a dynamic marking of *f*.
- Tub. Bells** (Tubular Bells): Measures 65-71. Measures 66-69 are marked with a slur.
- Vln II** (Violin II): Measures 65-71. Measures 66-69 are marked with a slur.
- Vla** (Viola): Measures 65-71. Measures 66-69 are marked with a slur.
- Vc.** (Violoncello): Measures 65-71. Measures 66-69 are marked with a slur.
- D. B.** (Double Bass): Measures 65-71. Measures 66-69 are marked with a slur.

Measures 72-78:

- Cl. in Bb**: Measure 72 has a key signature change to E major, indicated by a box labeled 'E'. Measures 74-76 are marked with a slur. Measure 76 has a dynamic marking of *mf*.
- Tub. Bells**: Measures 72-78. Measures 73-76 are marked with a slur.
- Vln I**: Measures 72-78. Measures 73-76 are marked with a slur. Measure 76 has a dynamic marking of *mf*.
- Vln II**: Measures 72-78. Measures 73-76 are marked with a slur. Measure 76 has a dynamic marking of *mf*.
- Vla**: Measures 72-78. Measures 73-76 are marked with a slur.
- Vc.**: Measures 72-78. Measures 73-76 are marked with a slur.
- D. B.**: Measures 72-78. Measures 73-76 are marked with a slur.

Movement IV

79 80 81 82 83 84 **F**

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

86 87 88 89 90 91 92

Tbn
Tba

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

Movement IV

107 108 **H** 110 111 112 113

Fl.

Ob. *f* *molto*

Cl. in Bb *f* *molto*

F. Hn in F *f*

F. Hn in F *f*

Tbn. *mp*

Tba.

Tub. Bells *f* *molto* To B. Dr.

Vln I

Vln II

Vla.

Vc.

D. B.

Movement IV

accel.....

114 115 116 117 118 119 120

Fl.

Ob.

Cl. in Bb

F. Hn in F

F. Hn in F

Tbn

Tba

Vln I

Vln II

Vla

Vc.

D. B.

f

Movement IV

121 122 123 124 125 126

Fl.

Ob.

Cl. in Bb

F. Hn in F

F. Hn in F

Tbn

Tba

Vln I

Vln II

Vla

Vc.

D. B.

Detailed description: This page of a musical score covers measures 121 through 126 of Movement IV. The score is arranged in a system with ten staves. The top three staves are for woodwinds: Flute (Fl.), Oboe (Ob.), and Clarinet in Bb (Cl. in Bb). The next two staves are for French Horns (F. Hn in F). The following two staves are for Trombone (Tbn) and Tuba (Tba). The bottom five staves are for strings: Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vc.), and Double Bass (D. B.). The music is in 4/4 time. Measures 121-122 show the woodwinds and French Horns with various notes and rests. Measure 123 features a prominent rhythmic pattern in the French Horns and Trombone. Measures 124-126 show a continuation of the woodwind and French Horn parts, with some notes tied across measures. The string parts provide a steady accompaniment throughout the section.

Movement IV

I Vivace $\text{♩} = 190$

127 128 129 130

ff *ff* *ff* *ff*

Tbn *ff*

Tba *ff*

Timp. *ff*

B. Dr. *ff*

Pno *ff*

Vln I *ff*

Vln II *ff*

Vla *ff*

Vc. *ff*

D. B. *ff*

Movement IV

131 132 133 134 135

Fl.

Bsn.

ff

F. Hn in F

F. Hn in F

Tpt in C

Tbn

Tba

Timp.

B. Dr.

Pno

Perc. 2

ff

Vln I

ff

Vln II

ff

Vla

Ve.

D. B.

Movement IV

Musical score for Movement IV, measures 136-140. The score includes parts for Flute (Fl.), Bassoon (Bsn.), Trombone (Tbn.), Tuba (Tba.), Timpani (Timp.), Bass Drum (B. Dr.), Piano (Pno), Percussion 2 (Perc. 2), Violin I (Vln I), Violin II (Vln II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D. B.).

Measures 136-140 are marked with measure numbers 136, 137, 138, 139, and 140 above the Flute staff. The Flute part features a melodic line with slurs and accents. The Bassoon part plays a rhythmic pattern of eighth notes with accents. The Trombone and Tuba parts play a rhythmic pattern of eighth notes with accents. The Timpani part plays a rhythmic pattern of eighth notes with accents. The Bass Drum part plays a rhythmic pattern of eighth notes with accents. The Piano part plays a rhythmic pattern of eighth notes with accents. The Percussion 2 part plays a rhythmic pattern of eighth notes with accents. The Violin I part plays a melodic line with slurs and accents. The Violin II part plays a melodic line with slurs and accents. The Viola part plays a rhythmic pattern of eighth notes with accents. The Violoncello part plays a rhythmic pattern of eighth notes with accents. The Double Bass part plays a rhythmic pattern of eighth notes with accents.

Movement IV

141 142 144 145

Fl.

Bsn

F. Hn in F

F. Hn in F

Tpt in C

Tbn

Tba

Timp.

B. Dr.

Pno

Perc. 2

Vln I

Vln II

Vla

Ve.

D. B.

To Tub. Bells

f

ff

pizz.

J

Movement IV

146 147 148 149 150

Fl. *f*

Ob. *f*

Cl. in Bb *f*

F. Hn in F

F. Hn in F

Tbn

Tba

Tub. Bells

Pno

Vln I

Vln II

Vla arco

Vc. VI

D. B. arco

Movement IV

163 164 165 166 167 168 *allarg.*.....

Ob.

Cl. in Bb

Perc. 2

Glock.

Th.

Vln I

Vln II

Vla

Vc.

D. B.

Movement IV

Con fuoco $\text{♩} = 160$

177 178 179 180 181 182 183

Timp.

Pno.

(*red.*)

Vln I

Vln II

Vla

Vc.

D. B.

184 **M** 185 186 187 188

Shek. *f*

Glock. *mf*

Vc. *f*

D. B. *f*

189 190 191 192 193

Cl. in Bb *f* *f*

Shek.

Glock.

Vla *f* pizz.

Vc.

D. B.

Movement IV

194 195 196 197 198

Ob.

Cl. in Bb

Shek.

Vln II

Vla

Vc.

D. B.

pizz.
f

199 200 201 202 203

Ob.

Shek.

Vln II

Vla

Vc.

D. B.

Movement IV

209 210 211 212 213

F. Hn in F

F. Hn in F

Tpt in C

Tbn

Tba

Pno

Glock.

Vc.

D. B.

ff

ff

Detailed description: This page of a musical score covers measures 209 to 213 of Movement IV. The instrumentation includes two French Horns in F, Trumpets in C, Trombones, Tubas, Piano, Glockenspiel, Violoncello, and Double Bass. The French Horns and Trumpets play complex, rhythmic passages with many beamed notes and slurs. The Trombones and Double Bass provide a steady bass line. The Piano and Glockenspiel have a sparse presence, with the Glockenspiel playing a short, accented phrase in measure 213. Dynamics include fortissimo (ff) for the Piano and Glockenspiel in measure 213.

Movement IV

214 *Vivace* ♩ = 190 215 216 217 218

Tbn *ff*

Tba *ff*

Timp. *ff*

B. Dr. *ffff*

Pno *ff*

Glock.

Vln I *ff*

Vln II *ff* arco

Vla *ff* arco

Vc. *ff*

D. B. *ff*

Movement IV

224 225 226 227 228

Fl.

Bsn.

E. Hn in F

F. Hn in F

Tpt in C

Tbn.

Tba.

Timp.

B. Dr.

Pno.

Perc. 2

Glock.

Vln I

Vln II

Vla.

Vc.

D. B.

Movement IV

229 **P** 231 232 233

Fl.

Ob.

Cl. in Bb

Bsn

F. Hn in F

F. Hn in F

Tpt in C

Tbn

Tba

Timp.

B. Dr.

Pno

Perc. 2

Vln I

Vln II

Vla

Vc.

D. B.

To Tub. Bells

ff

ff pizz. arco

pizz. *ff* arco

Movement IV

234 235 236 237 238

Fl. *f*

Ob. *f*

Cl. in Bb *f*

Tbn *f*

Tba *f* *mp*

Tub. Bells *f*

Pno

Vln I *mp*

Vln II *mp*

Vla *mp*

Vc. *mp*

D. B. *mp*

Movement IV

239 240 **Q**

242 *molto rit.* 243 244 **R** *molto rall.* *molto espressivo*

Fl.

Ob.

Cl. in Bb

Bsn.

Tpt in C

Tbn.

Tba.

Timp.

Tub. Bells

Pno

Th.

Vln I

Vln II

Vla.

Vc.

D. B.

f

ff

f

Movement IV

246 247 248 249 250 251 252 253 254 255 256 257 258

Fl. *mp*

Ob. *mp* *mp*

Cl. in Bb *mp*

Bsn *mp* *mp*

F. Hn in F *p* con sord. *p* con sord.

Tub. Bells *mf*

Glock.

Vln I

Vln II

Vla

Vc.

D. B.

Movement IV

Musical score for Movement IV, measures 259-262. The score is arranged in a system with multiple staves for different instruments. The measures are numbered 259, 260, 261, and 262 at the top. The instruments and their parts are as follows:

- Fl.** (Flute): Measures 259-262.
- Ob.** (Oboe): Measures 259-262.
- Cl. in Bb** (Clarinet in B-flat): Measures 259-262.
- Bsn** (Bassoon): Measures 259-262.
- F. Hn in F** (French Horn in F): Measures 259-262.
- Tub. Bells** (Tubular Bells): Measures 259-262.
- Glock.** (Glockenspiel): Measures 259-262.
- Vln I** (Violin I): Measures 259-262.
- Vln II** (Violin II): Measures 259-262.
- Vla** (Viola): Measures 259-262.
- Vc.** (Violoncello): Measures 259-262.
- D. B.** (Double Bass): Measures 259-262.

The score shows various musical notations including notes, rests, and dynamic markings such as *f* (forte) and *mf* (mezzo-forte).