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M A Y * D A Y

For Orchestra

By

Spencer J. Thun

Accepted in Partial Completion Of the Requirements for the Degree Master of Music

Kathleen L. Kitto, Dean of the Graduate School

ADVISORY COMMITTEE

Chair, Dr. Bruce Hamilton

Dr. Lesley Sommer

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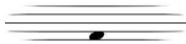



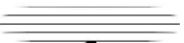

Note

Aside from the pursuit of strictly musical ideas, a significant goal throughout the composition of this piece was in allowing my social and political interests to inform the work's aesthetic properties. As a result, it occupies a hazy region between the absolute and the referential, being free from a strict narrative, yet intended to suggest symbols that are frequently associated with May 1st. The conflicting themes and imagery that surround this day have proven to be a great source of inspiration and seem well suited for the craft of composition, a creative medium that is firmly rooted in the notion of tension and release.

While the pre-Christian origins of the holiday can be traced back to various points around the globe in the Eastern and Western hemispheres, its celebration has significantly expanded in meaning within the last century. While its traditional imagery crystallized into symbols of the innocent, serene, and pastoral, capitalism's rise and the emergence of a new employing class furnished it with additional meaning throughout the late 19th and early 20th centuries. Due in part to its proximity to the Chicago Haymarket riots on May 4th, 1886, the holiday has since served as a surrogate memorial for the affair and has continually evolved throughout the decades into an all-purpose day of rage for the resistant and disenfranchised. Ironically, its meaning has come full circle within the last half-century, as sustainability and the search for alternative energy sources have made their way to the forefront of the public debate. It is precisely this nexus that I wish to show the listener: a point of convergence between the pastoral, industrial, and resistant.



Instrumentation

Piccolo	Timpani (5)
2 Flutes	Percussion I... Large susp. cymbal 
2 Oboes	Tam-tam 
2 Clarinets in B \flat	Temple blocks (5) 
Bassoon	Triangle 
Contrabassoon	Percussion II... Small susp. cymbal 
3 Horns in F	Bass drum 
2 Trumpets in C	Brake drums (3) 
2 Trombones	Siren
Tuba	Vibraphone
	Celeste
	Harp
	Strings

Duration: 9'

*Score in C

M A Y * D A Y

Spencer Thun [2012]

♩ = 120

Piccolo

Flute 1
2

Oboe 1
2

B♭ Clarinet 1
2

Bassoon

Contrabassoon

F Horn 1
2

F Horn 3

C Trumpet 1
2

Trombone 1
2

Tuba

5 Timpani

Percussion I
[triangle]

Percussion II
[bass drum]

Vibraphone
med. yarn mallets

Harp

DCBb/EFGA

Celesta

♩ = 120

Violin I

Violin II

Viola
sul tasto, non vib. (free bowing)

Cello

Double Bass

8

Picc. *non vib.*
ppp *mf* *ppp* *pp* *mf* [#]

Fl. 1
2 *non vib.*
ppp *mf* *ppp* *pp* *f*

Ob. 1
2 *pp*

Cl. 1
2

Bsn.

Cbsn.

Hn. 1
2 *p* *pp*

Hn. 3 *p* *pp*

Tpt. 1
2 *p* *pp*

Tbn. 1
2 *p* *pp*

Tba.

Timp.

Perc. I

Perc. II

Vib.

Hp.

Cel.

8

Vln. I *pizz.* *f* *arco div.* *ppp*

Vln. II *pizz.* *f* *arco div.* *ppp*

Vla.

Vc. *pizz.* *f* *p*

Db. *pizz.* *f* *p*

17 *ord.* **A**

Picc. *ppp*

Fl. 1 *ord.* *ppp*

Ob. 1 *ppp*

Cl. 1

Bsn.

Cbsn.

Hn. 1 *f* 1.

Hn. 3

Tpt. 1

Tbn. 1

Tba.

Timp.

Perc. I

Perc. II

Vib. *f* *mf*

Hp. *f* D#C#B/EFGA#

Cel.

17 *ord.* **A**

Vln. I *pp* *mf* *unis.* 6

Vln. II *pp* *mf* *unis.* 3

Vla. *ord.* *pp* *mf*

Vc. *f* *mp* *mf* *arco*

Db. *f* *mp* *mf* *arco*

Picc. *mf*

Fl. 1
2 *mf* 2. *p* 1.

Ob. 1
2 *p* 1.

Cl. 1
2 *mf* 2. *p* 1.

Bsn. *p*

Cbsn. *p*

Hn. 1
2 *mp* *mf* *mp*

Hn. 3 *mp*

Tpt. 1
2 *mf* *mp* 1.

Tbn. 1
2 *mf* *mp* 1.

Tba. *mf* *mp*

Timp.

Perc. I

Perc. II

Vib. *mp* *Red.*

Hp.

Cel.

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *mf* *f* *p* *pizz.*

Db. *mf* *f* *p* *pizz.*

Picc. *non vib.* *mf* *ord.* **B** *pp*

Fl. 1 *non vib.* *mf* *ord.* *pp*

Fl. 2 *mf* *ord.* *pp*

Ob. 1 *mf* *pp*

Ob. 2 *mf* *pp*

Cl. 1 *mf* *pp*

Cl. 2 *mf* *pp*

Bsn. *mf* *pp*

Cbsn. *pp*

Hn. 1 *p* *f* *mf*

Hn. 2 *f*

Hn. 3 *f*

Tpt. 1 *p* *f* *mf*

Tpt. 2 *p* *f* *mf*

Tbn. 1 *p* *f*

Tbn. 2 *p* *f*

Tba. *p* *f*

Timp. *ppp* *f*

Perc. I

Perc. II

Vib. *p*

Hp.

Cel.

Vln. I *p* *f* *pizz.*

Vln. II *p* *f* *pizz.*

Vla. *p* *f* *pizz.*

Vc. *p* *f*

Db. *p* *f*

49

Picc. *f*

Fl. 1
2 *f*

Ob. 1
2 *f*

Cl. 1
2 *f*

Bsn.

Cbsn.

Hn. 1
2

Hn. 3

Tpt. 1
2

Tbn. 1
2 *f*

Tba.

Timp.

Perc. I

Perc. II

Vib. *f* *3* *Red.*

Hp.

Cel.

Detailed description: This block contains the musical score for measures 49, 50, and 51 for the woodwind and percussion sections. The Piccolo (Picc.) part features a rhythmic pattern of eighth notes with a forte (*f*) dynamic. Flutes 1 and 2 (Fl. 1, 2) play a similar rhythmic pattern with a forte (*f*) dynamic. Oboes 1 and 2 (Ob. 1, 2) play a melodic line with a forte (*f*) dynamic. Clarinets 1 and 2 (Cl. 1, 2) play a melodic line with a forte (*f*) dynamic. Bassoon (Bsn.) and Contrabassoon (Cbsn.) parts are silent. Horns 1, 2, and 3 (Hn. 1, 2, 3) play sustained notes. Trumpets 1 and 2 (Tpt. 1, 2) play sustained notes. Trombones 1 and 2 (Tbn. 1, 2) play a melodic line with a forte (*f*) dynamic. Tuba (Tba.) is silent. Timpani (Timp.) play a rhythmic pattern. Percussion I (Perc. I) and Percussion II (Perc. II) are silent. Vibraphone (Vib.) plays a melodic line with a forte (*f*) dynamic and a triplet (*3*) marking. Harp (Hp.) and Celesta (Cel.) are silent.

49

Vln. I

Vln. II

Vla.

Vc.

Db.

Detailed description: This block contains the musical score for measures 49, 50, and 51 for the string section. Violin I (Vln. I) plays a melodic line. Violin II (Vln. II) plays a melodic line. Viola (Vla.) plays a melodic line. Violoncello (Vc.) plays a melodic line. Double Bass (Db.) plays a melodic line.

52

Picc. *energico* *ff*

Fl. 1 *energico* *ff* 1. 2.

Ob. 1 2

Cl. 1 2

Bsn.

Cbsn.

Hn. 1 2 *ff*

Hn. 3

Tpt. 1 2 *f* *ff*

Tbn. 1 2 *ff*

Tba.

Timp. *f*

Perc. I [triangle] *f*

Perc. II [brake drums] *f*

Vib. *f* *dry*

Hp.

Cel.

52

Vln. I *arco* *energico* *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Db. *ff*

Picc. *ff*

Fl. 1
2 *ff*

Ob. 1
2 *mp* *ff*

Cl. 1
2 *mp* *ff*

Bsn. *mp* *ff*

Cbsn.

Hn. 1
2 *ff*

Hn. 3 *ff*

Tpt. 1
2 *ff*

Tbn. 1
2 *ff*

Tba. *ff*

Timp. *ff* *p*

Perc. I *p* *ff*

Perc. II

Vib. *mp*

Hp.

Cel.

55

Vln. I

Vln. II

Vla.

Vc.

Db.

Picc. *f* 3

Fl. 1 *f* 3

2

Ob. 1 *mf* 1. 3

2

Cl. 1 *mf* 1. n.

2

Bsn.

Cbsn.

Hn. 1 *fff*

2 *mf*

Hn. 3 *fff*

Tpt. 1 *fff*

2

Tbn. 1 *fff*

2

Tba. *fff*

Timp. *fff*

Perc. I *mute* *l.v.* to tam-tam/
extra soft mallets

Perc. II to siren

Vib. *mp* *Red.* 3

Hp. *mf* C# - C# *f* A# - A#

Cel. *p* *mf* 3

59 *non vib.* *sul tasto* *div.* *pp*

Vln. I *ppp* *sul tasto (arco)* *div.* *pp*

Vln. II *ff* *ppp* *pp*

Vla. *ff* *ppp* *pp*

Vc. *ff* *ppp* *pp*

Db. *ff* *ppp* *pp*

71

♩ = ♩. [♩. = 60]

D

Picc. *f*

Fl. 1 2 *f*

Ob. 1 2 *f*

Cl. 1 2 *f*

Bsn.

Cbsn.

Hn. 1 2 *f* *ff* 1. *f*

Hn. 3 1. *f*

Tpt. 1 2 2. *f*

Tbn. 1 2 1. *f*

Tba. *mf* *f*

Timp. *f* *ppp*

Perc. I [tam-tam] *ppp* *ff* *mute* to large susp. cymbal/ med. yarn mallets

Perc. II [siren] (pitch is approx.) *n.* *ff* *n.* to bass drum

Vib.

Hp.

Cel. *p*

♩ = ♩. [♩. = 60]

D

Vln. I 71 *mp* *f* *ppp* *unis. ord.*

Vln. II *mp* *f* *ppp* *mf* *ord.*

Vla. *mp* *f* *ppp* *mf* *ord.*

Vc. *mp* *f* *ppp* *mf* *ord.*

Db. *mp* *f* *mf* *f*

♩ = ♪ [♩] = 601

Picc. *pp*

Fl. 1
2 *1. fl.*
pp

Ob. 1
2 *1.*
pp

Cl. 1
2 *1.*
pp

Bsn. *pp*

Cbsn.

Hn. 1
2 *ff*

Hn. 3 *ff*

Tpt. 1
2 *ff*

Tbn. 1
2 *ff*

Tba. *ff*

Timp. *f*

Perc. I

Perc. II

Vib. *f* 3 3 3 3

Hp.

Cel. *mf*

♩ = ♪ [♩] = 601

Vln. I *f* *ppp* *mf*

Vln. II *f* *ppp* *mf*

Vla. *f* *ppp* *mf*

Vc. *f* *ppp* *mf*

Db. *f* *ppp* *mf*

96

Picc. *p*

Fl. 1
2 *p*

Ob. 1
2 *p*

Cl. 1
2 *p*

Bsn. *p*

Cbsn. *p*

Hn. 1
2 1. *p*

Hn. 3

Tpt. 1
2 *p*

Tbn. 1
2 *p*

Tba. *p*

Timp.

Perc. I

Perc. II

Vib. *p*
dry

Hp.

Cel.

96

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Db. *p*

Picc. *mf*

Fl. 1
2 *mf* *mp*

Ob. 1
2 *mf* *mp*

Cl. 1
2 *mf* *mp*

Bsn. *mf* *mp*

Cbsn. *mf* *mp*

Hn. 1
2 *mf* *mp* *f*

Hn. 3

Tpt. 1
2 *mf*

Tbn. 1
2 *mf*

Tba. *mf*

Timp.

Perc. I

Perc. II

Vib. *f*

Hp.

Cel.

Vln. I *f* *ppp* *mp* *pizz.* *arco*

Vln. II *f* *ppp* *mp* *pizz.* *arco*

Vla. *f* *ppp* *mp* *pizz.* *arco*

Vc. *f* *ppp* *mp* *pizz.* *arco*

Db. *f* *pizz.*

Picc.

Fl. 1
2

Ob. 1
2

Cl. 1
2

Bsn.

Cbsn.

Hn. 1
2

Hn. 3

Tpt. 1
2

Tbn. 1
2

Tba.

Timp.

Perc. I

Perc. II

Vib.

Hp.

Cel.

Detailed description: This block contains the musical score for measures 105 through 110 for the woodwind and percussion sections. The Piccolo (Picc.) part has a dynamic marking of *ff* at the end of measure 110. The Flute 1 (Fl. 1) and Oboe 1 (Ob. 1) parts have a dynamic marking of *p*. The Clarinet 1 (Cl. 1) and Bassoon (Bsn.) parts also have a dynamic marking of *p*. The Horn 1 (Hn. 1) and Horn 2 (Hn. 2) parts have dynamic markings of *mp* and *f*. The Horn 3 (Hn. 3) part is silent. The Trumpet 1 (Tpt. 1) and Trombone 1 (Tbn. 1) parts have dynamic markings of *f* and *mp*. The Trombone 2 (Tbn. 2) and Trombone 3 (Tbn. 3) parts are silent. The Tuba (Tba.) part is silent. The Timpani (Timp.) part has a dynamic marking of *mf*. The Percussion I (Perc. I) part has dynamic markings of *ppp* and *f*, with a note marked *l.v.* and a instruction "to tam-tam/ extra soft mallets". The Percussion II (Perc. II) part has a dynamic marking of *f* and a note marked [b.d.]. The Vibraphone (Vib.) part is silent. The Harp (Hp.) and Celesta (Cel.) parts are silent.

Vln. I

Vln. II

Vla.

Vc.

Db.

Detailed description: This block contains the musical score for measures 105 through 110 for the string section. The Violin I (Vln. I) part has a dynamic marking of *ff* and a *pizz.* marking. The Violin II (Vln. II) part has a dynamic marking of *ff* and a *pizz.* marking. The Viola (Vla.) part has a dynamic marking of *ff* and a *pizz.* marking. The Violoncello (Vc.) part has a dynamic marking of *ff* and a *pizz.* marking. The Double Bass (Db.) part has a dynamic marking of *ff* and a *pizz.* marking.

non vib.

Picc. *pp*

Fl. 1 *pp* *ord.* *mf* *p* *f*

Ob. 1 *pp* *mf* *p* *f*

Cl. 1 *pp* *mf* *p* *f*

Bsn. *pp* *f*

Cbsn. *f*

Hn. 1 *mp* *ff* *mf* *mp* *ff*

Hn. 3 *mp* *ff*

Tpt. 1 *mp* *ff* *mf* *mp* *ff*

Tbn. 1 *mp* *ff* *mp* *f* *ff*

Tbn. 2 *mp* *ff* *mp* *f* *ff*

Tba. *mp* *ff* *ff*

Timp. *mf* *p* *ff* *f* *f*

Perc. I [tam-tam] *ppp* *f* *ppp* *f*

Perc. II

Vib. *pp* *Ed.*

Hp.

Cel.

sul tasto

Vln. I *arco* *ppp* *ff* *pp* *ord.* *mf* *mp* *pizz.* *...as fast as poss.* *f*

Vln. II *arco* *ppp* *ff* *pp* *ord.* *mf* *mp* *pizz.* *...as fast as poss.* *f*

Vla. *arco* *ppp* *ff* *pp* *ppp* *ord.* *mf* *mp* *pizz.* *...as fast as poss.* *f*

Vc. *arco* *ppp* *ff* *pp* *ppp* *ord.* *mf* *mp* *pizz.* *...as fast as poss.* *f*

Db. *arco* *ppp* *ff* *pp* *ppp* *ord.* *mf* *mp*

122

Picc. *ord.*
mp *< f* *mp*

Fl. 1
2 *pp* *mp* *< f* *mp* 1.

Ob. 1
2 *pp* *mp* *< f* *mp* 1.

Cl. 1
2 *pp* *mp* *< f* *mp* 1.

Bsn.
3 *pp* *mp* *< f* *mp* 1.

Cbsn.

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

Hn. 3 *mf* *f*

Tpt. 1
2 *mf* *< f*

Tbn. 1
2 *ff* *mf* *f*

Tba. *mf* *f*

Timp.

Perc. I to large cymbal/
med. yam mallets [large cymbal] to tam-tam
ppp *ff*

Perc. II

Vib.

Hp.

Cel.

122

Vln. I *arco* *mp* *< f* *mp* *pp*

Vln. II *arco* *mp* *< f* *mp* *pp*

Vla. *arco* *mp* *< f* *mp* *pp*

Vc. *arco* *mp* *< f* *mp* *pp*

Db. *arco* *mp* *< f* *mp* *pp*

Picc. *p < f*

Fl. 1 2 *p* *f* *mp*

Ob. 1 2 *p* *f* *mp*

Cl. 1 2 *p* *f* *mp*

Bsn. *p < f* *mf* *p < f* *mp*

Cbsn. *ff*

Hn. 1 2 *mp* *mf* *f*

Hn. 3

Tpt. 1 2 *mp* *f*

Tbn. 1 2 *mf* *f* *mp* *f*

Tba. *mf* *f* *mp* *f*

Timp. *f*

Perc. I

Perc. II [b.d.] *f* to brake drums/ med. yarn mallets

Vib. *mf*

Hp.

Cel.

Vln. I *pizz.* *f*

Vln. II *pizz.* *f*

Vla. *pizz.* *f*

Vc. *pizz.* *f*

Db. *pizz.* *f*

141 **accel.**

Picc. *f* 3

Fl. 1 *f* 3

Fl. 2

Ob. 1 *f* 3

Ob. 2

Cl. 1 *f* 3

Cl. 2

Bsn. *f* 3

Cbsn.

Hn. 1 3

Hn. 2

Hn. 3

Tpt. 1 3

Tpt. 2

Tbn. 1 3

Tbn. 2

Tba. 3

Timp. *f*

Perc. I [tam-tam] *ppp*

Perc. II [brake drums] *f*

Vib.

Hp.

Cel.

141 **accel.**

Vln. I

Vln. II

Vla.

Vc.

Db.

20 147 ♩ = 150

Picc. *ff*

Fl. 1
2 *ff*

Ob. 1
2 *ff*

Cl. 1
2 *ff*

Bsn. *ff*

Cbsn.

Hn. 1
2 *ff*

Hn. 3 *ff*

Tpt. 1
2 *ff*

Tbn. 1
2 *ff*

Tba. *ff*

Timp.

Perc. I *ff* *l.v.*

Perc. II to bass drum

Vib. *f*

Hp.

Cel.

Detailed description: This page of a musical score covers measures 147 to 150. It features a woodwind section with Piccolo, Flutes 1 and 2, Oboes 1 and 2, Clarinets 1 and 2, Bassoon, and Contrabassoon. The woodwinds play a rhythmic pattern of eighth and sixteenth notes, often in pairs. The Piccolo, Flutes, Oboes, and Clarinets are marked *ff*. The Bassoon and Contrabassoon play a similar pattern but with a lower dynamic. Horns 1 and 2 play a sustained chord, while Horn 3 enters in measure 150. Trumpets 1 and 2 play a rhythmic pattern, and Trombones 1 and 2 play a pattern of chords with triplets. The Tuba plays a simple rhythmic pattern. The Timpani plays a pattern of eighth notes. Percussion I plays a pattern of chords, with a dynamic marking of *ff* and a *l.v.* marking. Percussion II is marked "to bass drum". Vibraphone plays a pattern of chords. Harp and Celesta are marked with a rest.

147 ♩ = 150

Vln. I

Vln. II

Vla.

Vc.

Db.

Detailed description: This page of a musical score covers measures 147 to 150 for the string section. It includes Violin I, Violin II, Viola, Violoncello, and Double Bass. The Violins play a rhythmic pattern of eighth notes with a dynamic marking of *f*. The Viola, Violoncello, and Double Bass play a similar pattern. The Double Bass is marked with a dynamic marking of *f*. The strings play a rhythmic pattern of eighth notes, often in pairs.

non vib. ord. *ppp* non vib. *ff* *ppp*

Picc. *ppp* *ff* *ppp* *ff* *ppp*

Fl. 1 2 *ppp* *ff* *ppp* *ff* *ppp*

Ob. 1 2 *ppp* *ff* *ppp* *ff* *ppp*

Cl. 1 2 *ppp* *ff* *ppp* *ff* *ppp*

Bsn. *ff* *ff* *ppp* *ff* *ppp*

Cbsn. *ff* *ff* *ppp* *ff* *ppp*

Hn. 1 2 *ff* *ff* *ppp* *ff* *ppp*

Hn. 3 *ff* *ff* *ppp* *ff* *ppp*

Tpt. 1 2 *ff* *ff* *ppp* *ff* *ppp*

Tbn. 1 2 *ff* *ff* *ppp* *ff* *ppp*

Tba. *ff* *ff* *ppp* *ff* *ppp*

Timp. *fff* *f* *ppp* *ff* *ppp*

Perc. I to large cymbal

Perc. II *ff*

Vib.

Hp.

Cel.

arco unis. *pp* *pp* *pp* *pp* *pp*

Vln. I *ff* *f* *pp* *pp* *pp*

Vln. II *ff* *f* *pp* *pp* *pp*

Vla. *ff* *f* *pp* *pp* *pp*

Vc. *ff* *f* *pp* *mf* *f* *pp*

Db. *ff* *f* *pp* *mf* *f* *pp*

pizz. div. *arco unis.* *pizz. div.* *arco unis.* *pizz. div.* *arco unis.*

gliss. *gliss.*



Picc. *mf*

Fl. 1
2 *mf*

Ob. 1
2 *mf* *mp* *p* *mf* 1.

Cl. 1
2 *mf* *mp* *p* *mf* 1.

Bsn. *mf*

Cbsn. *mf*

Hn. 1
2 *mf* *mp* *f*

Hn. 3 *mf* *mp* *f*

Tpt. 1
2 *mf*

Tbn. 1
2 *mf* 1.

Tba. *mf*

Timp. *mf* *ff*

Perc. I [large cymbal] *ppp* *ff* *mute*

Perc. II

Vib.

Hp.

Cel.



Vln. I *mf* *ppp* *ff*

Vln. II *mf* *ppp* *ff*

Vla. *mf* *ppp* *ff*

Vc. *mf* *ppp* *ff*

Db. *mf* *ppp* *ff*

sul tasto
div.

177

Picc. *non vib.*
ppp

Fl. 1
2 *f* *mp < f* *ff* *ppp* *ff*

Ob. 1
2 *f* *mp < f* *ff* *ppp* *ff*

Cl. 1
2 *f* *mp < f* *ff* *ppp* *ff*

Bsn. *ff* *ppp* *ff*

Cbsn. *ff*

Hn. 1
2 *f* *mp < f* *ff* *ppp* *ff*

Hn. 3 *ff*

Tpt. 1
2 *f* *mp < f* *ff* *ppp* *ff*

Tbn. 1
2 *f* *mp < f* *ff* *ppp* *ff*

Tba. *f* *mp < f* *ff* *ppp* *ff*

Timp. *f* *mp < f* *f*

Perc. I
II

Vib.

Hp.

Cel.

177

Vln. I *pp* *ff* *pp* *ff* *pp*

Vln. II *pp* *ff* *pp* *ff* *pp*

Vla. *pp* *ff* *pp* *ff* *pp*

Vc. *pp* *ff* *pp* *ff* *pp*

Db. *pp* *ff* *pp* *ff* *pp*

pizz. div. *arco unis.* *pizz. div.*

Picc. *ord.* *ppp* *mf*

Fl. 1 *ord.* *ppp* *mf*

Ob. 1 *ppp* *mf*

Cl. 1 *ppp* *mf*

Bsn. *ppp* *mf*

Cbsn. *mf*

Hn. 1 *mf*

Hn. 3 *mf*

Tpt. 1 *mf*

Tbn. 1 *mf*

Tba. *mf*

Timp. *mf* *ff*

Perc. I

Perc. II *to small susp. cymbal/ med. yam*

Vib.

Hp.

Cel.

Vln. I *ff* *pp* *arco unis.* *pp* *mf* *sul tasto div.* *ppp*

Vln. II *ff* *pp* *arco unis.* *pp* *mf* *sul tasto div.* *ppp*

Vla. *ff* *pp* *arco unis.* *pp* *mf* *sul tasto* *ppp*

Vc. *f* *arco* *ppp* *sul tasto* *ppp*

Db. *f* *arco* *ppp* *sul tasto* *ppp*

Picc. *non vib.*
p

Fl. 1
2 *non vib.*
pp

Ob. 1
2 1.
pp

Cl. 1
2 *pp* 1.

Bsn.
Cbsn. *pp*

Hn. 1
2 2.
mp

Hn. 3 *mp*

Tpt. 1
2

Tbn. 1
2

Tba.

Timp. *pp*

Perc. I

Perc. II

Vib.

Hp.

Cel. *p*

Vln. I

Vln. II

Vla. *pizz.*
p

Vc. *pizz.*
mf *p*

Db. *pizz.*
mf *p*

215

Picc. *ord.*

Fl. 1 *ord.*

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn.

Cbsn.

Hn. 1

Hn. 3

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Perc. I

Perc. II

Vib.

Hp.

Cel.

Vln. I *pizz. unis. p* *arco div.*

Vln. II *pizz. unis. p* *arco div.*

Vla. *arco*

Vc.

Db.

221

Picc. *f*

Fl. 1
2

Ob. 1
2 *f*

Cl. 1
2

Bsn. *f*

Cbsn.

Hn. 1
2

Hn. 3

Tpt. 1
2

Tbn. 1
2

Tba.

Timp.

Perc. I

Perc. II

Vib.

Hp.

Cel.

221

Vln. I *pizz. unis. mf*

Vln. II *pizz. unis. mf*

Vla. *pizz. mf*

Vc. *mf*

Db. *mf*

Picc. *f*

Fl. 1
2 *f*

Ob. 1
2 *f*

Cl. 1
2 *f*

Bsn. *f*

Cbsn. *fff*

Hn. 1
2

Hn. 3

Tpt. 1
2

Tbn. 1
2

Tba.

Timp. *f*

Perc. I [temple blocks]

Perc. II [small cymbal] *mf*

Vib. *mp*

Hp.

Cel.

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Db. *f*

229

Picc.

Fl. 1 2

Ob. 1 2

Cl. 1 2

Bsn.

Cbsn.

Hn. 1 2

Hn. 3

Tpt. 1 2

Tbn. 1 2

Tba.

Timp.

Perc. I

Perc. II

Vib.

Hp.

Cel.

229

Vln. I

Vln. II

Vla.

Vc.

Db.

233

Picc. *f*

Fl. 1
2

Ob. 1
2

Cl. 1
2

Bsn. *f*

Cbsn.

Hn. 1
2

Hn. 3

Tpt. 1
2

Tbn. 1
2

Tba.

Timp.

Perc. I

Perc. II *to brake drums*

Vib.

Hp.

Cel.

233

Vln. I *arco* *[#] div.* *ff*

Vln. II

Vla.

Vc.

Db.

Picc.
 Fl. 1
 Fl. 2
 Ob. 1
 Ob. 2
 Cl. 1
 Cl. 2
 Bsn.
 Cbsn.
 Hn. 1
 Hn. 2
 Hn. 3
 Tpt. 1
 Tpt. 2
 Tbn. 1
 Tbn. 2
 Tba.
 Timp.
 Perc. I
 Perc. II
 Vib.
 Hp.
 Cel.
 Cel.

237
 Vln. I
 Vln. II
 Vla.
 Vc.
 Db.

241

Picc.

Fl. 1
2

Ob. 1
2

Cl. 1
2

Bsn.

Cbsn.

Hn. 1
2

Hn. 3

Tpt. 1
2

Tbn. 1
2

Tba.

Timp.

Perc. I

Perc. II

Vib.

Hp.

Cel.

241

Vln. I *arco unis.* *f* *gliss.* *pizz.*

Vln. II *arco* *f* *gliss.* *pizz.*

Vla. *arco* *f* *gliss.* *pizz.*

Vc. *arco* *f* *gliss.* *pizz.*

Db. *arco* *f* *gliss.* *pizz.*

245

Picc.

Fl. 1
2

Ob. 1
2

Cl. 1
2

Bsn.

Cbsn.

This section contains the musical notation for the woodwind instruments. The Piccolo part features a rhythmic pattern of eighth notes. The Flutes, Oboes, and Clarinets play a similar rhythmic pattern, often in pairs. The Bassoon and Contrabassoon parts provide a lower register accompaniment. The score is written in a key with one sharp (F#) and a 2/4 time signature.

Hn. 1
2

Hn. 3

Tpt. 1
2

Tbn. 1
2

Tba.

This section contains the musical notation for the brass instruments. The Horns (Hn. 1, 2, 3) play a melodic line with some sustained notes. The Trumpets (Tpt. 1, 2) and Trombones (Tbn. 1, 2) play a rhythmic accompaniment. The Tuba (Tba.) part is mostly silent. The score is written in a key with one sharp (F#) and a 2/4 time signature.

Timp.

Perc. I

Perc. II

Vib.

to triangle

[brake drums]

This section contains the musical notation for the percussion instruments. The Timpani (Timp.) part features a rhythmic pattern of eighth notes. The Triangle (Perc. I) and Brake Drums (Perc. II) are indicated with text. The Vibraphone (Vib.) part features a melodic line. The score is written in a key with one sharp (F#) and a 2/4 time signature.

Hp.

Cel.

This section contains the musical notation for the keyboard instruments. The Harp (Hp.) and Cello (Cel.) parts are mostly silent, indicated by a large 'x' or a dash across the staves. The score is written in a key with one sharp (F#) and a 2/4 time signature.

245

Vln. I

Vln. II

Vla.

Vc.

Db.

This section contains the musical notation for the string instruments. The Violins (Vln. I, II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.) parts all play a rhythmic pattern of eighth notes. The score is written in a key with one sharp (F#) and a 2/4 time signature.

Picc.

Fl. 1 2

Ob. 1 2

Cl. 1 2

Bsn.

Cbsn.

Hn. 1 2

Hn. 3

Tpt. 1 2

Tbn. 1 2

Tba.

Timp.

Perc. I

Perc. II

Vib.

Hp.

Cel.

Vln. I

Vln. II

Vla.

Vc.

Db.

Ⓚ

253

Picc.

Fl. 1
2

Ob. 1
2

Cl. 1
2

Bsn.

Cbsn.

Hn. 1
2

Hn. 3

Tpt. 1
2

Tbn. 1
2

Tba.

Timp.

Perc. I

Perc. II

Vib.

Hp.

Cel.

Ⓚ

253

Vln. I

Vln. II

Vla.

Vc.

Db.

Picc. *f*

Fl. 1
2 *f*

Ob. 1
2 *ff* 3

Cl. 1
2 *ff* 3

Bsn. *f*

Cbsn. *f*

Hn. 1
2

Hn. 3

Tpt. 1
2 *f* 3

Tbn. 1
2 *ff*

Tba.

Timp.

Perc. I

Perc. II

Vib. *f* 3 *ced.*

Hp.

Cel.

Vln. I

Vln. II

Vla.

Vc.

Db.

energico
ff

Picc.

Fl. 1
2
energico
ff
1. 2.

Ob. 1
2

Cl. 1
2

Bsn.

Cbsn.

Hn. 1
2
f

Hn. 3

Tpt. 1
2

Tbn. 1
2

Tba.

Timp.

Perc. I
f
triangle
3 3 3 3

Perc. II
f
brake drums

Vib.
dry
3 3

Hp.

Cel.

arco energico
f

Vln. I

Vln. II

Vla.

Vc.

Db.

Picc.

Fl. 1 2

Ob. 1 2

Cl. 1 2

Bsn.

Cbsn.

Hn. 1 2

Hn. 3

Tpt. 1 2

Tbn. 1 2

Tba.

Timp.

Perc. I

Perc. II

Vib.

Hp.

Cel.

Vln. I

Vln. II

Vla.

Vc.

Db.

269

L

Picc.

Fl. 1
2

Ob. 1
2

Cl. 1
2

Bsn.

Cbsn.

1.
p

1.
p

1.
mf

3
p

1.
ppp

non vib.

ppp

ppp

ppp

Hn. 1
2

Hn. 3

Tpt. 1
2

Tbn. 1
2

Tba.

mp

p

p

Timp.

Perc. I

Perc. II

Vib.

[motor on]

3
mp

3
pp

led.

Hp.

Cel.

p

269

L

Vln. I

Vln. II

Vla.

Vc.

Db.

p

div.
p

p

p

p

ppp

ppp

ppp

ppp

non vib.

non vib.

non vib.

non vib.

unis.

Picc.

Fl. 1
2

Ob. 1
2

Cl. 1
2

Bsn.

Cbsn.

Hn. 1
2

Hn. 3

Tpt. 1
2

Tbn. 1
2

Tba.

Timp.

Perc. I

Perc. II

Vib.

Hp.

Cel.

Vln. I

Vln. II

Vla.

Vc.

Db.