
J. GILL

NOTTURNO
CONCERTANTE

concerto for clarinet and large orchestra

2014

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concerto for clarinet and large orchestra

COMMISSION

Commissioned by the Lois Lehrman Grass Foundation for
Christopher Grymes and the Harrisburg Symphony Orchestra

INSTRUMENTATION

piccolo

2 flutes

2 oboes

English horn

2 clarinets in A

bass clarinet in B^b

2 bassoons

contrabassoon

4 horns in F

3 trumpets in C

2 tenor trombones

bass trombone

tuba

timpani (4 drums)

3 percussion

(chimes, field drum, ratchet, 2 sirens [high, low], snare drum,
3 suspended cymbals [high, medium, low], tambourine, tam-tam)

celesta (may be played by one percussionist)

solo clarinet in B^b

strings

DURATION

about 23 minutes

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for Christopher Grymes

NOTTURNO CONCERTANTE

Concerto for Clarinet and Large Orchestra

J. Gill
(2014)

Transposed Score

♩ = 50

7

S. Cl. (B \flat)

Vln I div. a2

Vln II div. a2

Vla div. a2

Vc. div. a2

p

pp

sim.



13

1.

2.

Cl. (A) 1,2

S. Cl. (B \flat)

Vln I div. a2

Vln II div. a2

Vla div. a2

Vc. div. a2

ff

pp

n.

sim.

sempre sul IV

p

pp

19

Picc.

Cls (A) 1,2

Hns 1,2

Hns 3,4

S. Cl. (Bb)

Vln I div. a2

Vln II div. a2

Vla div. a2

Vc. div. a2

pp

pp

p espr.

meno

pp

p espr.

meno

pp

espr.

sim.

23

Picc.

(a tempo)

p espr.

Hns 1,2 (1.)

Hns 3,4 (3.)

S. Cl. (B \flat)

14 *a piacere* 18

mf

(a tempo)

Vln I div. a2

come prima *pp*

Vln II div. a2

come prima *pp*

Vla div. a2

come prima *pp*

Vc. div. a2 *pp*

27

Picc.

rit. ♩ = 63

S. Cl. (B \flat)

p

rit. ♩ = 63

Vln I div. a2 (senza rit.)

Vln II div. a2 (senza rit.)

Vla div. a2 (senza rit.)

norm. *p*

Vc. div. a2 (senza rit.) *p*

32

S. Cl. (B \flat)

Vla div. a2

Vc. div. a2

poco

p

36

S. Cl. (B \flat)

Vla div. a2

Vc. div. a2

40

S. Cl. (B \flat)

Vla div. a2

Vc. div. a2

molto

sord.

pp

44

S. Cl. (B \flat)

Vla div. a2

Vc. div. a2

rit. - - - - -

48

S. Cl. (B \flat)

p

10

14

a piacere

18

5

3

poco

molto rit. - - - - -

n.

51 $\text{♩} = 63$ **accel. poco a poco al** ----- $\text{♩} = 100$

Picc. *ff*

Fls 1,2 *ff*

Obs 1,2 *ff*

Eng. Hn *ff*

Cls (A) 1,2 *ff*

B. Cl. (Bb) *ff*

Bsns 1,2 *ff*

Cbsn *ff*

Hns 1,2 *ff*

Hns 3,4 *ff dim. a niente*

Tpt 1 *ff dim. a niente*

Tpts 2,3 *ff* *n.*

Tbns 1,2 *ff* *dim. a niente*

B. Tbn. *ff* *dim. a niente*

Tba *ff* *dim. a niente*

Timp. *p* *ff* *dim. poco a poco* *ratchet:* *gliss.* *n.*

Perc. 1,2,3 *ff* *chimes:* *tam-tam:*

S. Cl. (Bb) *ff* $\text{♩} = 63$ **accel. poco a poco al** ----- $\text{♩} = 100$

Vln I *pp possible*

Vln II *pp possible* *unis., senza sord.*

Vla *pp possible* *unis., senza sord.*

Vc. *pp possible*

Cb. *pp possible*

3. sord. *pp*

piccolo and flutes accel. poco a poco

55

Picc. *dim. a niente*

Fls 1,2 *dim. a niente*

Obs 1,2

Eng. Hn *dim.*

Cl. (A) 1,2 *dim.*

B. Cl. (B \flat) *dim.*

Bsns 1,2 *dim.*

Cbsn

Tpts 2,3 (3.)

Tbns 1,2 *f* VII 6 7

B. Tbn. *f* VII 6 7

S. Cl. (B \flat)

Vln I

Vln II

Vla

Vc.

Cb.

Detailed description: This page of a musical score, numbered 55, features a piccolo and two flutes (Fls 1,2) playing a complex, rhythmic passage of eighth notes with triplets and quintuplets. The piccolo and flutes are marked with a dynamic of *dim. a niente*. The oboe (Obs 1,2) and English horn (Eng. Hn) parts are more melodic, with the English horn marked *dim.*. The woodwind section includes clarinets (Cl. (A) 1,2), bass clarinet (B. Cl. (B \flat)), bassoons (Bsns 1,2), and a contrabassoon (Cbsn), all with various melodic and rhythmic figures. The brass section includes three trumpets (Tpts 2,3), two tenors (Tbns 1,2), and a baritone (B. Tbn.), with the tenors and baritone playing a *f* (forte) passage marked with a Roman numeral VII and fingerings 6 and 7. The string section (Vln I, Vln II, Vla, Vc., Cb.) is shown with sustained notes.

(a2)

57

Bsns 1,2

Tpt 1

Tpts 2,3

Tbns 1,2

B. Tbn.

Perc. 1,2,3

S. Cl. (B \flat)

Vln I

Vln II

Vla

Vc.

Cb.

sord.

mp

p

mf

f

più f

f

mf

high suspended cymbal:

low suspended cymbal:

p

mf

~ l.v.

59

Tpt 1 *p*

Tpts 2,3 *n.*

Tbns 1,2 (1.) *f* *3* *7*

Perc. 1,2,3 *f* *lv.*

S. Cl. (B♭) *f intenso* *5* *5* *5* *7* *7* *9* *9*

Vln I *gliss.*

Vln II *gliss.* *senza cresc.*

Vla *gliss.* *senza cresc.*

Vc. *gliss.* *senza cresc.*

Cb. *gliss.* *senza cresc.*

*the soloist may stretch the tempo, but the strings should play in *tempo rigoroso*

63

Obs 1,2 *mf* *p* *1. senza dim.*

Eng. Hn *mf* *p*

S. Cl. (B♭) *più f* *5* *6* *5* *5* *poco dim.*

Vln I *gliss.* *senza cresc.* *III* *II* *I* *gliss.* *n.*

Vln II *gliss.* *III* *II* *I* *gliss.* *n.*

Vla *gliss.* *III* *II* *I* *gliss.* *n.*

Vc. *gliss.* *III* *II* *I* *gliss.* *n.*

Cb. *gliss.* *III* *II* *I* *gliss.* *n.*

Musical score for measures 71-76. The score includes parts for Oboes 1,2; English Horn; Trumpets 1, 2, and 3; Percussion 1, 2, and 3; and Soprano Clarinet in B-flat. The key signature is one flat (B-flat major/D minor) and the time signature is 3/4. The Oboe and English Horn parts feature a long melodic line starting at measure 71, marked *ff*. The Trumpet parts enter at measure 74 with a *p* dynamic and include sordano markings. The Percussion part features a *sf* dynamic marking and the instruction "tambourine:". The Soprano Clarinet part begins with a *cresc.* marking and includes a *a piacere* section with 7, 9, and 9-measure rests, followed by a *f* dynamic marking and a *n.* (ritardando) marking.



Musical score for measures 77-82. The score includes parts for Trumpet 1; Trumpets 2, 3; and Soprano Clarinet in B-flat. The key signature is one flat and the time signature is 3/4. The Trumpet 1 part features a melodic line with a *p* dynamic. The Trumpets 2, 3 part includes triplet markings and a *p* dynamic. The Soprano Clarinet part features sixteenth-note passages with *p* and *sf* dynamics, and includes 6-measure rests and triplet markings.



Musical score for measures 83-88. The score includes parts for Trumpet 1; Trumpets 2, 3; and Soprano Clarinet in B-flat. The key signature is one flat and the time signature is 3/4. The Trumpet 1 part features a melodic line with a *p* dynamic. The Trumpets 2, 3 part includes triplet markings. The Soprano Clarinet part features sixteenth-note passages with *p* and *sf* dynamics, and includes 6-measure rests and triplet markings.

110

Obs 1,2

Eng. Hn

B. Cl. (B \flat)

Bsns 1,2

Hns 1,2

Hns 3,4

S. Cl. (B \flat)

Vln I div. a2

Vln II div. a2

Vla div. a2

Vc. div. a2

Cb. div. a2

mf

mf

f

mf

energico

energico

sub. espr.

echo

f

10

pp, poco espr.

non vib.

pp

pp, poco espr.

non vib.

pp

pp, poco espr.

non vib.

pp

pp, poco espr.

non vib.

pp

dim.

dim.

dim.

dim.

dim.

dim.

Musical score for measures 117-122. The score includes parts for Oboes 1, 2 (Obs 1,2), English Horn (Eng. Hn), Bass Clarinet (B♭) (B. Cl. (B♭)), Bassoons 1, 2 (Bsns 1,2), Horns 1, 2 (Hns 1,2), Horns 3, 4 (Hns 3,4), Trumpet 1 (Tpt 1), Trumpets 2, 3 (Tpts 2,3), Soprano Clarinet (B♭) (S. Cl. (B♭)), and Contrabass (Cb. div. a2). The music features various dynamics such as *mf*, *f*, *p*, and *più f*, along with articulation like accents and slurs. There are also performance instructions like "(a2)" and "(sord.)".

Musical score for measures 123-128. The score includes parts for Piccolo (Picc.), Flutes 1, 2 (Fls 1,2), Oboes 1, 2 (Obs 1,2), English Horn (Eng. Hn), Bass Clarinet (B♭) (B. Cl. (B♭)), Bassoons 1, 2 (Bsns 1,2), Horns 1, 2 (Hns 1,2), Horns 3, 4 (Hns 3,4), and Soprano Clarinet (B♭) (S. Cl. (B♭)). The music features various dynamics such as *più f*, *ff*, and *fp*, along with articulation like accents and slurs. There are also performance instructions like "un poco accel." and "(a2)".

150 $\text{♩} = 63$

Picc. *p espr.*

Fls 1,2 *p* *f* *mf*

S. Cl. (B \flat) *mp* *p* *mp*



159

Picc. *delicato*

Fls 1,2 *mp* *p* *f* *più* *mf* *mp*

S. Cl. (B \flat) *mf* *p* *mf* *mp*



166

Fls 1,2 *p*

S. Cl. (B \flat) *espr.*

Vln I unis., sord. *p* *più p* *cresc.* *mf*

Vln II unis., sord. *p* *più p* *cresc.* *mf*

Vla unis., sord. *p* *più p* *cresc.* *mf*

Vc. unis., sord. *p* *più p* *cresc.* *mf*

Cb. unis. *p* *più p* *cresc.* *mf*

174

Fls 1,2

S. Cl. (B♭)

Vln I

Vln II

Vla

Vc.

Cb.

pp

p

p

p

p

p

n.

n.

n.

n.

n.

n.



182 ♩ = 100

Obs 1,2

Eng. Hn

Hns 1,2

Hns 3,4

Tpts 2,3

S. Cl. (B♭)

Vln I

Vln II

Vla

Vc.

Cb.

fsf

fsf

p

f sempre

non legato

non legato

mp

mp

senza sord.
3.

mf

ff

♩ = 100

piccolo and flutes accel. ----->

188

Picc. *ff* 5

Fls 1,2 *ff* 5 a2

Obs 1,2

Eng. Hn *sf*

Hns 1,2 *f* *mp* *f* *mp* *fsf*

Hns 3,4 *f* *mp* *f* *mp*

Tpt 1 *f* *mp* *f* *mp* senza sord.

Tpts 2,3 *f* *mp* *f* *mp*

S. Cl. (Bb)

Vln I senza sord., pizz. *f* *sonoro* *ff*

Vln II senza sord., pizz. *f* *sonoro* *ff*

Vla senza sord., pizz. *f* *sonoro* *ff*

Vc. senza sord., pizz. non div., non arp. *f* *sonoro* *ff*

Cb. pizz. *f* *sonoro* *ff*

192

Obs 1,2

Eng. Hn

Bsns 1,2

Cbsn

Hns 1,2

Hns 3,4

Tpt 1

Tpts 2,3

S. Cl. (B♭)



198

Obs 1,2

Eng. Hn

Bsns 1,2

Cbsn

S. Cl. (B♭)



204

Obs 1,2

Eng. Hn

Bsns 1,2

Cbsn

S. Cl. (B♭)

210

Picc. *p* *p* *p* *più*

Fls 1,2 *p* *p* *p* *più*

Obs 1,2 *f* *f* *f* *sub. f*

Eng. Hn *f* *f* *f* *sub. f*

Bsns 1,2

S. Cl. (B♭) *f* *f* *f* *sub. più f*



215

Picc. *fsf* *fsf* *più f*

Fls 1,2 *fsf* *fsf* *più f*

Obs 1,2 *fsf* *fsf* *più f*

Eng. Hn *fsf* *fsf* *più f*

Perc. 1,2,3 *p* *sf*

S. Cl. (B♭) *n.*

Vln I (pizz.) *p* *p* *f*

Vln II (pizz.) *p* *p* *f*

Vla (pizz.) *p* *p* *f*

Vc. div. a2 (pizz.) *p* *p* *f*

Cb. (pizz.) *p* *p* *f*

221

Picc.

Fls 1,2

Obs 1,2

Eng. Hn

S. Cl. (B♭)

poco f *meno f* *sub. f* *mf* *f*

Vln I

Vln II

Vla

Vc. div. a2

Cb.

mf *p* *mf* *p*

div. *unis.* *div.*



227

S. Cl. (B♭)

dolce *più f*

Vln I

Vln II

Vla

Vc. div. a2

Cb.

p *p* *p*

unis.

231

S. Cl. (B♭)

cresc.

più cresc.

p

pp

5

Vln I

p

Vln II

p

Vla

p

div.

pp

unis.

Vc. div. a2

p

pp

Cb.

p

pp



236

Picc.

p

S. Cl. (B♭)

p cresc. poco a poco

Vln I

p

cresc. poco a poco

Vln II

p

cresc. poco a poco

Vla

p

cresc. poco a poco

Vc. div. a2

p

cresc. poco a poco

Cb.

p

cresc. poco a poco

248

Cbsn *f* *sonoro*

Hns 1,2 *sub. mf* *p*

Hns 3,4 (a2) *sub. mf* *p*

Tpt 1 *sub. mf* *p*

Tpts 2,3 *sub. mf* *p*

Tba *f* *sonoro*

S. Cl. (B \flat) *f* *brillante* 15 8 7 11



252

Picc. *f*

Fls 1,2 *f* a2

Obs 1,2 *f* a2

Cbsn

Hns 1,2 *mf*

Hns 3,4 (a2) *mf*

Tpt 1 *mf* 2

Tpts 2,3 *mf* 2

Tba

S. Cl. (B \flat) 7 15 7 14

255

Picc.

Fls 1,2 (a2)

Obs 1,2 (a2)

Cbsn

Hns 1,2

Hns 3,4

Tpt 1

Tpts 2,3

Tba

S. Cl. (B \flat)

molto

p

mf

sim. 15

258

Picc.

Fls 1,2 (a2)

Obs 1,2 (a2)

Cbsn

Hns 1,2

Hns 3,4

Tpt 1

Tpts 2,3

Tba

S. Cl. (B \flat)

f

p

8 9 15 14 7

261

Picc.

Fls 1,2 (a2)

Obs 1,2 (a2)

Eng. Hn

Cbsn

Hns 1,2

Hns 3,4

Tpt 1

Tpts 2,3

Tba

S. Cl. (B \flat)

Vln I

Vln II

Vla

Vc.

Cb.

molto

f cantabile

mf

più p

f cantabile

264

Picc.

Fls 1,2

Obs 1,2

Eng. Hn

Hns 1,2

Hns 3,4

Tpt 1

Tpts 2,3

S. Cl. (B \flat)

Vln I

Vln II

Vla div. a2

Vc. div. a2

Cb.

f cantabile

mp

mp

arco
p

arco
p

arco
p

arco
p

arco
p

267

Picc.

Fls 1,2

Obs 1,2

Eng. Hn

Hns 1,2

Hns 3,4

Tpt 1

Tpts 2,3

S. Cl. (B♭)

Vln I

Vln II

Vla div. a2

Vc. div. a2

Cb.

più p

mp

arco

p

270

accel. - - - - -

Picc. *mf cantabile*

Fls 1,2 *mf cantabile*

Obs 1,2 *mf*

Eng. Hn *mf*

Hns 1,2

Hns 3,4

Tpt 1 *p cresc. poco a poco*

Tpts 2,3 *p cresc. poco a poco*

Tba *p*

S. Cl. (B \flat) *mf*

accel. - - - - -

Vln I *mp cresc.*

Vln II *mp cresc.*

Vla div. a2 *mp cresc.*

Vc div. a2 *mp cresc.*

Cb.

Detailed description: This page of a musical score, numbered 29, contains measures 270 through 272. The score is for a full orchestra. The woodwind section includes Piccolo, Flutes 1 and 2, Oboes 1 and 2, and English Horn, all playing a melodic line with a *mf cantabile* dynamic. The brass section includes Horns 1 and 2, Horns 3 and 4, Trumpet 1, Trumpets 2 and 3, and Trombone, playing a rhythmic accompaniment with a *p cresc. poco a poco* dynamic. The strings section includes Violin I, Violin II, Viola (divided a2), Violoncello (divided a2), and Contrabass, playing a rhythmic accompaniment with a *mp cresc.* dynamic. The score is marked with *mf* and *mp* dynamics, and includes an *accel.* (accelerando) marking. The music features various articulations such as slurs, accents, and breath marks.

273

Picc.

Fls 1,2 (a2)

Obs 1,2 (a2)

Eng. Hn

Bsns 1,2 1. a2

Hns 1,2 *mf cresc.* *ff*

Hns 3,4 *mf cresc.* *ff*

Tpt 1 *mf cresc.* *ff*

Tpts 2,3 *mf cresc.* *ff*

Tba *mf cresc.* *ff*

Perc. 1,2,3

low siren: *p cresc.*

high siren: *ff*

ratchet: *mf dim.*

S. Cl. (B♭) *ff, wild*

Vln I 9 8

Vln II 7 9 8

Vla div. a2 9 8 8

Vc. div. a2 7 9 8

Cb. 2 pizz. *f*

276

Perc. 1,2,3

f dim.

p cresc.

S. Cl. (B \flat)

ff

9

2

2

9



281

Perc. 1,2,3

p cresc.

mf dim.

p cresc.

ff dim.

rit.

molto rit.

molto lunga

S. Cl. (B \flat)

precipitato

fff

poco

molto lunga

* let sirens naturally *diminuendo* to absolute silence, about 20 - 25 seconds



after Salieri, "La Follia di Spagna"

289 $\text{♩} = 50$

G.P.

B. Cl. (B \flat)

p

Tbns 1,2

p

B. Tbn.

p

Timp.

pp

Perc. 1,2,3

snare drum (snares on):

pp

S. Cl. (B \flat)

302

B. Cl. (B \flat) *più*

Cbsn *espr.*

Tbns 1,2 *più*

B. Tbn. *più*

Timp. *più*

Perc. 1,2,3 *p più* *pp meno*

S. Cl. (B \flat)



318

1.

Obs 1,2 *mp* *più*

Eng. Hn *mp* *più*

B. Cl. (B \flat) *più f* *più*

Bsns 1,2 *mp* *più*

Cbsn *mp* *più*

Tbns 1,2 *più f* *più*

B. Tbn. *più f* *più*

Timp. *pp*

Perc. 1,2,3 *pp* *(pp)*

S. Cl. (B \flat) *giocoso, a piacere* *mp* *6* *un poco più f* *6* *ancora più f* *6*

327 (1.) G.P.

Obs 1,2 *mp*

Eng. Hn *mp*

B. Cl. (B \flat) *mp* *p meno*

Bsns 1,2 *mp*

Cbsn *mp*

Tbns 1,2 *mp* *p meno*

B. Tbn. *mp* *p meno*

Timp. *pp* *pp*

S. Cl. (B \flat) *ancora più f* *p*

334 G.P. ♩ = 63

B. Cl. (B \flat) *pp*

Tbns 1,2 *pp*

B. Tbn. *pp*

Timp. *ff*

Perc. 1,2,3 *pp* *molto* *ff*
field drum (no snares): *ff* *ff*

S. Cl. (B \flat) *pp possible*

341

Clars (A) 1,2 *fff* ^{a2}

Timp. *sub. mp*

Perc. 1,2,3 *ff* *sub. mp*

344

Clars (A) 1,2 *fz* ^(a2)

Timp. *ff* *mp*

Perc. 1,2,3 *ff* *mp*

348

Picc. *ff*

Fls 1,2 *ff* ^{a2}

Obs 1,2 *ff* ^{a2}

Eng. Hn *ff*

Clars (A) 1,2 *fz* ^(a2) *fff*

Bsns 1,2 *ff* ^{a2}

Timp. *ff* *sub. mp*

Perc. 1,2,3 *ff* *sub. mp*

move offstage

351

Picc.

Fls 1,2

Obs 1,2

Eng. Hn

Cls (A) 1,2

Bsns 1,2

Timp.

Perc. 1,2,3



354

Picc.

Fls 1,2

Obs 1,2

Eng. Hn

Cls (A) 1,2

Bsns 1,2

Timp.

Perc. 1,2,3

357

Picc. *p*

Fls 1,2 *p*

Obs 1,2 *p*

Eng. Hn *p*

Cls (A) 1,2 *fz*

Bsns 1,2 *p*

Timp. *pp*

Perc. 1,2,3 *pp*

S. Cl. (B♭) *mf* *blando* *poco* *poco*

Vln I *p* *poco* *p* *p* *sim.*

Vln II *p* *poco* *p* *p* *sim.*

Vla *p* *pp* *pp* *pp* *sim.*

Vc. *sf* *p* *f* *sf* *p*

3 stands, div. a2 trem. *poco* 3 *poco* 3 *poco* 3 *poco* 3 *sim.*

2 stands, div. a2 trem. *poco* 3 *poco* 3 *poco* 3 *poco* 3 *sim.*

solo pizz. II 0 II 0 etc., trem. *sf* *p* *f* *sf* *p*

362

Fls 1,2

S. Cl. (B \flat)

3 stands Vln I div. a2

3 stands Vln II div. a2

2 stands Vla div. a2

Vc. div. a2 soli

p

*un poco pi \grave{u} **f***

II 0 etc., trem.

solo pizz. *f*

IV 0IV0 etc., + trem.

f

367

S. Cl. (B \flat)

3 stands div. a2

Vln I gli altri

3 stands div. a2

Vln II gli altri

2 stands Vla div. a2

Vc. div. a2 soli

*un poco meno **f** quasi un eco*

dim. a niente

gliss. sul I

sonoro 6 6 6

gliss sul III

sonoro 6 6 6

dim. a niente

369

S. Cl. (B♭)

3 stands div. a2

Vln I

gli altri

3 stands div. a2

Vln II

gli altri

2 stands div. a2

Vla

gli altri

Vc. div. a2 soli

tutti div. a2

arco, gliss. sul IV

sonoro

371

S. Cl. (B♭)

3 stands div. a2

Vln I

gli altri

3 stands div. a2

Vln II

gli altri

2 stands div. a2

Vla

gli altri

Vc. div. a2

arco, gliss. sul II

sonoro

dim. a niente

echo

373 rit. ♩ = 50

Obs 1,2

Eng. Hn

Tpt 1

Tpts 2,3

3 stands div. a2

Vln I

gli altri

3 stands div. a2

Vln II

gli altri

2 stands div. a2

Vla

gli altri

Vc. div. a2

Cb.

p *molto*

p *molto*

sord.

sord. move offstage

pp

solo, inside first stand:

p *molto*

tutti div. a3 1. (front of section)

pp

non vib.

p *molto*

tutti div. a3 1. (front of section)

pp

solo, inside first stand:

non vib.

p *molto*

(front of section)

pp

non vib.

tutti div. a2

(back of section)

pp

first stand:

p *molto*

tutti:

pp

arco

pp

377

Picc.

Fls 1,2

Obs 1,2

Eng. Hn

Cls (A) 1,2

B. Cl. (B \flat)

Bsns 1,2

Cbsn

Hns 1,2

Hns 3,4

Tbns 1,2

B. Tbn.

Tba

Timp.

Perc. 1,2,3

chimes:

p *l.v.*

Cel.

p, chiaro

Red. sempre

10

4:3

10

10

10

10

10

10

10

Vln I

(solo join 1.)

2. (middle of section)

3. (back of section) *pp* *8^{va}*

Vln II

(solo join 1.)

3. (back of section) *pp* *8^{va}*

2. (middle of section)

Vla

div. a2

(solo join 1.)

pizz., non div. *p*

arco

1st stand

Vc.

(inside join gli altri) *pp*

gli altri

solo, pizz. *p*

arco *pp*

Cb.

gli altri

379

Picc. *pp* *pp*

Fls 1,2 *pp* *pp*

Obs 1,2 *pp* *pp*

Eng. Hn *pp* *pp*

Cls (A) 1,2 *pp* *pp*

B. Cl. (B♭) *pp* *pp*

Bsns 1,2 *pp* *pp*

Cbsn *pp* *pp*

Hns 1,2 *a2 pp* *pp*

Hns 3,4 *pp* *pp*

Tbns 1,2 *pp* *pp*

B. Tbn. *pp* *pp*

Tba *pp* *pp*

Timp. *pp* *pp*

Perc. 1,2,3

Cel. *4:3*

Vln I div. a3 *3. (8^{va})*

Vln II div. a3 *3. (8^{va})*

Vla div. a2

solo Vc. gli altri

solo Cb. gli altri

385

Picc. *pp*

Fls 1,2 *pp*

Obs 1,2 *pp*

Eng. Hn *pp*

Cls (A) 1,2 *pp*

B. Cl. (B \flat) *pp*

Bsns 1,2 *pp*

Cbsn *pp*

Hns 1,2 (a2) *pp*

Hns 3,4 (a2) *pp*

Tbns 1,2 *pp*

B. Tbn. *pp*

Tba *pp*

Timp. *pp*

Perc. 1,2,3

Cel. 10 10 10 10 10 10 4:3

S. Cl. (B \flat) 7

Vln I div. a3 3. (8^{va}) 3 3

Vln II div. a3 3. (8^{va}) 3 3

Vla div. a2

solo Vc. gli altri

solo Cb. gli altri

393

Picc. *pp*

Fls 1,2 *pp*

Obs 1,2 *pp*

Eng. Hn *pp*

Cls (A) 1,2 *pp*

B. Cl. (B \flat) *pp*

Bsns 1,2 *pp*

Cbsn *pp*

Cel. *3* *4:3*

S. Cl. (B \flat) (,) *5*

Vln I div. a3 *3. (8^{va})* *3*

Vln II div. a3 *3. (8^{va})* *3*

Vla div. a2

solo

Vc.

gli altri

solo

Cb.

gli altri

395 poco rit. tornando al ♩ = 56

Cel.

S. Cl. (B♭)

Vln I div. a3

Vln II div. a3

Vla div. a2

Vc. unis.

Cb. unis.

400

S. Cl. (B♭)

Vln I first third

Vln II first third

Vla first half

404 rit. ♩ = 112

Tpts 2,3 offstage

Perc. 1,2,3 offstage

S. Cl. (B♭)

Vln I first third

Vln II first third

solo Vla first half

a2 militaristico, senza sord.

molto lontano field drum: militaristico

molto lontano

411

Obs 1,2

Tpts 2,3 offstage (a2)

Perc. 1,2,3 offstage

S. Cl. (B \flat)

417

Obs 1,2

Cl. (A) 1,2

Tpts 2,3 offstage (a2)

Perc. 1,2,3 offstage

S. Cl. (B \flat)

423

Picc.

Obs 1,2

Eng. Hn

Cl. (A) 1,2

Tpts 2,3 offstage (a2)

Perc. 1,2,3 offstage

S. Cl. (B \flat)

428

Picc. *mf*

Fls 1,2

Obs 1,2 (1.) *p* *mf*

Eng. Hn *mf* *echo*

Cls (A) 1,2 (1.) *mf* *echo*

B. Cl. (B♭) *pp*

Bsns 1,2 *pp*

Cbsn *pp*

Hns 1,2

Hns 3,4

Tpt 1 (onstage) senza sord. *mf*

Tpts 2,3 offstage (a2) return to stage by nearest door and stand until end

Tbns 1,2 *pp* a2 legato

B. Tbn. *pp* legato

Tba *pp* legato

Perc. 1,2,3 (onstage) snare drum (snares off): *mf*

offstage return to stage

S. Cl. (B♭) *f* *sempre f*

434

Picc.

Fls 1,2 *mf* *f*

Obs 1,2

Eng. Hn

Cls (A) 1,2

B. Cl. (B \flat) *cresc.*

Bsns 1,2 *cresc.*

Cbsn *cresc.*

Hns 1,2

Hns 3,4

Tpt 1

Tbns 1,2 *cresc.*

B. Tbn. *cresc.*

Tba *cresc.*

Perc. 1,2,3

S. Cl. (B \flat) *poco* *f* *più f*

438

Picc.
 Fls 1,2
 Obs 1,2
 Eng. Hn
 Cls (A) 1,2
 B. Cl. (B \flat)
 Bsns 1,2
 Cbsn
 Hns 1,2
 Hns 3,4
 Tpt 1
 Tbns 1,2
 B. Tbn.
 Tba
 Perc. 1,2,3
 S. Cl. (B \flat)

Musical score for orchestra, measures 438-441. The score includes parts for Piccolo, Flutes 1 & 2, Oboes 1 & 2, English Horn, Clarinet (A) 1 & 2, Bass Clarinet (B \flat), Bassoons 1 & 2, Contrabassoon, Horns 1 & 2, Horns 3 & 4, Trumpet 1, Trombones 1 & 2, Bass Trombone, Tuba, Percussion 1, 2, & 3, and Soprano Clarinet (B \flat). The score features complex rhythmic patterns, triplets, and various dynamics including *più f*, *f*, *fp*, *ff*, *poco*, and *gliss.*

442

Picc.

Fls 1,2

Obs 1,2
bells up:

Eng. Hn

Clis (A) 1,2
bells up:

B. Cl. (Bb)

Bsns 1,2
a2

Cbsn

Hns 1,2

Hns 3,4

Tpt 1

Tpts 2,3
a2 (onstage)

Tbns 1,2
a2

B. Tbn.

Tba

Timp.
secco

Perc. 1,2,3
field drum (onstage):

S. Cl. (Bb)

Vln I
tutti unis., pizz.

Vln II
tutti unis., pizz.

Vla
tutti unis., pizz.

Vc.
pizz.

Cb.

451

Picc.

Fls 1,2 *ff*

Obs 1,2 *ff*

Eng. Hn *ff*

Cls (A) 1,2 *ff*

B. Cl. (Bb) *ff*

Bsns 1,2 *ff*

Cbsn *ff*

Hns 1,2 *ff*

Hns 3,4 *ff*

Tpt 1 *ff*

Tpts 2,3 *ff*

Tbns 1,2 *ff*

B. Tbn. *ff*

Tba *ff*

Timp. *ff*

Perc. 1,2,3 *ff*
snare drum (snares on):

S. Cl. (Bb) *ff*

Vln I *ff* pizz., non div.

Vln II *ff* pizz., non div.

Vla *ff* div. a2

Vc. *ff* div. a2

Cb. *ff*

461 **allargando al fine** *p* *ff* *poss.*

Picc. *ff* *meno f* *più f* *ff* *poss.*

Fls 1,2 *sub. p* *cresc. molto al fine* *p* *ff* *poss.*

Obs 1,2 *sub. p* *cresc. molto al fine* *p* *ff* *poss.*

Eng. Hn *sub. p* *cresc. molto al fine* *p* *ff* *poss.*

Cls (A) 1,2 *ff* *meno f* *più f* *p* *ff* *poss.*

B. Cl. (B♭) *ff* *meno f* *più f* *p* *ff* *poss.*

Bsns 1,2 *ff* *meno f* *più f* *p* *ff* *poss.*

Cbsn *ff* *meno f* *più f* *p* *ff* *poss.*

Hns 1,2 *p* *cresc. molto al fine* *p* *ff* *poss.*

Hns 3,4 *p* *cresc. molto al fine* *p* *ff* *poss.*

Tpt 1 *p* *cresc. molto al fine* *p* *ff* *poss.*

Tpts 2,3 *ff* *meno f* *più f* *ff possible* *p* *ff* *poss.*

Tbns 1,2 *ff* *meno f* *più f* *ff possible* *p* *ff* *poss.*

B. Tbn. *p* *cresc. molto al fine* *p* *ff* *poss.*

Tba *p* *cresc. molto al fine* *p* *ff* *poss.*

Timp. *ff* *meno f* *più f* *ff possible* *high sus. cym:* *p* *ff* *poss.*

Perc. 1,2,3 *ff* *meno f* *più f* *ff possible* *low suspended cymbal:* *p* *ff* *poss.*

tam-tam: *ff* *ff* *poss.*

S. Cl. (B♭) *ff* *allargando al fine* *ff* *poss.*

Vln I *ff* *meno f* *più f* *ff possible* *non div.* *ff* *poss.*

Vln II *ff* *meno f* *più f* *ff possible* *non div.* *ff* *poss.*

Vla *p cresc.* *f* *ff* *poss.*

Vc. *all with low C play* *p* *cresc.* *f* *ff* *poss.*

Cb. *p* *cresc. molto al fine* *f* *ff* *poss.*