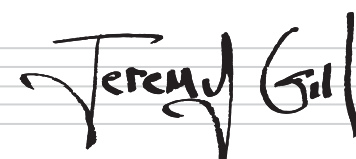


# Notturmo Concertante

concerto for clarinet and large orchestra



Jeremy Gil

# Notturmo Concertante

concerto for clarinet and large orchestra

## Commission

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

## Premiere

8 and 9 November 2014 at The Forum Auditorium, Harrisburg, PA  
by Chris Grymes with the Harrisburg Symphony Orchestra, Stuart Malina, conductor

## Instrumentation

piccolo  
2 flutes  
2 oboes  
English horn  
2 clarinets in A  
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-flat

strings

## Duration

approximately 23 minutes

## Copyright

© 2014 by Jeremy Gill. All rights reserved.

for Chris Grymes  
**NOTTURNO CONCERTANTE**

Transposed Score

concerto for clarinet and large orchestra

J. Gill  
(2014)

$\text{♩} = 50$

Piccolo

Flutes 1,2

Oboes 1,2

English Horn

Clarinets in A 1,2

Bass Clarinet in B $\flat$

Bassoons 1,2

Contrabassoon

Horns in F 1,2

Horns in F 3,4

Trumpet in C 1

Trumpets in C 2,3

Tenor Trombones 1,2

Bass Trombone

Tuba

Timpani

Percussion 1,2,3

Celesta

Solo Clarinet in B $\flat$

$\text{♩} = 50$

Violin I div. a2

Violin II div. a2

Viola

Violoncello

Contrabass

7

S. Cl. (B $\flat$ )

Vln I div. a2

Vln II div. a2

Vla div. a2

Vc. div. a2

*p* *p*

*pp* *pp*

IV *pp* IV *pp*

sim. *pp* sim.



13

Cls (A) 1,2

S. Cl. (B $\flat$ )

Vln I div. a2

Vln II div. a2

Vla div. a2

Vc. div. a2

1. *ff*

*pp* *n.*

*pp* *pp*

sim. *pp* *pp*

sim. *pp* *pp*

sempre sul IV *pp* sempre sul IV *pp*



23

Picc. (a tempo) *p espr.*

Hns 1,2 (1.)

Hns 3,4 (3.)

S. Cl. (B $\flat$ ) 14 *a piacere* 18 *mf*

Vln I div. a2 (a tempo) *pp* come prima

Vln II div. a2 *pp* come prima

Vla div. a2 *pp* come prima

Vc. div. a2 *pp*

27

Picc. rit.  $\text{♩} = 63$

S. Cl. (B $\flat$ ) *p* rit.  $\text{♩} = 63$

Vln I div. a2 (senza rit.)

Vln II div. a2 (senza rit.)

Vla div. a2 (senza rit.) *norm. p*

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

32

S. Cl. (B $\flat$ )

*p*

Vla div. a2

*poco*

Vc. div. a2

*poco*

36

S. Cl. (B $\flat$ )

Vla div. a2

Vc. div. a2

40

S. Cl. (B $\flat$ )

Vla div. a2

*molto*

sord.

*pp*

Vc. div. a2

*molto*

sord.

*pp*

44

S. Cl. (B $\flat$ )

*rit.*

Vla div. a2

*rit.*

Vc. div. a2

48

$\text{♩} = 50$

*p*

10

14

*a piacere*

18

*molto rit.*

5

3

*poco*

*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. (B $\flat$ ) *ff*

Bsns 1,2 *ff*

Cbsn *ff*

Hns 1,2 *ff dim. a niente*

Hns 3,4 *ff dim. a niente*

Tpt 1 *ff dim. a niente*

Tpts 2,3 *ff* *n.* 3. sord. *pp*

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:* *ff* *tam-tam:*

S. Cl. (B $\flat$ )  $\text{♩} = 63$  *ff* *unis., norm.* *accel. poco a poco al* -----  $\text{♩} = 100$

Vln I *pp possible* *unis., norm.*

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

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

Vc. *pp possible*

Cb. *pp possible*



piccolo and flutes accel. poco a poco

55

Picc. *dim. a niente*

Fls 1,2 *dim. a niente*

Obs 1,2

Eng. Hn *dim.*

Clas (A) 1,2 *dim.*

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

Bsns 1,2 *dim.*

Cbsn

Tpts 2,3

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 7, features a piccolo and two flutes (Fls 1,2) playing a melodic line with triplets and a dynamic marking of *dim. a niente*. The piccolo part starts at measure 55. The oboe (Obs 1,2) and English horn (Eng. Hn) parts have a dynamic marking of *dim.*. The clarinet (Clas (A) 1,2) and bass clarinet (B. Cl. (B $\flat$ )) parts also have a *dim.* marking. The bassoon (Bsns 1,2) and cello (Cbsn) parts have a *dim.* marking. The trombone (Tbns 1,2) and baritone (B. Tbn.) parts have a *f* marking and play a triplet figure with a *VII* fingering. The strings (Vln I, Vln II, Vla, Vc., Cb.) are shown with sustained notes. The piccolo and flute parts are marked with a *piccolo and flutes accel. poco a poco* instruction.

(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*

sord.  
*p*

*mf*

*f*

*più f*

*f*

*mf*

high suspended cymbal:  
*mp*

low suspended cymbal:  
*p*

*mf*

*l.v.*

59

Tpt 1 *p*

Tpts 2,3 *n.*

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

Perc. 1,2,3 *f* *~ l.v.*

S. Cl. (B $\flat$ ) *f intenso*  
*5* *5* *5* *7* *7* *9* *9*

Vln I

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* *1. senza dim.*  
*p*

Eng. Hn *mf* *p*

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

71

Obs 1,2 *ff*

Eng. Hn *ff*

Tpt 1 (sord.) *p*

Tpts 2,3 (sord.) *p*

Perc. 1,2,3 tambourine: *f*

S. Cl. (B $\flat$ ) *a piacere* *cresc.* *f* *n.*

77

Tpt 1 *p*

Tpts 2,3 *p*

S. Cl. (B $\flat$ ) *p* *poco* *6* *p* *poco* *6* *poco* *sf*

83

Tpt 1 *p*

Tpts 2,3

S. Cl. (B $\flat$ ) *p* *6* *6* *6* *3* *3* *3* *poco* *sf*

88

Tpt 1

Tpts 2,3

S. Cl. (Bb)

Vln I div. a2

Vln II div. a2

Vla div. a2

*p*

*p*

*p* *p* *p* *p*

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

*pp*

*pp*

*pp*

*pp*

*pp*

95

S. Cl. (Bb)

Vln I div. a2

Vln II div. a2

Vla div. a2

Vc. div. a2

Cb. div. a2

*< f > p < f >*

*f espr.*

*pp, poco espr.*

*pp*

*pp, poco espr.*

*pp, poco espr.*

*pp*

*pp, poco espr.*

*pp, poco espr.*

*pp*

*pp, poco espr.*

*pp, poco espr.*

*pp, poco espr.*

*pp, poco espr.*

*pp*

*pp, poco espr.*

103

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

Measures 1-7 of the score. The Saxophone part (S. Cl. (B $\flat$ )) features a melodic line with triplets and a dynamic marking of *f espr.* in measure 5. The string parts (Vln I, Vln II, Vla, Vc., Cb.) are marked *pp* and *poco espr.*, with some sections marked *non vib.*

110

Obs 1,2 *mf* a2

Eng. Hn *mf*

B. Cl. (B $\flat$ ) *f*

Bsns 1,2 *mf* a2

Hns 1,2 *energico*

Hns 3,4 *energico*

S. Cl. (B $\flat$ ) *sub. espr.* *echo* *f* 10

Vln I div. a2 *pp, poco espr.* *non vib.* *dim.*

Vln II div. a2 *pp*

Vla div. a2 *pp, poco espr.* *non vib.* *dim.*

Vc. div. a2 *pp, poco espr.* *non vib.* *pp* *dim.*

Cb. div. a2 *pp, poco espr.* *non vib.* *pp* *dim.*

117

Obs 1,2 *mf* *f*

Eng. Hn *mf* *f*

B. Cl. (B $\flat$ ) *f*

Bsns 1,2 (a2) *mf*

Hns 1,2 *più*

Hns 3,4 *più*

Tpt 1 (sord.) *p*

Tpts 2,3 (sord.) *p*

S. Cl. (B $\flat$ ) *f* *più f* 6

Cb. div. a2

123

Picc. *ff* un poco accel.

Fls 1,2 *più f* *ff*

Obs 1,2 (a2) *più f* *ff*

Eng. Hn *più f* *ff*

B. Cl. (B $\flat$ ) *più f*

Bsns 1,2 (a2) *f* *più f* *ff*

Hns 1,2 *fp*

Hns 3,4 *fp*

S. Cl. (B $\flat$ ) *più f* 6



128  $\text{♩} = 126$   
(2.)

Hns 1,2

Hns 3,4 (4.)

high suspended cymbal:  
with triangle beater, on dome

Perc. 1,2,3

medium, low suspended cymbals:  
with yarn mallets

large tam-tam:  
with beater

S. Cl. (B $\flat$ )

*f*, *più f*, *f*, *sf*, *f*, *cresc.*

*mp*, *dim.*

133

Perc. 1,2,3

S. Cl. (B $\flat$ )

*f*, *dim.*, *mp*

*sf*, *f*, *sub. 6*, *più sf*, *f*, *sub. 5*, *f*

138

Perc. 1,2,3

S. Cl. (B $\flat$ )

*p cresc.*, *mf*, *f*, *p cresc.*

*p < f p < f p < f p < f p*, *f*, *p cresc.*

144

Perc. 1,2,3

S. Cl. (B $\flat$ )

*poco accel.*

*mf*, *f*, *147a*, *147b*, *148*, *più f*, *stop*, *lunga\**

*mp*, *mf*, *mf*, *mf*

*rit. molto*

*mf cresc.*, *f*, *molto cresc.*, *lunga\**

\*at least 8 seconds

150 ♩ = 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. (Bb)

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. (Bb)

Vln I

Vln II

Vla

Vc.

Cb.

*ff*

*ff*

*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* a2 5

Obs 1,2

Eng. Hn *sf*

Hns 1,2 *f* *mp* *f* *mp* *fff*

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

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

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

S. Cl. (B $\flat$ )

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

Musical score for measures 192-197. The score includes parts for Oboes 1,2; English Horn; Bassoons 1,2; Contrabassoon; Horns 1,2; Horns 3,4; Trumpet 1; Trumpets 2,3; and Soprano Clarinet (Bb). Dynamics include *sf*, *dim.*, *molto*, *f*, *p*, *meno sf*, and *p*. The bassoon part features an *a2* marking and a dynamic range from *f* to *p*. The horn parts have dynamics of *f* and *p*. The trumpet parts are marked *f* and *p*. The clarinet part has dynamics of *p* and *f*.

Musical score for measures 198-203. The score includes parts for Oboes 1,2; English Horn; Bassoons 1,2; Contrabassoon; and Soprano Clarinet (Bb). Dynamics include *f*, *p*, *mf*, *f*, *molto*, *sf*, *sf*, and *dim.*. The bassoon part features an *a2* marking and a dynamic range from *mf* to *sf*. The clarinet part has dynamics of *f* and *espr.*.

204

Musical score for measures 204-209. The score includes parts for Oboes 1,2; English Horn; Bassoons 1,2; Contrabassoon; and Soprano Clarinet (Bb). Dynamics include *poco f*, *p*, *poco f*, *p*, *p*, *p*, and *p*. The bassoon part features first and second endings and an *a2* marking. The clarinet part has dynamics of *p* and *f*.

210

Picc. *p* *p* *p* *più*

Fls 1,2 *p* *p* *p* *più*

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

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

Bsns 1,2 *f* *f* *f* *f* *f*

S. Cl. (B $\flat$ ) *f* *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 $\flat$ ) *n.*

Vln I *p* *p* *f*

Vln II *p* *p* *f*

Vla *p* *p* *f*

Vc. div. a2 *p* *p* *f*

Cb. *p* *p* *f*

221

Picc.

Fls 1,2

Obs 1,2

Eng. Hn

S. Cl. (B $\flat$ )

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

Vln I

Vln II

Vla

Vc. div. a2

Cb.

*p* *p* *mf* *mf* *mf* *mf*

*div.* *unis.* *div.*

227

S. Cl. (B $\flat$ )

*dolce* *più f*

Vln I

Vln II

Vla

Vc. div. a2

Cb.

*p* *p* *p* *p*

*unis.*

231

S. Cl. (B $\flat$ ) *cresc.* *5* *più cresc.* *p* *pp*

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 $\flat$ ) *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*



240

S. Cl. (B $\flat$ )

Vln I

Vln II

Vla

Vc. div. a2

Cb.

*più f*

*cresc.*

244

Hns 1,2

Hns 3,4

Tpt 1

Tpts 2,3

*ff cuivré*

*ff*

*ff sempre*

S. Cl. (B $\flat$ )

Vln I

Vln II

Vla

Vc. div. a2

Cb.

*ff*

*non div.*

*ff*

*div. unis.*

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. (Bb) *f brillante* 15 8 7 11

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. (Bb) 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*

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 *mf*

Tpts 2,3 *mf*

Tba

S. Cl. (B $\flat$ ) *f cantabile*

Vln I

Vln II

Vla

Vc.

Cb.

*molto*

*f cantabile*

*più p*

*2*

*mf*

*f cantabile*

*2*

*mf*

*più p*

*2*

*f cantabile*

*2*

*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*

*p*

arco

2

7

267

Picc.

Fls 1,2

Obs 1,2

Eng. Hn

Hns 1,2

Hns 3,4

Tpt 1

Tpts 2,3

S. Cl. (Bb)

Vln I

Vln II

Vla div. a2

Vc. div. a2

Cb.

The musical score for measures 267-269 includes the following parts and details:

- Picc.**: Rests throughout the measures.
- Fls 1,2**: Rests throughout the measures.
- Obs 1,2**: Melodic lines with slurs and fingerings (2). Includes a key signature change to B-flat major in measure 268.
- Eng. Hn**: Melodic lines with slurs and fingerings (2).
- Hns 1,2**: Melodic lines with slurs and various accidentals.
- Hns 3,4**: Melodic lines with slurs and various accidentals.
- Tpt 1**: Melodic line with slurs, dynamics *più p* and *mp*, and fingerings (2).
- Tpts 2,3**: Harmonic accompaniment with slurs, dynamics *più p* and *mp*, and fingerings (2).
- S. Cl. (Bb)**: Melodic line with slurs and fingerings (2).
- Vln I**: Rests in measures 267-268, then arco entry in measure 269 with dynamics *p* and fingering (8).
- Vln II**: Melodic lines with slurs and fingerings (7).
- Vla div. a2**: Melodic lines with slurs and fingerings (7).
- Vc. div. a2**: Melodic lines with slurs and fingerings (7, 8).
- Cb.**: Melodic line with slurs and fingering (7).

270 *mf cantabile* *mf* *mf* *cresc.* *accel.*

Picc. *mf cantabile* *mf* *cresc.*

Fls 1,2 *mf cantabile* *cresc.*

Obs 1,2 *mf* *cresc.*

Eng. Hn *mf* *cresc.*

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. (Bb) *mf*

Vln I *mp cresc.* *accel.*

Vln II *mp cresc.*

Vla div. a2 *mp cresc. 9*

Vc. div. a2 *mp cresc. 9*

Cb.

273

Picc. *f cresc.*

Fls 1,2 (a2)

Obs 1,2 (a2)

Eng. Hn 1. 2.

Bsns 1,2

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*

*mf dim.*

S. Cl. (B $\flat$ ) *ff, wild*

Vln I 9 8

Vln II 7 9 8

Vla div. a2 9 8 8

Vc. div. a2 7 9 8

Cb. 9 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.*

*molto lunga*

*f dim.*

*molto lunga*

S. Cl. (B $\flat$ )

*precipitato*

*fff*

*poco*

*molto lunga*

rit. . . . . molto rit.

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

after Salieri, "La Follia di Spagna"

289 ♩ = 50

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 $\flat$ )

G.P.

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 $\flat$ ) *mp* *giocoso, a piacere* *un poco più f* *ancora più f*

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. *ppp* *pp*

S. Cl. (B $\flat$ ) *ancora piu 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*

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

341

Clis (A) 1,2 *fff*

Timp. *sub. mp*

Perc. 1,2,3 *ff*

344

Clis (A) 1,2 *fz*

Timp. *ff mp*

Perc. 1,2,3 *ff mp*

348

Picc. *ff*

Fls 1,2 *ff*

Obs 1,2 *ff*

Eng. Hn *ff*

Clis (A) 1,2 *fz*

Bsns 1,2 *ff*

Timp. *ff sub. mp*

Perc. 1,2,3 *ff*

move offstage

351

Picc.

Fls 1,2

Obs 1,2

Eng. Hn

Cls (A) 1,2

Bsns 1,2

Timp.

Perc. 1,2,3

Musical score for measures 351-353. The score includes staves for Piccolo, Flutes 1,2, Oboes 1,2, English Horn, Clarinet in A 1,2, Bassoons 1,2, Timpani, and Percussion 1,2,3. Dynamics include fz and f.

354

Picc.

Fls 1,2

Obs 1,2

Eng. Hn

Cls (A) 1,2

Bsns 1,2

Timp.

Perc. 1,2,3

Musical score for measures 354-356. The score includes staves for Piccolo, Flutes 1,2, Oboes 1,2, English Horn, Clarinet in A 1,2, Bassoons 1,2, Timpani, and Percussion 1,2,3. Dynamics include fz and f.

357

Picc. *p*

Fls 1,2 *p*

Obs 1,2 *p*

Eng. Hn *p*

Cls (A) 1,2 *fz* (a2)

Bsns 1,2 *p* (a2)

Timp. *pp*

Perc. 1,2,3 *pp*

S. Cl. (B $\flat$ ) *mf* *blando* *poco* *poco*

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

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

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

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

solo pizz. II 0 II 0 etc., trem.

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.

IV 0IV0 etc., trem.

*sf* *p* *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

15<sup>ma</sup>

sonoro 6 6 6

gliss sul III

8<sup>va</sup>

sonoro 6 6 6

*dim. a niente*

369

S. Cl. (B $\flat$ )

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 $\flat$ )

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.

sord.  
p *molto*

sord.  
p *molto*

sord.  
p *molto*

move offstage

tutti div. a3 1. (front of section)

*pp*

solo, inside first stand: non vib.  
p *molto*

tutti div. a3 1. (front of section)

*pp*

solo, inside first stand: non vib.  
p *molto*

(front of section) solo, inside first stand: non vib.  
p *molto*

tutti div. a2 (back of section)

*pp*

first stand:  
p *molto*

tutti:  
*pp*

arco  
*pp*

3 (15)  
3 6

3 (8)  
6 6 6 6 6 6 7

3 6 6 6 6 6

3 6 6 6 6 6 7

3 6 6 6 6 6 7

3 6 6 6 6 6 7

377

Picc.

Fls 1,2

Obs 1,2

Eng. Hn

Cls (A) 1,2

B. Cl. (Bb)

Bsns 1,2

Cbsn

Hns 1,2

Hns 3,4

Tbns 1,2

B. Tbn.

Tba

Timp.

Perc. 1,2,3

chimes:

Cel.

Vln I

Vln II

Vla div. a2

1st stand

Vc. gli altri

Cb. gli altri

*p* *l.v.*

*p*

*p* *chiaro*

*pp* 2. (middle of section)

*pp* 3. (back of section) *8<sup>va</sup>*

*pp* 2. (middle of section)

*pp* 3. (back of section) *8<sup>va</sup>*

*p* *pizz., non div.* *arco*

*pp* (inside join gli altri)

*p* *pp* *8<sup>va</sup>*

*p* *pp* *8<sup>va</sup>*

4:3

10

*ped. sempre*

379

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. 4:3

Vln I div. a3 3. (8va)

Vln II div. a3 3. (8va)

Vla div. a2

solo Vc. gli altri

solo Cb. gli altri

382

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

Cel.

S. Cl. (B $\flat$ )

*molto espr.*

Vln I div. a3

Vln II div. a3

Vla div. a2

solo

Vc.

gli altri

solo

Cb.

gli altri

(a2)

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

*p*

*p*

*p*

4:3

10

10

10

pizz.

arco

*p*

*pp*

pizz.

arco

*p*

*pp*

385

The musical score for measures 385-387 features the following instruments and parts:

- Woodwinds:** Piccolo (Picc.), Flutes 1 & 2 (Fls 1,2), Oboes 1 & 2 (Obs 1,2), English Horn (Eng. Hn), Clarinets in A 1 & 2 (Cls (A) 1,2), Bass Clarinet in B-flat (B. Cl. (B $\flat$ )), Bassoons 1 & 2 (Bsns 1,2), Contrabassoon (Cbsn).
- Brass:** Horns 1 & 2 (Hns 1,2), Horns 3 & 4 (Hns 3,4), Trombones 1 & 2 (Tbns 1,2), Baritone Trombone (B. Tbn.), Tuba (Tba).
- Percussion:** Timpani (Timp.), Percussion 1, 2, & 3 (Perc. 1,2,3).
- Strings:** Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vc.), and Contrabass (Cb.).

Key musical details include:

- Woodwinds:** Most woodwind parts play sustained notes or rests at a *pp* (pianissimo) dynamic. The Piccolo part has a specific articulation in measure 385.
- Brass:** Horns 1, 2, 3, and 4 play sustained notes at *pp*. Trombones 1 and 2 play sustained notes at *pp*. The Baritone Trombone and Tuba have rests.
- Percussion:** The Timpani part has a sustained note at *pp*. Percussion 1, 2, and 3 have rests.
- Strings:** Violin I and II parts feature a triplet of eighth notes marked *3. (8va)*. The Viola, Violoncello, and Contrabass parts play sustained notes.
- Cello (Cel.):** The Cello part features a complex rhythmic pattern with many sixteenth notes, including a section with a *4:3* ratio and a *10* measure rest.
- Other:** The Solo Contrabassoon (Cbsn) part has a specific articulation in measure 387.

388

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 *p* *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 *p*

Cel. *echo*

S. Cl. (B $\flat$ ) *pp* *rubato* *sub. p*

Vln I div. a3 *3. (8<sup>va</sup>)*

Vln II div. a3 *3. (8<sup>va</sup>)*

Vla div. a2

solo Vc. *pizz.* *arco* *p* *pp*

gli altri

solo Cb. *pizz.* *arco* *p* *pp*

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<sup>va</sup>)* *3*

Vln II div. a3 *3. (8<sup>va</sup>)* *3*

Vla div. a2

solo Vc.

gli altri

solo Cb.

gli altri

395 *poco rit. tornando al* . . . . .  $\text{♩} = 56$

Cel. *pp*

S. Cl. (B $\flat$ )

Vln I div. a3

Vln II div. a3

Vla div. a2

Vc. unis.

Cb. unis.

*n.*

*n.*

*n.*

*n.*

*n.*

*n.*

*n.*

400

S. Cl. (B $\flat$ )

Vln I first third *pp*

Vln II first third *pp*

Vla solo *pp poco cresc.*

Vla first half *pp*

404 *rit.* . . . . .  $\text{♩} = 112$

Tpts 2,3 offstage *a2 militaristico, senza sord.*

Perc. 1,2,3 offstage *molto lontano field drum: militaristico*

S. Cl. (B $\flat$ ) *rit.* . . . . .  $\text{♩} = 112$

Vln I first third

Vln II first third

solo

Vla first half

*mp* 6



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 $\flat$ ) *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*

Tba *pp*

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

offstage return to stage

S. Cl. (B $\flat$ ) *f* *sempre f*

434

Picc.

Fls 1,2

Obs 1,2

Eng. Hn

Cls (A) 1,2

B. Cl. (Bb)

Bsns 1,2

Cbsn

Hns 1,2

Hns 3,4

Tpt 1

Tbns 1,2

B. Tbn.

Tba

Perc. 1,2,3

S. Cl. (Bb)

*mf*

*mp*

*f*

*cresc.*

*poco*

*f*

*più f*



442

**Woodwinds:**  
Picc.: *p* *sf*  
Fls 1,2: *ffsf* *p* *sf*  
Obs 1,2: bells up: *ffsf* *p* *sf* *mf*  
Eng. Hn: *ffsf* *p* *sf* *mf*  
Cls (A) 1,2: bells up: *ffsf* *p* *sf* *mf* bells down with *dim.*  
B. Cl. (Bb):  
Bsns 1,2: *ffsf* *p* *sf*  
Cbsn:

**Brass:**  
Hns 1,2:  
Hns 3,4:  
Tpt 1:  
Tpts 2,3: *f* a2 (onstage)  
Tbns 1,2: *f* a2  
B. Tbn.: *f*  
Tba: *f*

**Percussion:**  
Timp.: *f* secco  
Perc. 1,2,3: field drum (onstage): *f*

**Strings:**  
S. Cl. (Bb): *ff* 6 *sf*  
Vln I: tutti unis., pizz. *sf*  
Vln II: tutti unis., pizz. *sf*  
Vla: tutti unis., pizz. *sf*  
Vc.: pizz. *sf*  
Cb.:





457

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

Tpts 2,3

Tbns 1,2

B. Tbn.

Tba

Timp.

Perc. 1,2,3  
medium suspended cymbal:  
tam-tam:  
f

S. Cl. (B $\flat$ )  
ff possibile

Vln I

Vln II

Vla  
unis.  
ff sempre

Vc.  
unis.  
ff sempre

Cb.  
ff



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

Picc. *ff*

Fls 1,2 *ff*

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 $\flat$ ) *ff* *meno f* *più f* *p* **ff** poss.

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

Cbsn *ff*

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* possibile *p* **ff** poss.

Tbns 1,2 *p* *cresc. molto al fine* *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* possibile high sus. cym: *p* **ff** poss.

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

S. Cl. (B $\flat$ ) *ff* **allargando al fine**

Vln I *ff* *meno f* *più f* *ff* possibile

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

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

Vc. *p* *cresc.* *f* **ff** poss. non div.

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

all with low C play low C