

All in Golden Measure

Timothy Kramer

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INSTRUMENTATION

Piccolo
2 Flutes
2 Oboes
2 Clarinets in Bb
Bass Clarinet
2 Bassoons

4 Horns in F
2 Trumpets in C
2 Trombones
1 Bass Trombone
Tuba

Timpani (3)

Percussion:

1. Crash Cymbals
Small Suspended Cymbal
Large Suspended Cymbal
Cabasa
Tam-Tam
Bass Drum
2. Small Suspended Cymbal
Snare Drum
2 Tom-Toms (Large and Medium)
Glockenspiel
3. Small Suspended Cymbal (shared with 2.)
Tambourine
Xylophone
Tubular Bells
Small Triangle
Bass Drum (shared with 1.)

Organ (2 manual minimum)

Strings 8/8/6/4/2 minimum

Total Duration: 10 minutes

PERFORMANCE NOTES:

1. The stops for the organ part are adjustable for the hall and the instrument. If no swell is available, the 4' flute (that imitates the sound of cicadas) may be played on any other manual. The dynamics in brackets refer to a general level of volume. The entrance at m. 118 (imitating the growl of race cars) should be prominent, but not cover all other instruments.
2. The cymbal roll in m. 164 is cross-cued in the timpani part. If percussion 3 does not have time to play it, the timpanist can do it.

PROGRAM NOTES

All in Golden Measure was commissioned by the Jacksonville Symphony Society in Jacksonville, Illinois to celebrate the 50th anniversary of their Symphony Orchestra. As I thought about what kind of piece to write for this occasion, I knew right away that I wanted to use material that the orchestra and audience would associate with Jacksonville. Because the orchestra started 50 years ago at MacMurray College and now performs at Illinois College, I thought it would be appropriate to base the piece on the Alma Maters from those institutions. I also thought the piece could unfold in golden proportions, where the themes are interwoven to create a rich texture. Finally, I wanted to add special sounds: the noise of train whistles that permeate all parts of Jacksonville, the sounds of cicadas that occur in regular cycles here, and the sound of the race track that resonates in the air on summer evenings. After working with the Alma Mater themes - there are actually two from MacMurray College that work well in counterpoint with each other - I found they all had a similar properties. They usually yield pentatonic (five note) collections, they are very hymn-like, and they have lots of harmonic movement in fourths (like an "Amen" cadence). This guided me toward the final structure of the piece.

The work opens with a distant rumble and interweaves and introduces portions of all the Alma Mater themes slowly in a large crescendo. The pitches of G and A (for Maestro Garrett Allman) underpins the opening. A bold section follows that presents the Illinois College theme, followed by a broader section that treats both MacMurray themes simultaneously. All themes quickly combine and, upon merging, new melodies start to unfold. At the "golden measure" all the themes are layered on top of each other with full orchestra, including the tune "Flow Gently Sweet Afton." This new tune - in a different key - is from another time (and in another meter). It was written by one of I.C.'s first graduates, Jonathan Spilman (class of 1835), who was a composer. As a composer now working at Illinois College, I wanted to incorporate his music as a special signature, but I also used this tune as a signal that changes the piece. Immediately following this section, the organ enters with a new hymn - an anthem for Jacksonville - and all other instruments eventually join in this hymn. (If you are tracking time in the piece and not counting measures, the golden section is also found when the full orchestra starts to play this hymn.) After the hymn, another quiet rumble of the train goes by and we are left with fragments of "Flow Gently Sweet Afton." The last section leads us forward *en masse* to a bold, bright ending and, like a large train, comes to a stop.

15 Picc. *mf* *f* *ff* *f*

Fl. 1 *mf* *f* *ff* *f*

Fl. 2 *mf* *f* *ff* *f*

Ob. 1 *mf* *f* *ff* *f*

Ob. 2 *mf* *f* *ff* *f*

B♭ Cl. 1 *mf* *f* *ff* *f* *mf*

B♭ Cl. 2 *mf* *f* *ff* *f* *mf*

B. Cl. *f* *ff* *f*

Bsn. 1 *mf* *f* *ff*

Bsn. 2 *mf* *f* *ff*

Hn. 1 2 *mf* *f* *ff* a2

Hn. 3 4 *mf* *f* *ff* a2

C Tpt. 1 *dolce* *mf* *f*

C Tpt. 2 *mp* *mp* *mf* *f*

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

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

B. Tbn. *mp* *mf* *f*

Tuba *mp* *mf* *f*

Timp. *mf*

Perc. 1

Perc. 2 [Sm. Sus. Cym.] (soft felt) *p* *f*

Perc. 3

Org. (Sw. Fl. 4') (box closed) *pp* (c - i - c - a - d - a)

(Pr. 16, 8')

15 Vln. I *mf* *cresc.* *f* *ff* (non div.) *f* *mf*

Vln. II *mf* *cresc.* *f* *ff* *f* *mf*

Vla. *cresc.* *f* *ff* *f* *mf*

Vc. *cresc.* *f* *ff*

Cb. *cresc.* *f* *ff*

poco allarg. ----- Broader (♩ = c. 60)

Bold and Lively (♩ = c. 148)

Picc. *f* *ff*

Fl. 1 *f* *ff*

Fl. 2 *f* *ff*

Ob. 1 *f* *ff*

Ob. 2 *f* *ff*

B♭ Cl. 1 *f* *ff*

B♭ Cl. 2 *f* *ff*

B. Cl. *f* *ff*

Bsn. 1

Bsn. 2 *f* *ff*

Hn. 1 *f* *ff* *ffp* *ff*

Hn. 2 *f* *ff* *ffp* *ff*

Hn. 3 *f* *ff* *ffp* *ff*

Hn. 4 *f* *ff* *ffp* *ff*

C Tpt. 1 *f* *ff* *ffp* *ff* *mf* *ff*

C Tpt. 2 *f* *ff* *ffp* *ff* *mf* *ff*

Tbn. 1 *f* *ff* *ffp* *ff* *mf* *ff*

Tbn. 2 *f* *ff* *ffp* *ff* *mf* *ff*

B. Tbn. *f* *ff* *ffp* *ff*

Tuba

Timp. *f* *solo* *(secco)*

Perc. 1 *mf* *f* *(dampen)*

Perc. 2 *p* *mf* *(wood sticks)* *pp*

Perc. 3 *ff* *(wood stick)* *[Sn. Sus. Cym.]*

Org. *f* *(box open)* Sw. and Gt. - Reeds 16, 8
Sw. to Gt.

Vln. I *f* *ff*

Vln. II *f* *ff*

Vla. *f* *ff*

Vc. *f*

Cb.

Bold and Lively (♩ = c. 148)

This page of a musical score, numbered 49, features a variety of instruments. The woodwind section includes Piccolo, Flute 1 and 2, Oboe 1 and 2, Bass Clarinet 1 and 2, Bass Clarinet, Bassoon 1 and 2, Horns 1-4, Trumpets 1 and 2, Trombones 1 and 2, Tuba, and Timpani. The percussion section includes three Percussion parts. The string section includes Organ, Violin I and II, Viola, Violoncello, and Contrabass. The score is marked with dynamic levels such as *ff*, *f*, *mf*, *pp*, and *ppp*. Performance instructions include *Glissando* for the Horns and *solo (secco)* for the Percussion. The music is written in a 4/4 time signature and includes various rhythmic patterns and articulations.

This page of a musical score, numbered 55, features a variety of instruments. The woodwind section includes Piccolo, Flute 1 and 2, Oboe 1 and 2, Bass Clarinet 1 and 2, Baritone Clarinet, Bassoon 1 and 2, Horns 1, 2, 3, and 4, C Trumpet 1 and 2, Trombone 1 and 2, Baritone Trombone, and Tuba. The percussion section consists of Timpani, Percussion 1, 2, and 3, and Organ. The string section includes Violin I and II, Viola, Violoncello, and Contrabass. The score is written in a common time signature and includes dynamic markings such as *f*, *mp*, *mf*, *p*, and *sim.* (sforzando). The page number '55' is centered at the top, and the page number '6' is in the top left corner. The music is arranged in a standard orchestral format with staves for each instrument.

58 Picc. *ff*

Fl. 1 *cresc.* *ff* *sub mf* *f* *ff* *ffp*

Fl. 2 *f* *ff* *f* *ff* *ffp*

Ob. 1 *cresc.* *f* *ff* *f* *ff* *ffp*

Ob. 2 *cresc.* *f* *ff* *f* *ff* *ffp*

B. Cl. 1 *f* *cresc.* *ff* *f* *ff* *ffp*

B. Cl. 2 *f* *cresc.* *ff*

B. Cl. *f* *cresc.*

Bsn. 1 *cresc.* *ff*

Bsn. 2 *cresc.* *ff*

Hn. 1 2 *mf* *f* *f* *fp*

Hn. 3 4 *f* *fp*

C Tpt. 1 *mf* *f* *fp* *f* *fp*

C Tpt. 2 *f* *f* *ff* *fp*

Tbn. 1 *mf*

Tbn. 2 *mf*

B. Tbn. *mf*

Tuba

58 Timp.

58 Perc. 1 (wood sticks) *f*

58 Perc. 2 *mf* *sub. p* *f*

58 Perc. 3

58 Org.

58 Vln. I *cresc.* *ff* *sub mf* *ff*

Vln. II *cresc.* *ff* *sub mf* *ff*

Vla. *cresc.* *ff* *f* *ff*

Vc. *cresc.* *ff* *f* *ff*

Cb.

71

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Org.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f *mf* *mp* *pp*

[Sm. Sus. Cym.] (soft felt)

(to Xylophone)

Slightly Broader (♩ = 74)

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Tam-Tam (soft felt)

(to Tom-Toms - hard cord)

Org.

Slightly Broader (♩ = 74)

Vln. I

Vln. II

Vla.

Vc.

Cb.

89

95

This page of a musical score contains measures 89 through 95. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The instruments listed on the left are Piccolo (Picc.), Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Bass Clarinet 1 (B♭ Cl. 1), Bass Clarinet 2 (B♭ Cl. 2), Bass Clarinet (B. Cl.), Bassoon 1 (Bsn. 1), Bassoon 2 (Bsn. 2), Horn 1 & 2 (Hn. 1, 2), Horn 3 & 4 (Hn. 3, 4), Trumpet 1 (C Tpt. 1), Trumpet 2 (C Tpt. 2), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Baritone Trombone (B. Tbn.), Tuba, Timpani (Timp.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Percussion 3 (Perc. 3), Organ (Org.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score features various musical notations including notes, rests, dynamics (p, mf, mp), and articulation marks. The key signature is one flat (B♭) and the time signature is 4/4. The page number '11' is located in the top right corner. Measure numbers '89' and '95' are enclosed in boxes at the top of the page.

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Org.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

mp

p

cantabile

This page of a musical score, numbered 16, contains the following instruments and parts:

- Picc.**: Piccolo, starting at measure 120.
- Fl. 1** and **Fl. 2**: Flutes, with Fl. 1 playing a rhythmic pattern and Fl. 2 playing a melodic line.
- Ob. 1** and **Ob. 2**: Oboes, with Ob. 1 playing a melodic line and Ob. 2 playing a similar line.
- B♭ Cl. 1** and **B♭ Cl. 2**: Bass Clarinets, playing a melodic line.
- B. Cl.**: Bass Clarinet, playing a melodic line.
- Bsn. 1** and **Bsn. 2**: Bassoons, playing a rhythmic pattern.
- Hn. 1** and **Hn. 2**: Horns 1 and 2, playing a melodic line with *mf* dynamics.
- Hn. 3** and **Hn. 4**: Horns 3 and 4, playing a melodic line with *mf* dynamics.
- C Tpt. 1** and **C Tpt. 2**: Cornet Trumpets, playing a melodic line.
- Tbn. 1**, **Tbn. 2**, and **B. Tbn.**: Trombones, playing a melodic line with *f* dynamics.
- Tuba**: Tuba, playing a melodic line.
- Timp.**: Timpani, playing a rhythmic pattern.
- Perc. 1**: Percussion 1, playing a rhythmic pattern.
- Perc. 2**: Percussion 2, playing a rhythmic pattern with *cresc.* dynamics.
- Perc. 3**: Percussion 3, playing a rhythmic pattern.
- Org.**: Organ, playing a complex melodic and rhythmic pattern.
- Vln. I** and **Vln. II**: Violins, playing a melodic line with *détaché* dynamics.
- Vla.**: Viola, playing a melodic line.
- Vc.**: Violoncello, playing a melodic line.
- Cb.**: Contrabass, playing a melodic line.

122

Picc. *f* *ff* *ffp* *ff*

Fl. 1 *f* *ff* *ffp* *ff*

Fl. 2 *ff* *ff* *ffp* *ff*

Ob. 1 *f* *ff* *ffp* *ff*

Ob. 2 *f* *ff* *ffp* *ff*

Bs. Cl. 1 *f* *ff* *ffp* *ff*

Bs. Cl. 2 *f* *ff* *ffp* *ff*

B. Cl. *f* *ff* *ffp* *ff*

Bsn. 1 *f* *ff* *ffp* *ff*

Bsn. 2 *f* *ff* *ffp* *ff*

Hn. 1 *f* *ff* *sub mf* *ff* *fp* *f*

Hn. 2 *f* *ff* *sub mf* *ff* *fp* *f*

Hn. 3 *f* *ff* *sub mf* *ff* *fp* *f*

Hn. 4 *f* *ff* *sub mf* *ff* *fp* *f*

C Tpt. 1 *f* *ff* *sub mf* *ff* *fp* *f*

C Tpt. 2 *f* *ff* *sub mf* *ff* *fp* *f*

Tbn. 1 *f* *ff* *sub mf* *ff* *fp* *f*

Tbn. 2 *f* *ff* *sub mf* *ff* *fp* *f*

B. Tbn. *f* *ff* *sub mf* *ff* *fp* *f*

Tuba *f* *ff* *sub mf* *ff* *fp* *f*

Timp. *f* *ff* *ffp* *ff*

Perc. 1 *p* *f*

Perc. 2 *mf* *mp* *f*

Perc. 3 *f*

Org. *f* *ff* *ffp* *ff*

Vln. I *cresc.* *ff*

Vln. II *cresc.* *ff*

Vla. *f* *ff*

Vc. *f* *ff*

Cb. *f* *ff*

[Sm. Sus. Cym.] (wood)

This page of a musical score, numbered 18, covers measures 126 through 128. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The instruments included are Piccolo, Flute 1 and 2, Oboe 1 and 2, Clarinet in B-flat 1 and 2, Bass Clarinet, Bassoon 1 and 2, Horn 1 and 2, Horn 3 and 4, Trumpet 1 and 2, Trombone 1 and 2, Tuba, Timpani, three Percussion parts, Organ, Violin 1 and 2, Viola, Violoncello, and Contrabass. The score begins at measure 126 with a Piccolo part featuring a rapid sixteenth-note pattern. The woodwinds and strings enter with various rhythmic and melodic lines. Dynamic markings such as *ffp*, *ff*, *f*, *fp*, and *mf* are used throughout to indicate volume. The organ part features a prominent melodic line with arpeggiated accompaniment. The string section provides a rhythmic and harmonic foundation, with the cello and double bass playing a steady eighth-note pattern. The score concludes at measure 128.

131

This page contains the musical score for measures 130, 131, and 132. The instruments and parts are as follows:

- Picc.**: Piccolo flute, playing a melodic line with accents.
- Fl. 1 & 2**: First and second flutes, playing in unison with the piccolo.
- Ob. 1 & 2**: First and second oboes, playing a melodic line with accents.
- B. Cl. 1 & 2**: Bass clarinets, playing a melodic line with accents.
- B. Cl.**: Bass clarinet, playing a melodic line with accents.
- Bsn. 1 & 2**: First and second bassoons, playing a melodic line with accents.
- Hn. 1 & 2**: Horns 1 and 2, playing a sustained chord.
- Hn. 3 & 4**: Horns 3 and 4, playing a sustained chord.
- C Tpt. 1 & 2**: Cornet trumpets 1 and 2, playing a melodic line with dynamics *f*, *fp*, and *f*.
- Tbn. 1 & 2**: Tenor trombones 1 and 2, playing a melodic line with dynamics *fp*, *ff*, and *fp*.
- B. Tbn.**: Baritone trombone, playing a sustained chord with dynamics *fp*, *ff*, and *fp*.
- Tuba**: Tuba, playing a sustained chord with dynamics *fp*, *ff*, and *fp*.
- Timp.**: Timpani, playing a rhythmic pattern.
- Perc. 1 & 2**: Percussion 1 and 2, playing a rhythmic pattern with dynamics *f* and *sim.*.
- Perc. 3**: Percussion 3, playing a melodic line with accents.
- Org.**: Organ, playing a melodic line with accents.
- Vln. I & II**: Violins I and II, playing a melodic line with accents.
- Vla.**: Viola, playing a melodic line with accents.
- Vc.**: Violoncello, playing a melodic line with accents.
- Cb.**: Contrabass, playing a melodic line with accents.

Picc. ¹³³

Fl. 1 ¹³³

Fl. 2 ¹³³

Ob. 1 ¹³³

Ob. 2 ¹³³

B. Cl. 1 ¹³³

B. Cl. 2 ¹³³

B. Cl. ¹³³

Bsn. 1 ¹³³

Bsn. 2 ¹³³

Hn. 1 ¹³³

Hn. 2 ¹³³

Hn. 3 ¹³³

Hn. 4 ¹³³

C Tpt. 1 ¹³³

C Tpt. 2 ¹³³

Tbn. 1 ¹³³

Tbn. 2 ¹³³

B. Tbn. ¹³³

Tuba ¹³³

Timp. ¹³³

Perc. 1 ¹³³

Perc. 2 ¹³³

Perc. 3 ¹³³

Org. ¹³³

Vln. I ¹³³

Vln. II ¹³³

Vla. ¹³³

Vc. ¹³³

Cb. ¹³³

sub mf

mf

mp

ff

fp

136 Picc. *f* *ff* *ffp*

Fl. 1 *ff* *ffp*

Fl. 2 *ff* *ffp*

Ob. 1 *ff* *ffp*

Ob. 2 *ff* *ffp*

B. Cl. 1 *ff* *ffp*

B. Cl. 2 *ff* *ffp*

B. Cl. *ff* *fff* *ff*

Bsn. 1 *ff* *fff* *ff*

Bsn. 2 *ff* *fff* *ff*

Hn. 1 2 *ff*

Hn. 3 4 *ff*

C Tpt. 1 *mf*

C Tpt. 2 *mf*

Tbn. 1 *mf*

Tbn. 2 *mf*

B. Tbn. *f* *ff* *mf*

Tuba *f* *ff* *mf*

Timp. 136

Perc. 1 *f* *lv.*

Perc. 2

Perc. 3

Org. 136

Vln. I *ff*

Vln. II *ff*

Vla. *ff* *fff* *ff*

Vc. *ff* *fff* *ff*

Cb. *ff* *fff* *ff*

145

Picc. *ff*

Fl. 1 *f* *ff* *ff*

Fl. 2 *f* *ff* *ff*

Ob. 1 *f* *ff* *ff*

Ob. 2 *f* *ff* *ff*

B. Cl. 1 *f* *ff* *ff*

B. Cl. 2 *f* *ff* *ff*

B. Cl. *f* *ff* *ff*

Bsn. 1 *f* *ff* *ff*

Bsn. 2 *f* *ff* *ff*

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

Hn. 3 4 *f* *ff* *ff*

C Tpt. 1 *mf* *mf* *f*

C Tpt. 2 *mf* *mf* *f*

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

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

B. Tbn. *f* *f* *ff*

Tuba *f* *f* *ff*

Timp.

Perc. 1 **Cabasa** (shake from wrist - point to floor) *mp*

Perc. 2 **Snare** (wire brushes) *pp* *mp*

Perc. 3 (to Tubular Bells) *mp* *mf* *mp*

Org.

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

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

Vla. *f* *ff* *ff*

Vc. *f* *ff* *ff*

Cb. *f* *ff* *ff*

This page of a musical score, numbered 24, covers measures 152 to 156. The score is for a large orchestra and includes the following parts:

- Picc.**: Piccolo, playing a melodic line with grace notes.
- Fl. 1, Fl. 2**: Flutes, playing a melodic line with grace notes.
- Ob. 1, Ob. 2**: Oboes, playing a melodic line with grace notes.
- B. Cl. 1, B. Cl. 2, B. Cl.**: Clarinets in Bb and C, mostly silent.
- Bsn. 1, Bsn. 2**: Bassoons, mostly silent.
- Hn. 1, 2, Hn. 3, 4**: Horns, playing chords with dynamics *f* and *ff*.
- C Tpt. 1, C Tpt. 2**: Trumpets in C, mostly silent.
- Tbn. 1, Tbn. 2, B. Tbn., Tuba**: Trombones and Tuba, playing chords with dynamics *f* and *ff*.
- Timp.**: Timpani, mostly silent.
- Perc. 1, Perc. 2, Perc. 3**: Percussion, with Perc. 2 playing a rhythmic pattern.
- Org.**: Organ, mostly silent.
- Vln. I, Vln. II**: Violins, playing a melodic line with grace notes.
- Vla.**: Viola, playing a rhythmic pattern.
- Vc.**: Violoncello, playing a rhythmic pattern.
- Cb.**: Contrabass, mostly silent.

This page of a musical score, numbered 25, covers measures 158 through 161. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The instruments listed on the left are Piccolo (Picc.), Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Clarinet in B-flat 1 (B. Cl. 1), Clarinet in B-flat 2 (B. Cl. 2), Bass Clarinet (B. Cl.), Bassoon 1 (Bsn. 1), Bassoon 2 (Bsn. 2), Horn 1 (Hn. 1), Horn 2 (Hn. 2), Horn 3 (Hn. 3), Horn 4 (Hn. 4), Trumpet 1 (C Tpt. 1), Trumpet 2 (C Tpt. 2), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Baritone Trombone (B. Tbn.), Tuba, Timpani (Timp.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Percussion 3 (Perc. 3), Organ (Org.), Violin 1 (Vln. I), Violin 2 (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

The score begins at measure 158. The Piccolo, Flute 1, Oboe 1, Clarinet in B-flat 1, and Clarinet in B-flat 2 parts feature melodic lines with slurs and accents. Flute 2, Oboe 2, Clarinet in B-flat 2, and Bassoon 1 parts have rhythmic patterns starting in measure 160. The Horns play sustained chords. The Trumpets and Trombones have rhythmic patterns starting in measure 160. Percussion 1 has a *cresc.* marking and a rhythmic pattern. Percussion 2 has a dense rhythmic pattern. The Organ, Viola, Violoncello, and Contrabass parts have rhythmic patterns starting in measure 160. The Violins play melodic lines with slurs and accents. The score concludes at measure 161.

168

This page contains the musical score for measures 165 through 172. The score is arranged in a standard orchestral format with the following parts:

- Picc.** Piccolo
- Fl. 1, 2** Flutes
- Ob. 1, 2** Oboes
- B. Cl. 1, 2** Bass Clarinets
- B. Cl.** Bass Clarinet
- Bsn. 1, 2** Bassoons
- Hn. 1, 2, 3, 4** Horns
- C Tpt. 1, 2** Trumpets
- Tbn. 1, 2** Trombones
- B. Tbn.** Baritone Trombone
- Tuba**
- Timp.** Timpani
- Perc. 1, 2, 3** Percussion (including Crash Cym., Glock., and Tubular Bells)
- Org.** Organ
- Vln. I, II** Violins
- Vla.** Viola
- Vc.** Violoncello
- Cb.** Contrabass

Key performance markings include *ff* (fortissimo), *fff* (fortississimo), *f* (forte), *resc.* (ritardando), and *L.v. sempre* (lento vivace sempre). The score features complex rhythmic patterns, including triplets and sixteenth-note runs, and dynamic swells. The percussion section includes a prominent crash cymbal and tubular bells part.

This page of a musical score, numbered 28, covers measures 172 to 176. The score is arranged in a standard orchestral layout with multiple staves for each instrument family. The key signature is one sharp (F#) and the time signature is 4/4. The instruments included are Piccolo, Flutes 1 and 2, Oboes 1 and 2, Bass Clarinets 1 and 2, Baritone Clarinet, Bassoons 1 and 2, Horns 1, 2, 3, and 4, Trumpets 1 and 2, Trombones 1, 2, and Bass Trombone, Tuba, Timpani, Percussion 1, 2, and 3, Organ, Violins I and II, Viola, Violoncello, and Contrabass. The score features a variety of musical notations, including melodic lines with slurs and ties, harmonic accompaniment with chords and sustained notes, and rhythmic patterns such as sixteenth-note runs in the strings and woodwinds. A box containing the number '176' is positioned at the top right of the page.

184 Broadly (♩ = c. 72)

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B. Cl. 1

B. Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Org.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Broadly (♩ = c. 72)

188

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B. Cl. 1

B. Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

188

Hn. 1
2

Hn. 3
4

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

a2

f

f

f

f

188

Timp.

188

Perc. 1

Perc. 2

Perc. 3

Lg. Sus. Cym. (soft felt)

p

188

Org.

188

Vln. I

Vln. II

Vla.

Vc.

Cb.

Org.

This page of a musical score, numbered 32 and starting at measure 192, features a full orchestral and string ensemble. The instruments are arranged in the following order from top to bottom: Piccolo (Picc.), Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Bass Clarinet 1 (B. Cl. 1), Bass Clarinet 2 (B. Cl. 2), Baritone Clarinet (B. Cl.), Bassoon 1 (Bsn. 1), Bassoon 2 (Bsn. 2), Horn 1 & 2 (Hn. 1 2), Horn 3 & 4 (Hn. 3 4), Trumpet 1 (C Tpt. 1), Trumpet 2 (C Tpt. 2), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Baritone Trombone (B. Tbn.), Tuba, Timpani (Timp.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Percussion 3 (Perc. 3), Organ (Org.), Violin 1 (Vln. I), Violin 2 (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is written in a key signature of one sharp (F#) and a 2/4 time signature. The woodwinds and strings play melodic lines with various articulations, while the brass section provides harmonic support with sustained notes. The organ part consists of block chords. The percussion section includes a snare drum (Perc. 1) and other instruments (Perc. 2, 3). Dynamic markings such as *f* (forte) and *p* (piano) are used throughout. A rehearsal mark '192' is placed at the beginning of the page. The page number '32' is located at the top left, and the measure number '192' is in a box at the top left of the first staff.

This page of a musical score, numbered 33, contains the following parts and measures:

- Woodwinds:** Piccolo (Picc.), Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Bass Clarinet 1 (B. Cl. 1), Bass Clarinet 2 (B. Cl. 2), Bass Clarinet (B. Cl.), Bassoon 1 (Bsn. 1), Bassoon 2 (Bsn. 2), Horn 1 & 2 (Hn. 1 2), Horn 3 & 4 (Hn. 3 4), Cor Anglais 1 (C Tpt. 1), Cor Anglais 2 (C Tpt. 2), Trumpet 1 (Tbn. 1), Trumpet 2 (Tbn. 2), Baritone (B. Tbn.), and Tuba.
- Percussion:** Timpani (Timp.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), and Percussion 3 (Perc. 3). Percussion 1 includes dynamics *f* and *p*, and a section for *Sm. Sus. Cym.* (Small Suspended Cymbal).
- Keyboard:** Organ (Org.).
- Strings:** Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

The score is marked with measure number 197 at the beginning of each system. The Percussion 1 part includes dynamic markings *f* and *p*, and a section for *Sm. Sus. Cym.* (Small Suspended Cymbal) with a *(cord)* marking and a *p* dynamic. The Organ part features complex chordal textures. The string parts provide a steady accompaniment.

poco allarg. Grandiose (♩ = c. 69)

ritard

203 Picc. Fl. 1 Fl. 2 Ob. 1 Ob. 2 B. Cl. 1 B. Cl. 2 B. Cl. Bsn. 1 Bsn. 2 Hn. 1 2 Hn. 3 4 C Tpt. 1 C Tpt. 2 Tbn. 1 Tbn. 2 B. Tbn. Tuba Timp.

203 Perc. 1 Perc. 2 Perc. 3

Crash Cym.

203 Org.

- Sw. to Ped.
- Gt. to Ped.

- 2, Mix.

poco allarg. Grandiose (♩ = c. 69) *ritard*

203 Vln. I Vln. II Vla. Vc. Cb.

accel. Majestic (♩ = 72)

233 Picc. *f*

Fl. 1 *f*

Fl. 2 *f*

233 Ob. 1 *f*

Ob. 2 *f*

B. Cl. 1 *f*

B. Cl. 2 *f*

B. Cl. *f*

Bsn. 1 *f*

Bsn. 2 *f*

233 Hn. 1 2 *f*

Hn. 3 4 *f*

C Tpt. 1 *f*

C Tpt. 2 *f*

Tbn. 1 *f*

Tbn. 2 *f*

B. Tbn. *f*

Tuba *f*

233 Timp. *f* *mf*

233 Perc. 1 *ff*

(cord) Perc. 2 *p* *ff*

Small Triangle Perc. 3 *mf*

233 Org. *f*

233 Vln. I *div.* *f*

Vln. II *f* *(non div.)*

Vla. *(non div.)* *f*

Vc. *f*

Cb. *f*

poco rit.

Lively (♩ = c. 160)

243 Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B. Cl. 1

B. Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Hn. 1
2

Hn. 3
4

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Org.

Sw. and Gt. - 16, 8, 4, 2, Mix; Reeds 8

Sw. to Gt.
Sw. and Gt. to Ped.

Ped. 16, 8, 4, Reeds 16, 8

Tom-Toms (cord)

(to Xylophone)

poco rit.

Lively (♩ = c. 160)

243 Vln. I

Vln. II

Vla.

Vc.

Cb.

257

(♩ = ♩)

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B. Cl. 1

B. Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Hn. 1
2

Hn. 3
4

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Xylo. *f*

Org.

Gt.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff

f

mf

p

pp

f

mf

mp

div.

ff

f

mf

mf

ff

f

259

Picc. *trills*

Fl. 1 *trills*

Fl. 2 *trills*

Ob. 1

Ob. 2

B. Cl. 1

B. Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Hn. 1
2

Hn. 3
4

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3 *mf* *f* (to Bass Drum)

Org.

Vln. I *trills* *ff* *unis.*

Vln. II *f* *ff*

Vla. *f* *ff*

Vc. *ff*

Cb. *ff*

poco rit.

Majestic (♩ = 72)

Picc. *cresc.* *fff*

Fl. 1 *cresc.* *fff*

Fl. 2 *cresc.* *fff*

Ob. 1 *cresc.* *fff*

Ob. 2 *cresc.* *fff*

B. Cl. 1 *cresc.* *fff*

B. Cl. 2 *cresc.* *fff*

B. Cl. *cresc.* *fff*

Bsn. 1 *fff*

Bsn. 2 *fff*

Hn. 1 2 *f* *fff*

Hn. 3 4 *f* *fff*

C Tpt. 1 *cresc.* *fff*

C Tpt. 2 *cresc.* *fff*

Tbn. 1 *cresc.* *fff*

Tbn. 2 *cresc.* *fff*

B. Tbn. *cresc.* *fff*

Tuba *fff*

Timp. *fff*

Perc. 1 *Crash Cym.* *fff*

Perc. 2 *[Sm. Sus. Cym.] (wood) mf* *fff*

Perc. 3 *fff*

Org. *Add Sw. Reeds* *[fff]*

Vln. I *cresc.* *fff* *(non div.)*

Vln. II *cresc.* *fff* *(sul D) (non div.)*

Vla. *cresc.* *fff*

Vc. *cresc.* *fff*

Cb. *cresc.* *fff*

poco rit. *Majestic* (♩ = 72)

