

*All in Golden Measure*

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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 50<sup>th</sup> 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.

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*poco allarg.*

25 **Broader** (♩ = c. 60)

*ritard*

Picc. *f* *ff* *f* *mf* *p*

Fl. 1 *f* *ff* *f* *mf* *dim.* *p*

Fl. 2 *f* *ff* *f* *mf* *dim.* *p*

Ob. 1 *f* *ff* *f* *mf* *dim.* *p*

Ob. 2 *f* *ff* *f* *mf* *dim.* *p*

B♭ Cl. 1 *f* *ff* *f* *mf* *mf* *p*

B♭ Cl. 2 *f* *ff* *f* *mf* *dim.* *p*

B. Cl. *f* *ff*

Bsn. 1 *f* *ff*

Bsn. 2 *f* *ff*

Hn. 1 *f* *ff*

Hn. 3 *f* *ff*

C Tpt. 1 *f*

C Tpt. 2 *mf* *f*

Tbn. 1 *f*

Tbn. 2 *f*

B. Tbn. *mf* *f*

Tuba *mf* *f*

Timp.

Bass Drum

Perc. 1 *pp*

Perc. 2 *f*

Perc. 3

(Sw. Fl. 4)

(box closed)

*pp* (c - i - c - a - d - a)

*poco allarg.*

**Broader** (♩ = c. 60)

*ritard*

Vln. I *f* *ff* (*non div.*) *f* *mf* *dim.* *p*

Vln. II *f* *ff* (*non div.*) *f* *mf* *dim.* *p*

Vla. *f* *ff* *f* *mf* *dim.* *p*

Vc. *f* *ff* *f* *mf* *dim.* *p*

Cb. *f* *ff*

*accel.*

Faster (♩ = c. 74)

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Hrn. 1

Hrn. 2

Hrn. 3

Hrn. 4

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Org.

*accel.*

Faster (♩ = c. 74)

Vln. I

Vln. II

Vla.

Vc.

Cb.

**Bold and Lively** (♩ = c. 148)

37

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 *f* *ff*

Bsn. 2 *f* *ff*

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

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

C Tpt. 1 *f* *ff* *sfpp*

C Tpt. 2 *f* *ff* *sfpp*

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

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

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

Tuba *f* *ff* *sfpp*

Timp.

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

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

Perc. 3 *ff*

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

37

Vln. I *f* *ff*

Vln. II *f* *ff*

Vla. *f* *ff*

Vc. *f*

Cb. *f*

**Bold and Lively** (♩ = c. 148)

40

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.

Vln. I

Vln. II

Vla.

Vc.

Cb.

40



52

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.

52

Vln. I

Vln. II

Vla.

Vc.

Cb.

Picc. *sub mf* *ff* *f* *ff* *ffp*

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

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

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

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

B♭ Cl. 1 *f cresc.* *ff*

B♭ Cl. 2 *f* *cresc.* *ff*

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

Bsn. 1 *cresc.* *ff*

Bsn. 2 *ff*

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

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

Timp.

Perc. 1 (wood sticks) *Sm. Sus. Cym.* *f*

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

Perc. 3

Org.

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.







This page contains the musical score for measures 89 through 95. The score is arranged in a standard orchestral format with the following parts:

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

The score includes various musical notations such as dynamics (*p*, *mf*, *mp*), articulation marks, and phrasing slurs. A large diagonal watermark reading "Perusal Copy Only" is overlaid across the page.



104

107

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bs. Cl. 1

Bs. 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

Tom-Toms (cord)

*f*, *p*, *mp*, *mf*, *mf*, *mp*

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(the race track)

Org.

104

Vln. I

Vln. II

Vla.

Vc.

Cb.

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



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*

*f*

*mf*

*f*

*fp*

*f*

*p*

*mf*

*p*

*mf*

*p*

*mf*

*mp*

*mf*

Sw. and Gt. - Reeds 16, 8  
Sw. to Gt.

[*f*] Gt.

*f*

*sub. p*

*f*

*f*

*f*

*sub. p*

*f*





This page contains a musical score for measures 126, 127, and 128. 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 1 (Vln. I), Violin 2 (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

The score features various dynamic markings such as *ffp*, *ff*, *fp*, *f*, *mf*, and *fz*. The Piccolo, Flutes, Oboes, Bass Clarinets, Bassoons, Horns, Trumpets, Trombones, and Tuba parts have melodic lines with dynamic changes. The Organ part has a rhythmic accompaniment in the right hand and a bass line in the left hand. The Violins, Viola, Cello, and Contrabass parts also have melodic lines with dynamic markings.

A large diagonal watermark reading "Perusal Copy Only" is overlaid across the center of the page.

131

This page contains the musical score for measures 130 and 131. The score is arranged in a standard orchestral format with the following parts:

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

Measure 130 begins with a dynamic of *f*. Measure 131 features dynamic markings of *fp*, *ff*, and *fp*. Performance instructions include *(choke)* for Perc. 1 and *sim.* for Perc. 1. The Organ part features a complex melodic line with many slurs and ties. A large watermark "Perusal Copy Only" is overlaid diagonally across the page.



136

Picc. *f* *ff* *ffp*

Fl. 1 *ff* *ffp*

Fl. 2 *ff* *ffp*

Ob. 1 *ff* *ffp*

Ob. 2 *ff* *ffp*

Bs. Cl. 1 *ff* *ffp*

Bs. Cl. 2 *ff* *ffp*

B. Cl. *ff* *ffp*

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

Bsn. 2 *ff* *ff* *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.

Perc. 1 *f* *lv.*

Perc. 2

Perc. 3

Org.

Vln. I *ff*

Vln. II *ff*

Vla. *ff* *fff* *ff*

Vc. *ff* *fff* *ff*

Cb. *ff* *fff*



Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bs. Cl. 1

Bs. 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.

Vln. I

Vln. II

Vla.

Vc.

Cb.

**Cabasa** (shake from wrist - point to floor)

**Snare** (wire brushes)

**pp** (to Tubular Bells)

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

152

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.

Vln. I

Vln. II

Vla.

Vc.

Cb.





165 168

Picc. *ff* *ff* *ff* (in 3)

Fl. 1 *ff* *ff* *ff* (in 3)

Fl. 2 *ff* *ff* *ff* (in 3)

Ob. 1 *ff* *ff* *ff* (in 3)

Ob. 2 *ff* *ff* *ff* (in 3)

B. Cl. 1 *f* *ff* *ff* (in 3)

B. Cl. 2 *ff* *ff* *ff* (in 3)

B. Cl. *ff* *ff* *ff* (in 3)

Bsn. 1 *ff* *ff* *ff* (in 3)

Bsn. 2 *f* *ff* *ff* (in 3)

Hn. 1 2 *ff* *ff* *ff* (in 3)

Hn. 3 4 *ff* *ff* *ff* (in 3)

C Tpt. 1 *ff* *ff* *ff* (in 3)

C Tpt. 2 *ff* *ff* *ff* (in 3)

Tbn. 1 *ff* *ff* *ff* (in 3)

Tbn. 2 *ff* *ff* *ff* (in 3)

B. Tbn. *ff* *ff* *ff* (in 3)

Tuba *ff* *ff* *ff* (in 3)

Timp. *ff* *ff* *ff* (in 3)

Perc. 1 *ff* *ff* *ff* (in 3)

Perc. 2 *f* *ff* *ff* (in 3)

Perc. 3 *ff* *ff* *ff* (in 3)

Org. *ff* *ff* *ff* (in 3)

Vln. I *ff* *ff* *ff* (in 3)

Vln. II *ff* *ff* *ff* (in 3)

Vla. *ff* *ff* *ff* (in 3)

Vc. *ff* *ff* *ff* (in 3)

Cb. *ff* *ff* *ff* (in 3)

Crash Cym. *ff*

Glock. *ff*

Tubular Bells *l.v. sempre ff*

This page contains the musical score for measures 172 through 176. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The instruments included 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)
- Bass 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.)
- Contrabass (Cb.)

The score features various musical notations including notes, rests, slurs, and dynamic markings. A large, diagonal watermark reading "Perusal Copy Only" is overlaid across the center of the page.

(♩ = ♩) *poco rit.*

177

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bs. Cl. 1

Bs. 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.

Tam-Tam (*felt*)

Perc. 1

Perc. 2

Perc. 3

Org.

Remove Reeds (light reed possible)

Sw. and Gt.: 16, 8, 4, 2, Mix.  
Ped. 16, 8

Gt. { [ ] }

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

(♩ = ♩) *poco rit.*

177

Vln. I

Vln. II

Vla.

Vc.

Cb.

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.

184 Broadly (♩ = c. 72)

Vln. I

Vln. II

Vla.

Vc.

Cb.

*Perusal Copy Only*



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.

Vln. I

Vln. II

Vla.

Vc. (non div.)

Cb.

197

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.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f* *p* *f* *p* *f* [Sm. Sus. Cym.] (cord) *p*







233

accel. Majestic (♩ = 72)

Picc. *f*

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *f*

Ob. 2 *f*

B♭ Cl. 1 *f*

B♭ Cl. 2 *f*

B. Cl. *f*

Bsn. 1 *f*

Bsn. 2 *f*

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*

Timp. *f*

Perc. 1 *ff*

(cord) Perc. 2 *p*

Sm Sus. Cym. *ff*

Perc. 3 *mf*

Org. *f*

accel. Majestic (♩ = 72)

233

Vln. I *f* *div.*

Vln. II *f* *non div.*

Vla. *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

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

Org.

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

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

Tom-Toms (cord)

(to Xylophone)

243

*poco rit.*

Lively (♩ = c. 160)

Vln. I

Vln. II

Vla.

Vc.

Cb.







*poco a poco allarg.*

271

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.

Full Organ

Bass Drum

*poco a poco allarg.*

271

Vln. I

Vln. II

Vla.

Vc.

Cb.

*simile*

*simile*

*simile*

*div.*