

# *All in Golden Measure*

Perusal Copy Only

*Timothy Kramer*

2013

## **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 Mater 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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Commissioned by the Jacksonville Symphony Society, Jacksonville, Illinois  
for the Symphony's 50th Anniversary

# All in Golden Measure

for Garrett Allman and the Jacksonville Symphony Orchestra

Timothy Kramer

With Growing Intensity  $\text{♩} = 66$

[10]

Piccolo

Flute 1

Flute 2

Oboe 1

Oboe 2

Clarinet in B $\flat$  1

Clarinet in B $\flat$  2

Bass Clarinet

Bassoon 1

Bassoon 2

Horn in F 1

Horn in F 2

Horn in F 3

Horn in F 4

Trumpet in C 1

Trumpet in C 2

Trombone 1

Trombone 2

Bass Trombone

Tuba

Timpani

Percussion 1

(Bass Drum) (soft felt)

Percussion 2

Percussion 3

Organ

Sw. Fl. 4 - box closed

Ped. Pr. 16, 8

Violin I

Violin II

Viola

Cello

Contrabass

With Growing Intensity  $\text{♩} = 66$

18

12

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

Timpani

Perc. 1

Perc. 2

Perc. 3

Org.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*Detailed description: This page contains two systems of musical notation. The top system, starting at measure 18, includes parts for Piccolo, Flute 1, Flute 2, Oboe 1, Oboe 2, Bassoon 1, Bassoon 2, Horn 1, Horn 2, Horn 3, Horn 4, C Trumpet 1, C Trumpet 2, Trombone 1, Trombone 2, Bass Trombone, Tuba, Timpani, and three Percussionists. The bottom system, starting at measure 12, includes parts for Violin I, Violin II, Viola, Cello, and Double Bass. Various dynamics like *mf*, *mp*, *dolce*, and *sm. sus. cym.* are indicated throughout the score. Measure 18 features a prominent bassoon line. Measures 12-17 show a transition with sustained notes and rhythmic patterns from the brass section. The score concludes with a dynamic crescendo in the lower strings.*

poco allarg.

25 Broader (♩ = c. 60)

ritard

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  
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.

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

poco allarg. Broader (♩ = c. 60)

ritard

31

**32** *accel.*

Faster ( $\text{♩} = \text{c. 74}$ )

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

Timpani

Perc. 1

Perc. 2

Perc. 3

Org.

Vln. I

Vln. II

Vla.

Vc.

Cb.

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**31** *accel.*

Faster ( $\text{♩} = \text{c. 74}$ )

39

**Bold and Lively** ( $\text{♩} = \text{c. } 148$ )

37

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

Timpani

Perc. 1

Perc. 2

Perc. 3

Org.

Vln. I

Vln. II

Vla.

Vc.

Cb.

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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

Tim.

Perc. 1

Perc. 2

Perc. 3

Org.

Vln. I

Vln. II

Vla.

Vc.

Cb.

46

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Hn. 1  
2

Glossando

Hn. 3  
4

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Org.

46

Vln. I

Vln. II

Vla.

Vc.

Cb.

*Perusal Copy Only*

49

52

55

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.

<img alt="A page of a musical score for orchestra and organ. The page is divided into two systems by a vertical bar. The first system starts at measure 52 and ends at measure 55. The second system begins at measure 55. The score includes parts for Piccolo, Flutes 1 and 2, Oboes 1 and 2, Bassoon Clarinets 1 and 2, Bass Clarinet, Horns 1 and 2, Trombones 1 and 2, Bass Trombone, Tuba, Timpani, and three Percussionists. The Organo part is shown below the main staff. Measure 52 features woodwind entries with slurs and grace notes. Measure 55 begins with a dynamic f. Measures 56-57 show woodwind entries with slurs and grace notes. Measures 58-59 show woodwind entries with slurs and grace notes. Measures 60-61 show woodwind entries with slurs and grace notes. Measures 62-63 show woodwind entries with slurs and grace notes. Measures 64-65 show woodwind entries with slurs and grace notes. Measures 66-67 show woodwind entries with slurs and grace notes. 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Measures 994-995 show woodwind entries with slurs and grace notes. Measures 996-997 show woodwind entries with slurs and grace notes. Measures 998-999 show woodwind entries with slurs and grace notes. Measures 999-1000 show woodwind entries with slurs and grace notes.</p>



63

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

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Tim.

Perc. 1

Perc. 2

Perc. 3

(to Tam-Tam)

Tambourine (fist)

*mp*

Org.

Vln. I

Vln. II

Vla.

Vc.

Cb.

69

This page contains musical staves for various instruments. The top section (measures 63-69) includes Picc., Flutes 1 & 2, Oboes 1 & 2, Bassoons 1 & 2, Clarinets 1 & 2, Bassoon, Horns 1 & 2, Trombones 1 & 2, Bass Trombone, Timpani, and three Percussion parts. The bottom section (measure 63) includes the Organ and String section (Violins 1 & 2, Viola, Cello, and Bass). Dynamic markings such as fortissimo (ff), piano (p), and mezzo-forte (mf) are used throughout. Measure 69 includes a note to the Tam-Tam and a dynamic marking of *mp*.

71

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

Tim.

Perc. 1

Perc. 2

Perc. 3

Org.

Vln. I

Vln. II

Vla.

Vc.

Cb.

79

*Sm. Sus. Cym. (soft felt)*

*p* *mp* *pp*

*(to Xylophone)*

Slightly Broader ( $\text{C} = 74$ )

80

Picc.

Fl. 1 *p* *pp* *mf*

Fl. 2 *p* *pp* *mf*

Ob. 1 *mf*

Ob. 2 *mf*

B♭ Cl. 1 *p* *mf*

B♭ Cl. 2 *mf*

B. Cl. *p*

Bsn. 1

Bsn. 2

Hn. 1 2 *mf* *p*

Hn. 3 4 *mf* *p*

C Tpt. 1 *mf* *mp* *p*

C Tpt. 2 *mp* *p*

Tbn. 1

Tbn. 2

B. Tbn. *mf* *p*

Tuba *mf* *p*

Tim. *mf*

Perc. 1 **Tam-Tam** (*soft felt*) *mf* *p*

Perc. 2

Perc. 3

Org.

80

Vln. I *mp* *p* *mp* *p*

Vln. II *mp* *p* *mp* *p*

Vla. *unis.* *mp* *p*

Vc. *mp* *p*

Cb. *mp* *mf* *mp* *p*

Slightly Broader ( $\text{C} = 74$ )

**89**

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.

**95**

The musical score consists of two systems of music. System 89 (measures 1-4) includes parts for Piccolo, Flute 1, Flute 2, Oboe 1, Oboe 2, Bassoon 1, Bassoon 2, Horn 1, Horn 2, Horn 3, Horn 4, C Trumpet 1, C Trumpet 2, Trombone 1, Trombone 2, Bass Trombone, Tuba, Timpani, and three Percussion instruments. Measure 1 starts with sustained notes from Flute 1, Oboe 1, and Bassoon 1. Measures 2-4 show rhythmic patterns with dynamics like *mf*, *p*, and *mp*. System 95 (measures 5-8) includes parts for Violin 1, Violin 2, Viola, Cello, and Bass. Measures 5-8 feature sustained notes and rhythmic patterns with dynamics like *mf*, *p*, and *mp*.

97

Picc.

Fl. 1 *mf*

Fl. 2

Ob. 1 *mf*

Ob. 2

B♭ Cl. 1 *mf*

B♭ Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Hn. 1  
2 *p*

Hn. 3  
4 *p*

C Tpt. 1 *mp*

C Tpt. 2 *mp*

Tbn. 1

Tbn. 2

B. Tbn.

Tuba *p*

Timpani

Perc. 1

Perc. 2

Perc. 3

Org.

97

Vln. I *mp*

Vln. II *mp*

Vla. *p*

Vc. *mp*

Cb. *mp*

102

*p*

*Perusal Copy Only*

104

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

107

Musical score page 8 showing parts for Hn. 1, Hn. 3, C Tpt. 1, C Tpt. 2, Tbn. 1, Tbn. 2, B. Tbn., Tuba, Timpani, Perc. 1, Perc. 2, and Perc. 3.

The score includes the following parts:

- Hn. 1
- Hn. 3
- C Tpt. 1
- C Tpt. 2
- Tbn. 1
- Tbn. 2
- B. Tbn.
- Tuba
- Timpani
- Perc. 1
- Perc. 2
- Perc. 3

Instrumental parts include:

- Horn 1 (measures 1-2)
- Horn 3 (measures 1-2)
- C Trumpet 1 (measures 1-2)
- C Trumpet 2 (measures 1-2)
- Tenor Bassoon 1 (measures 1-2)
- Tenor Bassoon 2 (measures 1-2)
- Bass Trombone (measures 1-2)
- Tuba (measures 1-2)
- Timpani (measures 1-2)
- Percussion 1 (measures 1-2)
- Percussion 2 (measures 1-2)
- Percussion 3 (measures 1-2)

Performance instructions and dynamics:

- Measure 1: Hn. 1 (f), Hn. 3 (f), C Tpt. 1, C Tpt. 2, Tbn. 1 (fp), Tbn. 2 (fp), B. Tbn. (fp), Tuba (mf), Timpani, Perc. 1, Perc. 2 (mf).
- Measure 2: Hn. 1 (mp), Hn. 3 (mp), C Tpt. 1, C Tpt. 2, Tbn. 1 (f), Tbn. 2 (f), B. Tbn. (f), Tuba (p), Timpani, Perc. 1, Perc. 2 (pp), Perc. 3.

(the race track)

Org.

Vln. I

Vln. II

Vla.

Vc.

Cb.

104

*cantabile*

*p*

*p*

*v*

*p*

*mp*

*mf*

*mp*

*mp*

*mf*

*mf*

*mp*

*mf*

*f*

*p*

*mp*

*mf*

*mf*

109

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 3

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Tim.

Perc. 1

Perc. 2

Perc. 3

Xylo. (medium)

Org.

Vln. I

Vln. II

Vla.

Vc.

Cb.

112

118

116

Picc.

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2 *mf*

B. Cl. *fp*

Bsn. 1 *fp*

Bsn. 2 *f*

Hn. 1  
2

Hn. 3  
4

C Tpt. 1 *p*

C Tpt. 2 *p*

Tbn. 1 *p*

Tbn. 2 *p*

B. Tbn.

Tuba

Timpani

Perc. 1

Perc. 2

Perc. 3

Org.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*Snare*

*mp*

*mf*

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

[*f*] Gt.

*f* *sub.p*

*f*

*f* *sub.p*

*f*

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120

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Hn. 1  
2

*mf*

Hn. 3  
4

*mf*

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Timpani

Perc. 1

Perc. 2

*cresc.*

Perc. 3

Org.

Vln. I

*détaché*

Vln. II

*détaché*

Vla.

Vc.

Cb.

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122

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.

Sm. Sus. Cym./wood)

Perc. 1

Perc. 2

Perc. 3

Org.

Vln. I

cresc.

Vln. II

cresc.

Vla.

Vc.

Cb.

124

126

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

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.

131

130

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.

133

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

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.

136

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

Timpani

Perc. 1

Perc. 2

Perc. 3

Org.

Vln. I

Vln. II

Vla.

Vc.

Cb.

140

145

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.

**150**

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

**Snare (wire brushes)**

**pp (to Tubular Bells)**

**145**

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

f ff

Hn. 3  
4

f ff

C Tpt. 1

C Tpt. 2

Tbn. 1

f ff

Tbn. 2

f ff

B. Tbn.

Tuba

f ff

Timp.

Perc. 1

Perc. 2

Perc. 3

Org.

Vln. I

Vln. II

Vla.

Vc.

Cb.

152

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158

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

a2

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Timp.

Perc. 1

cresc.

Perc. 2

Perc. 3

Org.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Picc.

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1 *ff*

Ob. 2 *ff*

B♭ Cl. 1 *ff*

B♭ Cl. 2 *ff*

B. Cl.

Bsn. 1 *f*

Bsn. 2 *f*

Hn. 1 2 *mf*

Hn. 3 4 *mf*

C Tpt. 1 *mf*

C Tpt. 2 *mf*

Tbn. 1 *mf*

Tbn. 2 *mf*

B. Tbn.

Tuba

Timp. *mf* *Sm. Sus. Cym.*

(Play this only if Perc. 3 can't)

Perc. 1 *f*

Perc. 2 *mp* *cresc.* *Sm. Sus. Cym.*

Perc. 3 *mf*

Org.

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc.

Cb.



172

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.

176

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This musical score page contains ten systems of music for a full orchestra. The instrumentation includes Piccolo, Flute 1, Flute 2, Oboe 1, Oboe 2, Bassoon 1, Bassoon 2, Horn 1, Horn 2, Horn 3, Horn 4, C Trumpet 1, C Trumpet 2, Trombone 1, Trombone 2, Bass Trombone, Tuba, Timpani, Percussion 1, Percussion 2, Percussion 3, Organ, Violin I, Violin II, Viola, Cello, and Double Bass. The score is numbered 30 at the top left. Measure 172 begins with a dynamic of  $\bar{p}$ . Measures 173-174 show woodwind entries with grace notes and slurs. Measure 175 features sustained notes from the bassoon and tuba. Measure 176 begins with a dynamic of  $p$ . The organ has a prominent role in measure 177 with a series of eighth-note chords. Measures 178-179 show rhythmic patterns from the strings. The page is marked "Perusal Copy Only".

177

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

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.

*poco rit.*

*cantabile ff*

*cantabile ff*

*cantabile ff*

*cantabile ff*

*Tam-Tam (felt)*

*p*

*cresc.*

*sim.*

Remove Reeds (light reed possible)

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

Gt. {*[w]*}

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

*poco rit.*

184 Broadly ( $\text{d} = \text{c. } 72$ )

Picc.

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1

Ob. 2

B♭ Cl. 1 *ff*

B♭ Cl. 2  $\sharp$

B. Cl. *ff*

Bsn. 1

Bsn. 2

Hn. 1  
2 *mf*

Hn. 3  
4 *mf*

C Tpt. 1 *mf*

C Tpt. 2 *mf*

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Timp.

Perc. 1 *Lv.*  
*ff*

Perc. 2

Perc. 3  $\natural$

Org.

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

188

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.

*Perusal Copy Only*

a2

*f*

*d*

*f*

*p*

*Lg. Sus. Cym.* (*soft felt*)

*p*

188

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

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.

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This page contains musical notation for a full orchestra. The score includes parts for Piccolo, Flute 1, Flute 2, Oboe 1, Oboe 2, Bassoon 1, Bassoon 2, Horn 1, Horn 2, Horn 3, Cornet 1, Cornet 2, Trombone 1, Trombone 2, Bass Trombone, Bassoon, Tuba, Timpani, Percussion 1, Percussion 2, Percussion 3, Organ, Violin 1, Violin 2, Viola, Cello, and Double Bass. The music consists of two systems of staves. The first system starts with a treble clef and continues with a bass clef. The second system starts with a bass clef and continues with a treble clef. Measures 1 through 191 are shown in the first system, followed by measure 192 at the beginning of the second system. Measure 192 features a dynamic of *f* for most instruments, except for the Timpani which has a dynamic of *p*. The Orgel part shows sustained chords. The Violin and Double Bass parts continue their melodic lines. The Viola and Cello parts provide harmonic support. The Double Bass part includes a dynamic instruction "(non div.)". The page number 34 and rehearsal mark 192 are located at the top left. A large watermark "Perusal Copy Only" is diagonally across the page.

197

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

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*

197

36

204

## **Grandiose** (d = c. 69)

*ritard*

203 *Ritard.*

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.

*poco allarg.* **Grandiose** ( $\text{d} = \text{c. } 69$ ) *ritard*

*ff* *f* *mf*

209 (♩ = 60)

Gently (♩ = c. 69) (♩ = ♩ →)

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. Fl. 4<sup>th</sup>)

Sw. Fl. 4 - box closed

209 (♩ = 60)

Gently (♩ = c. 69) (♩ = ♩ →)

Vln. I

Vln. II

Vla.

Vc.

Cb.

219

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.

Bass Drum

Perc. 1

Perc. 2

Perc. 3

Org.

219

Vln. I

Vln. II

Vla.

Vc.

Cb.

235

*accel. Majestic (♩ = 72)*

233

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  
(cord)  
Sm Sus. Cym.

Perc. 2  
p

Perc. 3  
Small Triangle  
mf

Org.

This system contains parts for Piccolo, Flute 1, Flute 2, Oboe 1, Oboe 2, Bassoon 1, Bassoon 2, Horn 1, Horn 2, Horn 3, Horn 4, C Trumpet 1, C Trumpet 2, Bass Trombone 1, Bass Trombone 2, Bass Trombone, Tuba, Timpani, Percussion 1 (with Cymbal), Percussion 2 (with Small Triangle), and Percussion 3. The instrumentation includes woodwind, brass, percussion, and a timpani. Dynamics such as *f*, *ff*, and *mf* are indicated throughout the score.

*accel. Majestic (♩ = 72)*

233

Vln. I

Vln. II

Vla.

Vc.

Cb.

The final system shows parts for Violin I, Violin II, Viola, Cello, and Double Bass. The Violin II part includes markings for *div.* and *(non div.)*. The Cello part also includes a dynamic marking *f*.

40

243 *poco rit.*

244

Lively ( $\text{♩} = \text{c. } 160$ )

248

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

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

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

**Tom-Toms (cord)**

Org.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*poco rit.* Lively ( $\text{♩} = \text{c. } 160$ )

243

ff

ff

ff

ff

ff

ff

257

259

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

Timpani

Perc. 1

Perc. 2

Perc. 3

(to Bass Drum)

Org.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*Perusal copy only*

*poco rit.*

**Majestic** ( $\sigma = 72$ )

265

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Musical score for Percussion 1, 2, and 3 across four measures. Measure 1: Percussion 1 and 2 have eighth-note strokes. Measure 2: Percussion 1 has a eighth-note stroke. Measure 3: Percussion 2 has eighth-note strokes. Measure 4: Percussion 1 has a dynamic ***ff***. Percussion 2 has dynamics **Sm. Sus. Cym.** and **(wood)**. Percussion 3 has a dynamic ***mf***.

Musical score for Organ and Sw. Reeds. The score consists of two staves. The top staff is for the Organ, featuring a treble clef and a bass clef, with a dynamic marking of  $\text{Add Sw. Reeds}$ . The bottom staff is for the Sw. Reeds, featuring a bass clef. Both staves show a series of chords: G major (two sharps), C major (no sharps or flats), F major (one sharp), B major (two sharps), E major (no sharps or flats), A major (one sharp), D major (two sharps), and G major (two sharps). The score is set against a background of vertical bar lines.

*poco rit.*

## Majestic ( $\sigma = 72$ )

265

Vln. I

Vln. II

Vla.

Vc.

Cb.

cresc.

cresc.

cresc.

cresc.

(sul D) (non div.)

fff

fff

fff

fff

fff

Majestic (♩ = 72)

*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.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*poco a poco allarg.*

271

Full Organ

*simile*

*simile*

*div.*