

**Michael Gandolfi**

# **Ascending Light**

(for organ and orchestra)

*Commissioned by the Boston Symphony Orchestra, Andris Nelsons, Music Director, with generous support provided by the Gomidas Organ Fund, in memory of Berj Zamkochian and commemorating the 100th anniversary of the Armenian Genocide.*

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*Premiere Performances: March 26-28, 31, 2015  
Boston Symphony Orchestra, Andris Nelsons, Conductor  
Olivier Latry, Organ Soloist  
Symphony Hall, Boston, Massachusetts*

**M51 Music (ASCAP)**

**[michaelgandolfi.com](http://michaelgandolfi.com)**

## Instrumentation

3 Flutes (3<sup>rd</sup> doubles Piccolo)  
3 Oboes (3<sup>rd</sup> doubles English Horn)  
3 Bb Clarinets (3<sup>rd</sup> doubles Bass Clarinet)  
3 Bassoons (3<sup>rd</sup> doubles Contrabassoon)

4 French Horns in F  
3 C Trumpets  
2 Tenor Trombones  
Bass Trombone  
Tuba

Harp

Timpani

3 Percussionists

Xylophone, Glockenspiel, two sets of Tubular Chimes,  
Bass Drum,  
Large Suspended Cymbal, Medium Suspended Cymbal, Crash Cymbals,  
Tambourine, Triangle, Mark Tree, Ratchet

Organ Solo

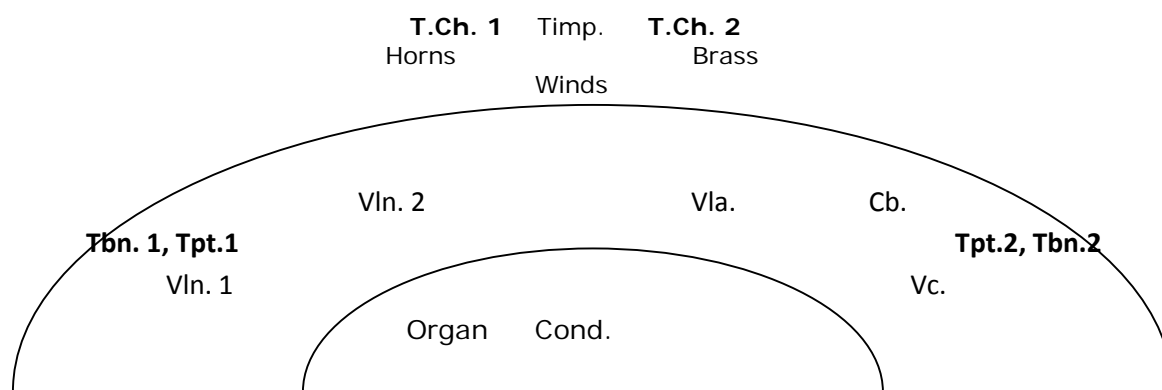
Strings

## Performance Notes

Score is transposed.

Accidentals remain in effect for the duration of the measure, only at the octave in which they occur. They are sometimes rewritten within a measure for clarity.

The two sets of Tubular Chimes are placed next to the Timpani as indicated below. Trumpets 1 & 2 and Trombones 1 & 2, will begin the piece standing near the front of the stage as approximately indicated below. After measure 81, they will take their normal seats at the back of the stage with the brass section. At the end of the piece, (m. 684), Trumpets 1 & 2 will return to their starting positions at the front of the stage, ready to play by measure 692.



**Approximate duration:** 30 minutes

## Program Listing

*Ascending Light* (2014) Michael Gandolfi (b. 1956)

I. *Vis Vitalis* (♩ = 66, Grand, Majestic) - II. *Lullaby of Tigranakert/Variations*, Scherzo, Reverie –  
Coda: *Aravot lousaber (Ascending light)*

## Program Notes

### Program notes for *Ascending Light* – prepared by Robert Kirzinger, Boston Symphony Orchestra

Michael Gandolfi

*“Ascending Light” for organ and orchestra* (2014)

The impetus for this Boston Symphony Orchestra commission for Michael Gandolfi’s *Ascending Light* for organ and orchestra came originally from the Gomidas Organ Fund in honor of its founder, the late Armenian-American organist Berj Zamkochian (1929-2004), as well as to commemorate the 100th anniversary of the Armenian genocide. Zamkochian, a longtime presence in the Boston music community, was also active worldwide as a soloist and for many years a faculty member of the New England Conservatory, where Michael Gandolfi is a member of the composition faculty. While still in his twenties, Zamkochian gained the attention of BSO music director Charles Munch, who brought him to Symphony Hall as organ soloist in such works as the Saint-Saëns Symphony No. 3 (his recording of that work with the BSO is considered a classic) and the Poulenc Concerto for Organ, Timpani and Strings. He performed in Symphony Hall’s erstwhile regular series of organ recitals and, following Munch’s departure, continued to appear with the BSO and Boston Pops for many years. Zamkochian established the Gomidas Organ Fund to mark the centenary of the great Armenian priest and composer Gomidas Vardapet (1869-1935).\*

A teacher, composer, and musicologist, Gomidas remains the single most important figure in the more than millennium-old tradition of Armenian music. His efforts to catalogue Armenian folk music as well as the complex system of church modes helped focus the cultural identity of a people that had largely come under Ottoman rule for centuries. In part because of this, he was one of the several hundred Armenian intellectuals and artists arrested in Constantinople in April 1915, an event marking the beginning of what has come to be known as the Armenian Genocide.† Michael Gandolfi celebrates the lively and enduring foundation of modern Armenian culture represented by Gomidas and the other deported intellectuals in the majestic, energetic music at the beginning and end of *Ascending Light*. He also quotes specific Armenian church and folk music elsewhere in the piece.

Gandolfi’s embrace of these musical materials, so richly a part of Armenian culture, reflects a wide-ranging intellectual and artistic curiosity that is also on display in the composer’s earlier commissions from the BSO. The first of these, for the Tanglewood Music Center Orchestra, was *The Garden of Cosmic Speculation* (2004), which was inspired by a vast Scottish garden, designed by Charles Jencks and based on various subjects of exploration in modern science. (He later expanded this piece into an eleven-movement, seventy-minute work, premiered in its complete form by the Atlanta Symphony Orchestra.) His *Plain Song, Fantastic Dances* (2005), commissioned for, premiered, and recorded by the Boston Symphony Chamber Players, incorporates Gregorian chant melody as a reference to St. Botolph, after whom the city of Boston is named. His orchestral commission *Night Train to Perugia* (2012), commissioned for the 75th anniversary of Tanglewood, is a short fantasia alluding tongue-in-cheek to an experiment done at the CERN Large Hadron Collider suggesting (mistakenly) that neutrinos can move faster than the speed of light. Among other science-based works is his *Q.E.D.: Engaging Richard Feynman*, for the Atlanta Symphony and Chorus (2010), with which, along with music director Robert Spano, he worked closely in recent years. Literature has figured strikingly in his work, from Shakespeare to Pinocchio to Boris Vian, as has visual art, especially the unexpected juxtapositions of the surrealists, the visual games of M.C. Escher, and the pattern dynamics of American minimalists.

Gandolfi’s inquisitiveness has expanded naturally into collaborative projects. He has worked extensively with the writer Dana Bonstrom, who has provided texts and narrative scenarios for a variety of works, including the large-scale chorus-and-orchestra work *Chesapeake: Summer of 1814*, commemorating the 200th anniversary of “The Star-Spangled Banner,” and *The Queen and the Conjuror*, based on Tarot cards. The composer has also collaborated with the videographer Ean White in several multimedia projects, including video accompaniment for *The Garden of Cosmic Speculation*. He is offered commissions from all over the country, and in addition to the BSO and the Atlanta Symphony has worked frequently with the Boston Modern Orchestra Project (which has released two CDs of his music) and his hometown ensemble, the nearly 100-year-old Melrose Symphony Orchestra, for which he has written several pieces. As mentioned above, Michael Gandolfi teaches at the New England Conservatory, his own alma mater; he has also taught at Harvard and Indiana universities and has been on the faculty of the Tanglewood Music Center since 1997. He was a Tanglewood Fellow in 1986, when he worked with Oliver Knussen and earned a commission for his orchestral work *Transfigurations*. This summer he is one of the curators for Tanglewood’s annual Festival of Contemporary Music, during which a new ensemble work, commissioned for the TMC’s 75th anniversary, receives its world premiere.

Michael Gandolfi’s *Ascending Light* for organ and orchestra takes its title from that of an Armenian hymn, “Aravot lousaber,” upon which the last section of the piece is based. The work is in two movements: the first is an energetic, highly patterned series of exchanges between the orchestra and the organ titled “Vis Vitalis.” This translates as “vital force,” referring to the ancient philosophical idea of a non-physical substance that animates life; here, the “life force” of Armenia is its people, and in particular the artists and intellectuals deported or killed in Turkey in April 1915. The placement of two sets of tubular bells, flanking the timpani at the rear of the stage, echoes the visual motif of the Symphony Hall organ pipes; trumpet-and-trombone pairs on either side of the stage are a deliberate ceremonial gesture. The composer writes, “The passages of the first movement allow the organ to show many of its myriad guises. It is alternately leader, follower, virtuoso (replete with elaborate pedal-work), initiator of change, etc. At one moment, central in the first movement, the organ introduces motivic figures in sequence that quickly find their way into the orchestra only to become accompaniment for further elaboration by the organ, which elaboration is in turn added to the orchestra, etc., creating a complex web of accompaniment that rivals the organ’s next contribution.”

Various types of harmonic and metrical aural illusions heard throughout the piece are characteristic of Gandolfi’s music. For example, metrically the winds’ rising arpeggiated figure near the start of the piece can be heard as either groups of four notes (suggested by pitch) or groups of three (suggested by the insistent quarter-note rhythm of timpani). The composer uses this ambiguity to foreshadow changes in metrical and rhythmic perspective within the movement. Harmonies are based on triads (the basic chord of traditional tonal music), but evolve in unexpected ways, abetted by the metrical sleight-of-hand, use of harmonic pedal points, and the shift of material from foreground to accompaniment, like perspective fields in a Medieval landscape painting.

The first movement’s grand finish is connected to the second via a pedal note in the organ. The melody here is transcribed from recordings of a “Lullaby of Tigranakert,” which in its free, improvisatory flow contrasts with the intricate interlocking patterns of the first movement. As in the first movement, though, Gandolfi takes fragments of this primary tune to use in accompaniment patterns; a rising sixteenth-note figure, passed among orchestral sections, is especially persistent. The second of the three shorter variations is an organ solo; the longer fourth variation, “Grand variation: scherzo” is virtually a movement in itself. Upon its winding-down, the *Reverie*, a piccolo solo over chorale harmonies, leads us to the final section, “Aravot lousaber,” “Ascending light.” That hymn’s melody, first presented in simple chorale form, then combines with the music of the first movement in a joyous, vital, uplifting coda.

Robert Kirzinger

ROBERT KIRZINGER, a composer and annotator, is Assistant Director of Program Publications of the Boston Symphony Orchestra.

\* Gomidas, or Komitas, was the name given to the monk Soghomon Soghomonian upon his ordination in 1894; “Vardapet” and “Vardabed” are transliterations designating the title for a class of Armenian priest.

† Following Gomidas’s arrest and a traumatic imprisonment in a deportation camp, his stature as an artist led to his being released and ultimately sent to Paris, where he spent the last fifteen years of his life in fragile mental and physical health. He died in October 1935, and his remains were reinterred in Yerevan the following year.

Michael Gandolfi on “Ascending Light”

I was first presented with this commission for a work for organ and orchestra in the summer of 2009, by Anthony Fogg, Artistic Administrator of the Boston Symphony Orchestra. He made it clear that it was the wish of the members of the Gomidas Organ Fund that I have complete artistic freedom in writing the piece: the work need not be conceived as a requiem for those who perished in the

Armenian Genocide. However, it was immediately clear to me that I would not be able to compose this work in ignorance of this terribly tragic event.

I found an appealing and well-known Armenian lullaby, known as the lullaby of Tigranakert (Tigranakert was the ancient capital of Armenia). My research led to many recorded examples. I transcribed several, realizing that this would be a prominent feature of the piece at some point. After doing this I became interested in researching sacred Armenian music and found a choral work titled “Aravot Lousaber,” which translates as “Ascending Light.” The plaintive melody dates back several centuries, but a simple and elegant four-part harmonization was by the Armenian priest, musicologist, and composer known as Vartapet Komitas. (I learned only after completing the piece that Komitas is Gomidas, after whom the Gomidas Organ Fund is named—a fortuitous and remarkable synchronicity.) I then had two Armenian musical references that provided a superb balance: one of earthiness, one of heavenliness. In fall 2014, after a long session of reading about the great number of intellectuals murdered at the outset of the Armenian Genocide, I found myself viewing portraits of a number of these victims, apparently taken in the prime of their lives. Suddenly a very powerful, almost defiant music emerged in my inner ear. This music was rich and full of life. It was a courageous music. The full form of the piece was suddenly made clear. The first movement would be a celebration of the vitality of life or “life force.” The second would move from the earthly to the heavenly. The finale would merge the transformation of the second movement with the life-force music of the first. I felt that the generally positive ethos of the piece would align with the vital and developing Armenian culture that has prevailed in spite of the horrors of 1915.

Once all of this was in place, the piece was written rather quickly. I was excited to write a work for the newly renovated organ at Boston’s Symphony Hall. I was also greatly aided by hearing Olivier Latry in recital in Montreal at the very early stages of writing. We met for several hours after his recital and he played through my transcription of the “Lullaby of Tigranakert.” He also generously revealed many features of organ-writing that proved most useful in the following weeks. He is a remarkable musician, with a great stage presence. In addition to Olivier, I sought counsel in writing for organ from Kathryn Salfelder, a fine DMA composition student of mine and an accomplished organist, as well as from organist and New England Conservatory faculty Tom Handel. I was also fortunate to have the New England Conservatory Wind Ensemble, led by my friend and colleague Charles Peltz, read through the opening of the piece.

Michael Gandolfi

# Ascending Light

(for Organ and Orchestra)

## I. Vis Vitalis

Michael Gandolfi (2014)  
Registrations by Olivier Latry

♩ = 66, Grand, Majestic

The score is arranged for a full orchestra and organ. It begins with a tempo of 66 beats per minute and a character of 'Grand, Majestic'. The woodwind section (Flutes, Oboes, Clarinets, Bassoons) and strings (Violins, Violas, Violoncello, Contrabass) play a melodic line of eighth notes, with triplets indicated. The brass section (Trumpets, Trombones, Tuba) provides harmonic support with sustained notes. The organ plays a full chord accompaniment. Percussion includes timpani and tubular chimes. Performance instructions for stage placement are provided for several instruments.

**Instrument List:** Flute 1,2; Flute 3; Oboe 1,2; Oboe 3; B♭ Clarinet 1,2; Clarinet in B♭ 3; Bassoon 1,2; Bassoon 3; Horn in F 1,2; Horn in F 3,4; Trumpet in C 1; Trumpet in C 2; Trumpet in C 3; Trombone 1; Trombone 2; Bass Trombone; Tuba; Timpani; Tubular Chimes 1; Tubular Chimes 2; Percussion 3; Organ; Violin 1; Violin 2; Viola; Violoncello; Contrabass.

**Performance Instructions:**

- Trumpet in C 1: Stand on stage-right at or near the front of the stage, about fifteen feet from the conductor.
- Trumpet in C 2: Stand on stage-left at or near the front of the stage, about fifteen feet from the conductor.
- Trombone 1: Stand on stage-right at or near the front of the stage, about fifteen feet from the conductor.
- Trombone 2: Stand on stage-left at or near the front of the stage, about fifteen feet from the conductor.
- Timpani: (tune two timpani to G and strike each)
- Tubular Chimes 1: This set of chimes is placed stage-right, about five feet from the timpani, in line with them at the back of the stage.
- Tubular Chimes 2: This set of chimes is placed stage-left, about five feet from the timpani, in line with them at the back of the stage.

**Dynamic Markings:** *ff* (fortissimo) is used throughout the score.

**Other Markings:** *non Div.* (non-diviso), *Picc.* (Piccolo), *E. Hn.* (English Horn), *B. Cl.* (Bass Clarinet).

10

Fl. 1,2  
Picc.  
Ob. 1,2  
E. Hn.  
B♭ Cl. 1,2  
B. Cl.  
Bsn. 1,2  
Bsn. 3  
Hn. 1,2  
Hn. 3,4  
C Tpt. 1  
C Tpt. 2  
C Tpt. 3  
Tbn. 1  
Tbn. 2  
B. Tbn.  
Tuba  
Timp.  
T.C. 1  
T.C. 2  
Perc.  
Org.  
Vln. 1  
Vln. 2  
Vla.  
Vc.  
Cb.

The musical score for 'Ascending Light' (page 2) is a complex orchestral and organ work. The woodwind section (Flutes, Piccolo, Oboes, English Horns, Clarinets, Bassoons) and brass section (Trumpets, Trombones, Tuba) play intricate melodic lines characterized by frequent triplets and accents. The percussion section, including Timpani, Tom-toms, and Percussion, provides a steady rhythmic accompaniment. The organ part is highly detailed, featuring multiple voices and complex rhythmic patterns. The string section (Violins, Viola, Violoncello, Contrabass) provides a harmonic foundation with sustained chords. The score is marked with various dynamics and performance instructions such as 'sempre simile' and 'f'.

16

17

This musical score page, titled "Ascending Light", is the third page of a score. It begins at measure 16 and ends at measure 17. The score is arranged in a standard orchestral format with the following parts:

- Woodwinds:** Flute 1 & 2 (Fl. 1,2), Piccolo (Picc.), Oboe 1 & 2 (Ob. 1,2), English Horn (E. Hn.), Bass Clarinet 1 & 2 (B♭ Cl. 1,2), Bass Clarinet (B. Cl.), Bassoon 1 & 2 (Bsn. 1,2), Bassoon 3 (Bsn. 3).
- Brass:** Horn 1 & 2 (Hn. 1,2), Horn 3 & 4 (Hn. 3,4), Trumpet 1 (C Tpt. 1), Trumpet 2 (C Tpt. 2), Trumpet 3 (C Tpt. 3), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Baritone Trombone (B. Tbn.), and Tuba.
- Percussion:** Timpani (Timp.), Tom-tom 1 (T.C. 1), Tom-tom 2 (T.C. 2), and Percussion (Perc.).
- Keyboard:** Organ (Org.).
- Strings:** Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

The score features complex rhythmic patterns, including triplets and sixteenth-note runs, particularly in the woodwind and organ parts. The woodwinds and organ play a melodic line with frequent triplets. The brass section provides harmonic support with sustained notes and rhythmic patterns. The percussion section includes a steady timpani accompaniment. The string section provides a harmonic foundation with sustained notes.

This musical score is for the piece "Ascending Light" and is page 4 of a 4-page set. It features a large ensemble of instruments. The woodwind section includes Flute 1 & 2, Piccolo, Oboe 1 & 2, English Horn, Bass Clarinet 1 & 2, Clarinet in Bb, Bassoon 1 & 2, and Bassoon 3. The brass section includes Horns 1, 2, 3, & 4, three Trumpets (1, 2, 3), two Trombones (1, 2), Baritone, and Tuba. The percussion section includes Timpani, Tom Cymbals 1 & 2, and Crash Cymbal. The string section includes Violin 1 & 2, Viola, Violoncello, and Contrabass. The Organ part is also present. The score is written in 4/4 time and features a key signature of one flat (Bb). The woodwinds and organ play a complex melodic line with many triplets and slurs. The brass and strings provide harmonic support with sustained notes and rhythmic patterns. A "Crash Cymb." part is marked with a *ff* dynamic at the beginning of the fifth measure. The page number "21" is in the top left corner, and a box containing the number "25" is in the top right corner.



27

Fl. 1, 2  
Picc.  
Ob. 1, 2  
E. Hn.  
B♭ Cl. 1, 2  
B. Cl.  
Bsn. 1, 2  
Bsn. 3  
Hn. 1, 2  
Hn. 3, 4  
C Tpt. 1  
C Tpt. 2  
C Tpt. 3  
Tbn. 1  
Tbn. 2  
B. Tbn.  
Tuba  
Timp.  
T.C. 1  
T.C. 2  
C.Cym.  
Org.  
Vln. 1  
Vln. 2  
Vla.  
Vc.  
Cb.

33

The score is arranged in a standard orchestral layout. The woodwind section (Flutes 1 & 2, Piccolo, Oboes 1 & 2, English Horn, Clarinets 1 & 2, Bass Clarinet, Bassoons 1 & 2, Bassoon 3, Horns 1, 2, 3, & 4, Trumpets 1, 2, & 3, Trombones 1, 2, & Bass, Tuba) has various parts, many involving triplet rhythms. The brass section (Trumpets, Trombones, Tuba) provides harmonic support. The percussion section (Timpani, Tom-toms 1 & 2, Cymbals) maintains a steady pulse. The strings (Violins 1 & 2, Viola, Violoncello, Contrabass) play sustained chords, with dynamics ranging from *f* to *mf*. The Organ part features intricate triplet patterns in both hands. The score includes dynamic markings such as *f* (forte), *mf* (mezzo-forte), and *to Fl.* (to Flute). There are also crescendo and decrescendo hairpins. The page number '33' is in a box at the top center.

38 39 42

Fl. 1 *mf* *mp* *p* *p* *p* *p* *pp* *ppp*

Fl. 2 *mp* *p* *p* *p* *p* *pp* *ppp*

Fl. 3 *mp* *p* *p* *p* *p* *pp* *ppp*

Ob. 1 *mf* *mf* *mf*

Ob. 2 *mf* *mf* *mf*

E. Hn. *mf* *to Ob.*

B♭ Cl. 1 *mf* *p*

B♭ Cl. 2 *mf* *p*

B. Cl. *mf* *to B♭ Cl.* *p*

Bsn. 1 *mf*

Bsn. 2 *mf*

Bsn. 3 *mf*

Org. *mf* *Fonds. 8-4* *Fonds. 8'* *Flute 8'* *dim.*

Vln. 1 *p* *p* *p* *p* *p* *pp* *ppp*

Vln. 2 *p* *p* *p* *p* *p* *pp* *ppp*

Vla. *p* *pp* *ppp*

Vc. *mf* *p* *p* *p* *pp* *ppp*



46 *Flute 8'* *mp*

*Oboe 8*

*Fonds. 8' (with Gamba)*

8'

51 55

Fl. 1 *p*

Fl. 2 *p*

Fl. 3 *p*

B♭ Cl. 1 *p*

B♭ Cl. 2 *p*

B♭ Cl. 3 *p*

Org. *mp*

Flutes 8' *mp*

Fonds. 8' and Oboe

Vln. 1 *mf*

Vln. 2 *mf*

16'-8'

to Picc.

56 58

Fl. 1 *f*

B♭ Cl. 1 *f*

Bsn. 1 *f*

Bsn. 2 *f*

Hn. 1,2 *mf*

Org. *cresc.*

All couplers *mf*

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. *f*

Cb. *f*

60

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Ob. 3  
B♭ Cl. 1  
B♭ Cl. 2  
B♭ Cl. 3  
Bsn. 1  
Bsn. 2  
Bsn. 3  
Hn. 1,2  
C Tpt. 1  
C Tpt. 2  
Tbn. 1  
Tbn. 2  
Timp.  
Perc.  
Perc.  
Org.  
Vln. 1  
Vln. 2  
Vla.  
Vc.  
Cb.

*f*

Ob.

Bsn. 2

♩ = 66

♩ = 76

63

65

Fl. 1 *cresc.* *ff*

Fl. 2 *cresc.* *ff*

Fl. 3 *ff* *Picc.*

Ob. 1 *cresc.* *ff*

Ob. 2 *cresc.* *ff*

Ob. 3 *cresc.* *ff*

B♭ Cl. 1 *cresc.* *ff*

B♭ Cl. 2 *cresc.* *ff*

B♭ Cl. 3 *cresc.* *ff*

Bsn. 1 *cresc.* *ff*

Bsn. 2 *cresc.* *ff*

Bsn. 3 *cresc.* *ff*

Hn. 1,2 *cresc.* *ff*

Hn. 3,4 *cresc.* *ff*

C Tpt. 1 *f*

C Tpt. 2 *f*

C Tpt. 3 *f*

Tbn. 1 *f*

Tbn. 2 *f*

B. Tbn. *f*

Tuba *f*

Timp. *f*

T.C. *f*

T.C. *f*

Large S. Cym. *p* *f* *p* *f*  
 (soft mallets / no contact noise) L.V. (soft mallets / no contact noise) L.V.

Org. *f* *cresc.* *ff*

Vln. 1 *cresc.* *ff* Div.

Vln. 2 *cresc.* *ff* Div.

Vla. *cresc.* *ff* Div.

Vc. *cresc.* *ff* Div.

Cb. *cresc.* *ff*

67  $\text{♩} = 66$   $\text{♩} = 76$   $\text{♩} = 66$   $\text{♩} = 76$

Fl. 1  
Fl. 2  
Picc.  
Ob. 1  
Ob. 2  
Ob. 3  
B♭ Cl. 1  
B♭ Cl. 2  
B♭ Cl. 3  
Bsn. 1  
Bsn. 2  
Bsn. 3  
Hn. 1, 2  
Hn. 3, 4  
C Tpt. 1  
C Tpt. 2  
C Tpt. 3  
Tbn. 1  
Tbn. 2  
B. Tbn.  
Tuba  
Timp.  
T.C. 1  
T.C. 2  
Large S. Cym.  
Org.  
Vln. 1  
Vln. 2  
Vla.  
Vc.  
Cb.

*sempre simile*  
*sempre simile*  
*sempre simile*

(soft mallets / no contact noise) L.V.  
*p* *f* *p* *f*

♩ = 66

♩ = 76

71

73

Fl. 1

Fl. 2

Picc.

Ob. 1

Ob. 2

Ob. 3

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

Bsn. 1

Bsn. 2

Bsn. 3

Hn. 1, 2

Hn. 3, 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Timp.

T.C. 1

T.C. 2

Large S. Cym.

Org.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Crash Cymb.

*ff*



75

Fl. 1  
Fl. 2  
Picc.  
Ob. 1  
Ob. 2  
Ob. 3  
B♭ Cl. 1  
B♭ Cl. 2  
B♭ Cl. 3  
Bsn. 1  
Bsn. 2  
Bsn. 3  
Hn. 1, 2  
Hn. 3, 4  
C Tpt. 1  
C Tpt. 2  
C Tpt. 3  
Tbn. 1  
Tbn. 2  
B. Tbn.  
Tuba  
Timp.  
T.C. 1  
T.C. 2  
C.Cym.  
Org.  
Vln. 1  
Vln. 2  
Vla.  
Vc.  
Cb.

79

Fl. 1

Fl. 2

Picc.

Ob. 1

Ob. 2

Ob. 3

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

Bsn. 1

Bsn. 2

Bsn. 3

Hn. 1, 2

Hn. 3, 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Timp.

T.C. 1

T.C. 2

C. Cym.

Org.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*molto*

*p*

Take regular seat

8'-4'-2 2/3'

to Fl.

to E. Hn.

83

Fl. 1

Fl. 2

Ob. 1,2

B♭ Cl. 1,2,3

Hn. 1,2

Hn. 3

Hp.

Org.

Vln. 1

Vln. 2

Vla.

85

*p*

*p*

*p*

*p*

*p*

*p*

*mp*

8:2:1'

8'

16'-8'

*p*

*p*

*p*

87

Fl. 1

Fl. 2

Fl. 3

Ob. 1,2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

Hn. 1,2

Hn. 3

Org.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

89

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

Fl.

II. Fonds. 8'-4'

Fonds. 8' (with Gamba)



99 Poco più mosso

Hp. *mf* L.V.

Cornet *mf* + Reed 8'

Org. *mf* *p*

Flutes 8'-4'-2'

Flutes 16'-8'-4'

Vln. 1 *mf*

Vln. 2 *mf* arco

Vla. *mf*

Vc. *mf* arco

Cb. *mf*

104

*rit.*

♩ = 76

108

B♭ Cl. 3

Bsn. 2 *f*

Bsn. 3 *f*

Hn. 1,2 *mp*

Hn. 3,4 *mp*

Hp. *f* L.V.

Org. *f* Fons. 8'-4' +Swell Reeds > I *f* II *f*

Vln. 1 *mf* < *f*

Vln. 2 *mf* < *f*

Vla. *mf* < *f*

Vc. *mf* < *f*

Cb. *mf* < *f*

110

118

Bsn. 3

Org.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*decresc.*

121

Bsn. 1

Bsn. 3

Hn. 1,2

Hn. 3

Org.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*to Cbsn.*

*ppp*

*ppp*

*Fonds. 8'*

*p*

*decresc.*

*p*

*p*

*p*

133

138

Score for measures 133-138. Instruments include Bsn. 1, Hn. 1,2, Hn. 3, Tbn. 1,2, Timp., Vln. 1,2, Vla., Vc., and Cb. Dynamics range from *pp* to *ff*. A dynamic marking *a 2* appears above the Tbn. 1,2 staff.

142

148

♩ = 96

Score for measures 142-148. Instruments include B♭ Cl. 1,2, Bsn. 1,2, Hn. 1,2, Hn. 3,4, Tbn. 1,2, B. Tbn., Hp., Org., Vln. 1,2, Vla., Vc., and Cb. Dynamics range from *f* to *ff*. A dynamic marking *a 2* appears above the B♭ Cl. 1,2 staff. Organ registrations: *Fonds. 8'-4' +Swell Reeds >*, *Fonds. +16'*, and *8'-4'-2' Mixtures*. A *pizz.* marking is present above the Vln. 1 staff.

150

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1, 2

Hn. 3

Hn. 4

C Tpt. 1

Timp.

Perc.

Perc.

Perc.

Org.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*f*

*mf*

*arco*



154

This musical score page, numbered 154, is for the piece "Ascending Light" and is page 21 of the manuscript. It features a variety of instruments:

- Flutes:** Fl. 1, Fl. 2, and Fl. 3. Fl. 1 and Fl. 2 play melodic lines with a forte (*f*) dynamic. Fl. 3 is silent.
- Oboes:** Ob. 1 and Ob. 2. Ob. 1 plays a melodic line with a forte (*f*) dynamic. Ob. 2 is silent.
- Clarinets:** B♭ Cl. 1 and B♭ Cl. 2. B♭ Cl. 1 plays a melodic line with a forte (*f*) dynamic. B♭ Cl. 2 is silent.
- Bassoons:** Bsn. 1 is silent. Bsn. 2 and C. Bsn. play a rhythmic accompaniment with a forte (*f*) dynamic and the instruction "pesante".
- Horns:** Hn. 1, 2 and Hn. 3, 4. Hn. 1, 2 play a melodic line with a forte (*f*) dynamic. Hn. 3, 4 are silent.
- Trumpets:** C Tpt. 1 plays a melodic line with a forte (*f*) dynamic.
- Percussion:** Timp., Perc. I, Perc. II, and Perc. III. All are silent.
- Organ:** Org. plays a complex accompaniment with a forte (*f*) dynamic. It includes a section marked "+ Reeds" and has first and second endings indicated by {I} and {II}.
- Violins:** Vln. 1 and Vln. 2 play a rhythmic accompaniment with a forte (*f*) dynamic and the instruction "pizz.". Vln. 1 also has a forte (*f*) dynamic marking.
- Viola:** Vla. plays a rhythmic accompaniment with a forte (*f*) dynamic and the instruction "pizz.". It also has a forte (*f*) dynamic marking.
- Cello:** Vc. plays a rhythmic accompaniment with a forte (*f*) dynamic and the instruction "pesante".
- Double Bass:** Cb. plays a rhythmic accompaniment with a forte (*f*) dynamic and the instruction "pesante".



164 170

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2  
pesante

C. Bsn.  
pesante

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

Timp.

Perc.

Perc.

Perc.

Org.  
+ Reeds  
{I} {II} {I} {II} II 8'-4'-2' Mixtures

Vln. 1  
pizz. f

Vln. 2  
pizz. f

Vla.  
pizz. f

Vc.  
pesante f

Cb.  
pesante f

Tuba 8' (without 16')

Div. arco

171

Fl. 1

Fl. 3

Ob. 2

Ob. 3

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

C. Bsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

Timp.

Perc.

Perc.

Perc.

Org.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*f*

*Picc.*

*f*

*Ob.*

*f*

*mf*

*mf*

*f*

*Div. a 3*

*Unis.*

176

Fl. 1

Fl. 2 *ff*

Picc.

Ob. 3

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

Bsn. 1

Bsn. 2

C. Bsn.

Hn. 1, 2

Hn. 3, 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Timp.

Perc.

Perc.

Perc.

Org.

Org. *ff* + Reeds

Vln. 1 *ff* Div. a 3 Unis.

Vln. 2 *ff* Div. Unis.

Vla. *ff* Div. Unis.

Vc. *ff*

Cb. *ff*

180

Fl. 1

Fl. 2

Picc.

Ob. 1, 2

Ob. 3

B♭ Cl. 1, 2

B♭ Cl. 3

Bsn. 1

Bsn. 2

C. Bsn.

Hn. 1, 2

Hn. 3, 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Org.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*mf*

*ff*

*cresc.*

184 *a 2*

Fl. 1,2

Picc.

Ob. 1

Ob. 2

Ob. 3

B♭ Cl. 1

B♭ Cl. 2,3 *a 2* **Cl. 3 to Bass Cl.**

Bsn. 1

Bsn. 2

C. Bsn.

Hn. 1,2

Hn. 3,4

C Tpt. 1 *ff* *3*

C Tpt. 2 *ff* *3*

C Tpt. 3 *ff* *3*

Tbn. 1,2

B. Tbn.

Tuba *mf*

Hp. *ff* *gliss.*

Xyl. *ff* **Xyl.**

Perc.

Med. S. Cym. **Med. Susp. Cymbal** L.V.

Org. *cresc.* Full (8') *ff*

Vln. 1

Vln. 2

Vla. *6*

Vc. *ff*

Cb. *ff*

$\text{♩} = 88$

187

Fl. 1

Fl. 2

Picc.

Ob. 1

Ob. 2

Ob. 3

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1,2

C. Bsn.

Hn. 1,3

C Tpt. 1

C Tpt. 2

C Tpt. 3

B. Tbn.

Tuba

Hp.

Xyl.

Perc.

Med. S. Cym.

Org.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

to Fl.

to Bsn.

a 2 +

*ff*

*gliss*

*non arp.*

Med. Susp. Cymbal

L.V.

*pizz. mf*

*ff*

*mf*

*ff pizz.*

*f*



190

Fl. 1 *p*

Fl. 2 *p*

Ob. 2 *p*

Ob. 3 *p*

Hp.

Vln. 1 *f* *arco* *p* *mf* *pp*

Vln. 2 *mf* *f* *p* *mf*

Vla. *p* *mf*

Vc. *p* *pp*

Cb. *p* *pp*

194

Fl. 1 *p* *fp*

Fl. 2 *fp*

Ob. 1 *p* *fp*

Ob. 2 *p*

B♭ Cl. 1 *fp* *p*

B♭ Cl. 2 *p*

C Tpt. 1 *pp* *mp*

Hp.

Org. *pp* *mp* *p*

SW: Trumpet-Cornet

Vln. 1 *mp* *pp* *mp* *mf* *pp*

Vln. 2 *pizz.*

Vla. *pp* *mp* *pizz.* *f*

Vc.

Cb.

198

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *mf*

Ob. 2 *mf*

B♭ Cl. 1 *fp* *mf*

B♭ Cl. 2 *p*

B♭ Cl. 3

Bsn. 1

Bsn. 2

Bsn. 3

Hn. 1 *mf*

Hn. 2 *mf*

Hn. 3 *mf*

Hn. 4 *mf*

C Tpt. 1 *mp*

C Tpt. 3 *mf*

Hp.

Timp.

Perc. *mf* **Mark Tree**

Perc.

Perc.

Org. *mp* *mf* *f* **18' Reeds**

Vln. 1 *mp* *pp* *mf* *p* *mf*

Vln. 2 *mf* *arco* *fp* *fp*

Vla. *arco* *fp* *fp*

Vc.

Cb.

32:16:8

202

This page of the musical score, titled "Ascending Light", covers measures 202 through 205. The score is arranged for a large orchestra and includes the following parts:

- Flutes:** Fl. 1, Fl. 2, and Fl. 3. Fl. 1 and Fl. 2 play a melodic line starting in measure 202, while Fl. 3 enters in measure 203. Dynamics include *mf* and *f*.
- Oboes:** Ob. 1, Ob. 2, and Ob. 3. Ob. 1 has a solo in measure 205. Dynamics include *mf* and *f*.
- Clarinets:** B♭ Cl. 1 and B♭ Cl. 3. B♭ Cl. 1 plays a steady accompaniment. B♭ Cl. 3 enters in measure 205. Dynamics include *mf*.
- Bassoons:** Bsn. 1, Bsn. 2, and Bsn. 3. Bsn. 1 and Bsn. 2 play a melodic line starting in measure 203. Bsn. 3 enters in measure 205. Dynamics include *f*.
- Horns:** Hn. 1 through Hn. 4 are currently silent.
- Trumpets:** C Tpt. 1 and C Tpt. 3. C Tpt. 1 has a solo in measure 205. Dynamics include *f*.
- Percussion:** Hp. (Harp), Timp. (Timpani), Perc. (Percussion), and Ratch. (Ratchet). The Ratchet part enters in measure 205 with a *mf* dynamic.
- Organ:** Org. (Organ). II. 8'-4"-2 2/3-Oboe and I. 8'-4"-2/23-Trumpet parts are shown, with the latter playing a melodic line in measure 203.
- Violins and Cellos:** Vc. (Violins) and Cb. (Cellos) play a steady accompaniment throughout the page.

Key performance markings include *mf* (mezzo-forte), *f* (forte), *Con sord.* (con sordina), and *L.V.* (Larghetto). The score is written in a key with one flat and a 3/4 time signature.

206

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Ob. 3

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Bsn. 3

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Hp.

Timp.

Ratch.

Org.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*f*

*mf*

*f*

*f*

arco

*f*

210 211

Fl. 1 *f*

Fl. 2 *f*

Fl. 3 *f*

Ob. 1 *f*

Ob. 2 *f*

Ob. 3 *f*

B♭ Cl. 1 *f*

B♭ Cl. 2 *f*

B. Cl. *f*

Bsn. 1 *f*

Bsn. 2 *f*

Bsn. 3 *f*

C Tpt. 1 *f* (Con sord.)

C Tpt. 2 *f* (Senza sord.)

Tbn. 1 *f*

Tbn. 2 *f*

B. Tbn. *f*

Hp. *gliss.*

Timp.

Ratch. *f*

Org. *ff* Tuba *ff*

Vln. 1 *f*

Vln. 2 *f*

Vla. *f* pizz.

Vc. *f* pizz.

Cb. *f* pizz.

213

This page of a musical score, titled "Ascending Light", begins at measure 213. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The woodwind section includes Flutes 1 and 2, Oboes 1, 2, and 3, Bass Clarinets 1 and 2, and Bassoons 1, 2, and 3. The brass section consists of Trumpets 1 and 2, Trombones 1 and 2, and a Bass Trombone. The percussion section features a Horn, Timpani, and a Ratchet. The Organ part is written in two staves. The string section includes Violins 1 and 2, Viola, Violoncello, and Contrabass. The score contains various musical notations such as notes, rests, slurs, and dynamic markings like *f* (forte). There are also specific performance instructions like *arco* for the Viola. The page is numbered 34 in the top left corner, and the piece title "Ascending Light" is centered at the top.

216

This page of the musical score, titled "Ascending Light", covers measures 216 to 218. The score is arranged for a full orchestra and includes the following parts:

- Flutes (Fl. 1, 2, 3):** Flute 1 and 2 play melodic lines with accents. Flute 3 plays a more active, rhythmic line.
- Oboes (Ob. 1, 2, 3):** Oboe 1 and 2 play melodic lines with accents. Oboe 3 plays a steady, rhythmic accompaniment.
- Clarinets (B♭ Cl. 1, 2):** Both clarinets play a triplet figure in the first two measures.
- Bass Clarinet (B. Cl.):** Plays a steady, rhythmic accompaniment.
- Bassoons (Bsn. 1, 2, 3):** Bassoon 1 and 2 play melodic lines with accents. Bassoon 3 plays a steady, rhythmic accompaniment.
- Trumpets (C Tpt. 1, 2):** Both trumpets play melodic lines with accents. The first measure includes the instruction "Senza sord." (without mutes).
- Trombones (Tbn. 1, 2):** Trombone 1 and 2 play melodic lines with accents.
- Baritone (B. Tbn.):** Plays a steady, rhythmic accompaniment.
- Tuba:** Plays a steady, rhythmic accompaniment.
- Harp (Hp.):** Features glissando passages in measures 217 and 218.
- Timpani (Timp.):** Plays a steady, rhythmic accompaniment.
- Organ (Org.):** Features an 8'-4'-2' Mixture in measure 217.
- Violins (Vln. 1, 2):** Violin 1 and 2 play melodic lines with accents.
- Viola (Vla.):** Plays a steady, rhythmic accompaniment, marked "pizz." (pizzicato).
- Violoncello (Vc.):** Plays a steady, rhythmic accompaniment.
- Double Bass (Cb.):** Plays a steady, rhythmic accompaniment.

219

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Ob. 3

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Bsn. 3

Hn. 1,2

Hn. 3,4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Hp.

Timp.

Org.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*ff*

*f*

*mf*

*mp*

*p*

*pp*

*ppp*

*Con sord.*

*pizz.*

Fonds. 8'-4'  
+Swell Trumpets



223

This page of the musical score, titled "Ascending Light", contains measures 223 through 225. The score is arranged for a large orchestra and includes the following parts:

- Flutes:** Fl. 1, Fl. 2, and Fl. 3.
- Oboes:** Ob. 1, Ob. 2, and Ob. 3.
- Clarinets:** B♭ Cl. 1 and B♭ Cl. 2.
- Bassoons:** Bsn. 1, Bsn. 2, and Bsn. 3.
- Horns:** Hn. 1 and Hn. 3.
- Trumpets:** C Tpt. 1, C Tpt. 2, and C Tpt. 3.
- Percussion:** Hp. (Harp), Tamb. (Tambourine), and Trg. (Triangle).
- Organ:** Org. (Organ).
- Violins:** Vln. 1 and Vln. 2.
- Viola:** Vla.
- Violoncello:** Vc.
- Double Bass:** Cb.

Key musical features and dynamics include:

- Measures 223-224:** Flutes 2 and 3, Oboes 1 and 2, Bassoon 1, and Clarinets 1 and 2 play a melodic line starting with a *f* dynamic. Bassoon 3 and Horns 1 and 3 play a rhythmic accompaniment. The Organ and Violoncello provide a steady bass line.
- Measure 225:** The melodic line continues with a *ff* dynamic. The Organ and Violoncello continue their accompaniment. The Tambourine and Triangle enter in this measure, playing a rhythmic pattern.

226

This page of the musical score, titled "Ascending Light", contains measures 226 and 227. The score is arranged for a large orchestra and includes the following parts:

- Flutes:** Fl. 1 (rest), Fl. 2 (melodic line), Fl. 3 (melodic line).
- Oboes:** Ob. 1 (melodic line), Ob. 2 (melodic line), Ob. 3 (melodic line).
- Clarinets:** B♭ Cl. 1 and B♭ Cl. 2 (melodic line, *f* and *ff* dynamics), B. Cl. (rest).
- Bassoons:** Bsn. 1 (melodic line), Bsn. 2 (melodic line), Bsn. 3 (melodic line, *ff* dynamic).
- Horns:** Hn. 1 and Hn. 3 (rest).
- Trumpets:** C Tpt. 1, 2, and 3 (melodic line).
- Tuba:** Tbn. 2 (melodic line, *f* dynamic).
- Harps:** Hp. (melodic line).
- Timpani:** Tamb. and Trg. (rest).
- Organ:** Org. (melodic line, *8'-4'-2' Mixtures*).
- Violins:** Vln. 1 and Vln. 2 (melodic line, *pizz.* and *arco* markings).
- Viola:** Vla. (melodic line, *pizz.* and *arco* markings).
- Violoncello:** Vc. (melodic line, *ff* dynamic).
- Double Bass:** Cb. (melodic line).

The score features various musical notations including dynamics (*f*, *ff*), articulation (*pizz.*, *arco*), and performance instructions like *8'-4'-2' Mixtures* for the organ. The music is written in a key with one sharp (F#) and a common time signature.

228

The musical score is arranged for a full symphony orchestra. The instruments are listed on the left side of the page: Fl. 1, Fl. 2, Fl. 3, Ob. 1, Ob. 2, Ob. 3, B♭ Cl. 1, B♭ Cl. 2, B. Cl., Bsn. 1, Bsn. 2, Bsn. 3, Hn. 1,3, Hn. 2,4, C Tpt. 1, C Tpt. 2, C Tpt. 3, Tbn. 1, Tbn. 2, Hp., T.C., Tamb., Trg., Org., Vln. 1, Vln. 2, Vla., Vc., and Cb. The score consists of three measures. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The music features complex rhythmic patterns with many sixteenth and thirty-second notes. Dynamics range from *f* (forte) to *ff* (fortissimo). Performance markings include accents (>), slurs, and breath marks. A section for the Bass Clarinet is labeled "(Bass Cl.)" and starts in the third measure with *ff*. The Horns 2 and 4 are marked "a 2". The Trombone 1 part includes the instruction "Senza sord." (without mutes). The Trombone 2 part includes a triplet of sixteenth notes. The Bassoon 2 part includes a triplet of eighth notes. The Organ part has a continuous melodic line. The Violin 1 part has a continuous melodic line. The Viola part starts with a pizzicato (*pizz.*) marking and then switches to arco (arco). The Violoncello and Contrabass parts have steady rhythmic accompaniment. The page number "228" is written at the top left of the first measure.



234

Fl. 1

Fl. 2

Fl. 3 *to Picc.*

Ob. 1

Ob. 2

Ob. 3

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Bsn. 3

Hn. 1,3 *a 2*

Hn. 2,4 *a 2*

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

Hp.

T.C. 1

Tamb.

Trg.

Org. *cresc. (+ Reeds)*

Vln. 1 *pizz.* *arco*

Vln. 2 *ff pizz.* *arco*

Vla. *pizz.* *arco*

Vc.

Cb.



240

Fl. 1,2  
Picc.  
Ob. 1  
Ob. 2,3  
B♭ Cl. 1,2  
B. Cl.  
Bsn. 1  
Bsn. 2  
Bsn. 3  
Hn. 1,3  
Hn. 2,4  
C Tpt. 1  
C Tpt. 2  
C Tpt. 3  
Tbn. 1  
Tbn. 2  
B. Tbn.  
Tuba  
Hp.  
T.C. 1  
Glk.  
Tamb.  
Org.  
Vln. 1  
Vln. 2  
Vla.  
Vc.  
Cb.

*a2*  
*ff*  
*pizz.*  
*arco*  
*3*  
*IV*  
*V*

243

Fl. 1,2  
Picc.  
Ob. 1  
Ob. 2,3  
B♭ Cl. 1,2  
B. Cl.  
Bsn. 1  
Bsn. 2  
Bsn. 3  
Hn. 1,3  
Hn. 2,4  
C Tpt. 1  
C Tpt. 2  
C Tpt. 3  
Tbn. 1  
Tbn. 2  
B. Tbn.  
Tuba  
Hp.  
T.C. 1  
Glk.  
Tamb.  
Org.  
Vln. 1  
Vln. 2  
Vla.  
Vc.  
Cb.

16'-8'  
Man. Couplers  
pizz.  
arco  
pizz.  
arco  
pizz.  
arco  
pizz.  
arco  
pizz.  
arco  
pizz.  
arco





250

Fl. 1

Fl. 2

Picc.

Ob. 1

Ob. 2

Ob. 3

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Bsn. 3

Hn. 1

Hn. 2

Hn. 3

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Glk.

Org.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*arco*

*ff*

254 *rit.*

♩ = 66, Grand, Majestic

Fl. 1

Fl. 2

Picc.

Ob. 1

Ob. 2

Ob. 3

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

Bsn. 1

Bsn. 2

Bsn. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Timp.

T.C. 1

Glk.

Org.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*ff* Senza sord.

Senza sord. *ff*

*ff*

Full (16')

B♭ Cl.

*ff*

*ff*

Div.

Unis.

Div.

Unis.

258

Fl. 1

Fl. 2

Picc.

Ob. 1

Ob. 2

Ob. 3

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

Bsn. 1

Bsn. 2

Bsn. 3

Hn. 1,2

Hn. 3,4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Timp.

T.C. 1

Org.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

8<sup>va</sup> Div. Unis.

263

This page of the musical score, titled "Ascending Light", contains measures 263 through 266. The score is arranged for a large symphony orchestra and includes the following parts:

- Flutes:** Fl. 1 (rest), Fl. 2 (melodic line), Piccolo (melodic line).
- Oboes:** Ob. 1 (melodic line), Ob. 2 (rest), Ob. 3 (rest).
- Clarinets:** B♭ Cl. 1, 2, and 3 (rest).
- Bassoons:** Bsn. 1 and 2 (melodic line), Bsn. 3 (bass line).
- Horns:** Hn. 1, 2 and 3, 4 (chordal accompaniment).
- Trombones:** Tbn. 1, 2 and Bass Trombone (bass line).
- Tuba:** (bass line).
- Timpani:** (bass line).
- Triangle:** T.C. 1 (chordal accompaniment).
- Cymbals:** Crash Cymbal (single hit).
- Organ:** (melodic and harmonic accompaniment).
- Violins:** Vln. 1 and 2 (melodic line).
- Viola:** (melodic line).
- Violoncello:** Vc. (melodic line).
- Double Bass:** Cb. (bass line).

The score features a variety of dynamics, including *ff* (fortissimo) and *ff* (8va) (fortissimo, 8va). The key signature is one sharp (F#), and the time signature is 4/4. The music is characterized by a steady melodic flow in the strings and woodwinds, with a strong rhythmic foundation from the percussion.

267

Fl. 1

Fl. 2

Picc.

Ob. 1

Ob. 2

Ob. 3

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

Bsn. 1

Bsn. 2

Bsn. 3

Hn. 1,2

Hn. 3,4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1,2

B. Tbn.

Tuba

Timp.

T.C. 1

C.Cym.

Org.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*ff*

*ff*

*ff*

*loco*

*Div.*

### II. Lullaby of Tigranakert /Variations

272  $\text{♩} = 60, \text{♩} = 120$

Fl. 1

Fl. 2

Picc.

Ob. 1

Ob. 2

Ob. 3

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

Bsn. 1

Bsn. 2

Bsn. 3

Hn. 1,2

Hn. 3,4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Timp.

C.Cym.

Org.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

to Fl.

to E. Hn.

Regale or Gamba

Gamba 8-4 or Voix humaine

*p*

*3*

*attacca*

284

Org.

297

300

Ob. 3 *E. Hn.* *mp*

Bsn. 1 *pp*

Bsn. 2 *pp*

Hp. *p* *gliss.*

Org.

Vc. *Con sord.* *p*

Cb. *Con sord. arco* *p*

(♩ = ♩)

Variation 1

308

314

E. Hn.

B♭ Cl. 1 *mp*

Bsn. 1 *pp*

Bsn. 2 *pp*

Org. *mp* 8' - 2 2/3 - 2' - 1 1/3

Vln. 1 *Con sord.* *pp flautando*

Vla. *Con sord.* *pp flautando*

Vc.

Cb.



316

B♭ Cl. 1

Org.

Fl. 8'-4'

8'

Vln. 1

Vla.

Vc.

Cb.

(Con sord.)

*p*

(Con sord.)

*p*

321

E. Hn.

B♭ Cl. 1

Bsn. 1

Org.

8' - 2 2/3

Vln. 1

Vla.

Vc.

Cb.

*mp*

*mp*

*mp*

pizz.

*mp*

325

326

E. Hn.

B♭ Cl. 1

Bsn. 1

Bsn. 2

Org.

Vln. 1

Vla.

Vc.

Cb.

*mp*

*mp*



Variation 3

(♩ = ♩)

349

Org.

Vln. 1

Vla.

16' - 8' *p*

Senza sord. *p*

Senza sord. *p*

358

B♭ Cl. 1

Org.

Vln. 1

Vln. 2

Vla.

Cornet

Cromorne

*mf*

*mf*

*mf*

3

3

363

E. Hn.

B♭ Cl. 1

Bsn. 1

Bsn. 2

Bsn. 3

Org.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*mp*

*mf*

*mf*

*mp*

8'-2'-1'

Senza sord. pizz. *mp*

Senza sord. *mp*

Senza sord. *mp*



388

♩ = ♩ = 120

Grand variation: scherzo

393

384

Fl. 1

Ob. 1

B♭ Cl. 1

Hp.

Org.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*mp*

*mf*

*mf*

pizz. (bow down)

non Div. pizz. (bow down)

pizz. non Div. (bow down)

pizz. non Div. (bow down)

(bow down) pizz.

395

Ob. 1

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

398

406

Ob. 1

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

410

414

*mf*

*mf*

417

Org. *mf*

Vln. 1 (take bow)

Vln. 2 (take bow) (pizz.)

Vla. (take bow) (pizz.)

Vc. *mf* (pizz.)

Cb. (pizz.)

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1 *ff*

Ob. 2 *ff*

B♭ Cl. 1 *ff*

B♭ Cl. 2 *ff*

Hn. 1,2 *f*

Hn. 3,4 *f*

C Tpt. 2 Con sord. *f*

C Tpt. 3 Con sord. *f*

Hp. *ff*

Trg. Triangle L.V. *f*

Org. *f*

Vln. 1 (pizz.) *f* arco

Vln. 2 *f* arco

Vla. *f* arco

Vc. (take bow) *f* arco

Cb. *f*

442

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Ob. 3

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

Bsn. 1

Bsn. 2

Bsn. 3

Hn. 1,2

Hn. 3,4

C Tpt. 2

C Tpt. 3

Hp.

Timp.

Trg.

Perc.

Perc.

Org.

Vln. 1

Vln. 2

Vla.

Vc.

L.V.

*f*





463

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Ob. 3

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

Bsn. 1,2

C. Bsn.

Hn. 1,2

Hn. 3,4

C Tpt. 1

Tpt. 2,3

Tbn. 1,2

B. Tbn.  
Tbn.

Hp.

Trg.

C. Cym.

B. D.

Org.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Unis. Div. sempre simile

(Senza sord.)

L.V.

ff



This musical score page, titled "Ascending Light", covers measures 486 to 492. The instrumentation includes:

- Flutes 1, 2, and 3
- Oboes 1, 2, and 3
- Bass Clarinets 1, 2, and 3
- Horn 1, 2 and Horn 3, 4
- Trumpets 2 and 3
- Trombones 1 and 2
- Harp (Hp.)
- Triangle (Trg.)
- Cymbals (C.Cym.)
- Bass Drum (B.D.)
- Organ (Org.)
- Violins 1 and 2
- Viola (Vla.)
- Violoncello (Vc.)
- Contrabass (Cb.)

The score features various dynamics such as *ff* (fortissimo) and *sfz* (sforzando), and includes performance markings like accents and breath marks. The organ part has a distinct melodic line in the upper register, while the strings provide a rich harmonic texture. The percussion instruments contribute to the rhythmic foundation of the piece.

500

504

497

Fl. 1  
Fl. 2  
Fl. 3  
Ob. 1  
Ob. 2  
Ob. 3  
B♭ Cl. 1  
B♭ Cl. 2  
B♭ Cl. 3  
Hn. 1,2  
Hn. 3,4  
C Tpt. 2  
C Tpt. 3  
Tbn. 1  
Tbn. 2  
Hp.  
Trg.  
C. Cym.  
B.D.  
Org.  
Vln. 1  
Vln. 2  
Vla.  
Vc.  
Cb.



517

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Ob. 3

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B $\flat$  Cl. 3

Bsn. 1,2

C. Bsn.

Hn. 1,2

Hn. 3,4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1,2

B. Tbn.

Tuba

Hp.

C. Cym.

B. D.

Org.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*ff*

*L.V.*

*ff*

Senza sord.

Senza sord.

8'-4'-2' Mixtures

527

534

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Ob. 3

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

Bsn. 2

C. Bsn.

Hn. 1,2

Hn. 3,4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Org.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

to Bsn.

16'-8" + 16' Reeds

537

Fl. 1  
Fl. 2  
Fl. 3  
Ob. 1  
Ob. 2  
Ob. 3  
B♭ Cl. 1  
B♭ Cl. 2  
B♭ Cl. 3  
Bsn. 1  
Bsn. 2  
Bsn. 3  
Hn. 1,2  
Hn. 3,4  
C Tpt. 1  
C Tpt. 2  
C Tpt. 3  
Tbn. 1  
Tbn. 2  
Hp.  
Org.  
Vln. 1  
Vln. 2  
Vla.  
Vc.  
Cb.

*f*  
*f*  
*mp*  
*p*  
*mp*  
*p*  
*mp*  
*p*  
*mp*  
*p*  
*mf*  
*p*  
*mf*  
*p*  
*mf*  
*p*  
*mf*  
*f*  
*p*  
*mf*  
*p*  
*cresc.*  
*pizz.*  
*f*  
*pizz.*  
*f*  
*arco*  
*p*  
*cresc.*  
*pizz.*  
*f*  
*arco*  
*p*  
*cresc.*  
*f*  
*p*  
*cresc.*  
*f*  
*p*  
*cresc.*

Flutes 8' - 2 2/3 - 2' - 1'



548 551 559 563

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

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

Fl. 3 *mf* *f* *ff* *to Picc.*

Ob. 1 *p < mf* *mp < f* *ff* *mf*

Ob. 2 *p < mf* *mp < f* *ff*

Ob. 3 *p < mf* *mp < f* *ff* *to E. Hn.*

B♭ Cl. 1 *mf* *mp < f* *ff*

B♭ Cl. 2 *mf* *mp < f* *ff*

B♭ Cl. 3 *mf* *mp < f* *ff*

Bsn. 1 *mp < f* *ff*

Bsn. 2 *mp < f* *ff*

Bsn. 3 *mp < f* *ff*

Hn. 1,2 *ff*

Hn. 3,4 *ff*

C Tpt. 1 *f*

C Tpt. 2 *f*

C Tpt. 3 *f*

Tbn. 1 *f*

Tbn. 2 *f*

B. Tbn. *f*

Tuba *f*

Org.

Vln. 1 *ff* *pp* *mp* *pp*

Vln. 2 *ff* *pp* *mp* *pp*

Vla. *ff* *pp* *mp* *pp*

Vc. *ff* *pp* *mp* *pp*

Cb. *pp* *mp* *pp*

*Div. a 3*

564 567 571

Fl. 1

Ob. 1

B♭ Cl. 1

Org.

Flute 8'

Other Flute 8'

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*p*

*p*

*p*

*p*

575 579 585

Fl. 1

Ob. 1

Other Flute 8'

Org.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*mf*

*pizz.*

*f*

*f*

*f*

586 589 593

Org.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

597 601 605

Org.

Vln. 1

Vln. 2 *mf*

Vla.

Vc.

*mf*

**613**  
**Reverie**

(♩. = ♩) = 60

Picc. *Picc. non vibr.*

B.D. *pp* **Bass Drum** *pp*

Org. *mf* Celeste 8' - 4' *pp*

Vln. 1 *Con sord.* *arco* Div. a 3 (Con sord.) *pp*

Vln. 2 *Con sord.* Div. a 3 (Con sord.) *pp*

Vla. Div. a 3 arco Con sord. *pp*

Vc. Div. a 3 arco Con sord. *pp*

Cb. *pp*

(top note only is harmonic, others ord.)

619

Picc.

B.D.

Org. *pp*

Vln. 1 *pp*

Vln. 2 *pp*

Vla. *pp*

Vc. *pp*

Cb. *pp*

Aravot lousaber (Ascending light)

a tempo ♩ = 60

630

to Fl. *rit.*

Picc. *pp* *mp*

Hn. 1 *pp* *mp*

Hn. 2 *pp* *mp*

Hn. 3 *pp* *mp*

Hn. 4 *pp* *mp*

Hp. *mp*

B.D.

Org. *pp*

Vln. 1 *pp* *pp* (all notes harmonics)

Vln. 2 *pp*

Vla. *pp*

Vc. *pp*

Cb. *pp*

643

Hn. 1 *pp* *mp*

Hn. 2 *pp* *mp*

Hn. 3 *pp* *mp*

Hn. 4 *pp* *mp*

Org. Erzähler + Erzähler Celeste *pp* *mp* *pp*

Vln. 1 *pp* (all notes harmonics)

Vln. 2 *pp*

Vla. *pp*

Vc. *pp*

Cb. *pp*

655 658

Hn. 1 *ppp etereo* *pp* *p* *mp*

Hn. 2 *ppp etereo* *pp* *p* *mp*

Hn. 3 *ppp etereo* *pp* *p* *mp*

Hn. 4 *ppp etereo* *pp* *p* *mp*

Org. *mp*

Vln. 1 *ppp*

Vln. 2 *ppp*

Vla. *ppp*

Vc. *ppp*

Cb. *ppp*

667 670 676

Fl. 1 *pp*

Fl. 2 *pp*

Fl. 3 *pp*

Ob. 2 *pp*

B♭ Cl. 1 *pp*

B♭ Cl. 2 *pp*

B♭ Cl. 3 *pp*

C Tpt. 1,2 *pp*

Timp.

Org. *ppp etereo* *pp* *p* *mp* *pp* *pp* Oboe 8'

Vln. 1 *ppp*

Vln. 2 *ppp*

Vla. *ppp*

Vc. *ppp*

Cb. *ppp*

Trumpets 1,2 begin move to stage-left/stage-right positions

678 684

Fl. 1 *p* *mp* *mf* *mf*

Fl. 2 *p* *mp* *mf* *mf* *mf* <sup>3</sup> <sup>3</sup>

Fl. 3 *p* *mp* *mf* *mf* *to Picc.*

Ob. 1 *p* *mp* *mf* *mf*

Ob. 2 *p* *mp* *mf* *mf* *E. Hn.* *mf* <sup>3</sup> <sup>3</sup>

E. Hn. *mf* <sup>3</sup> <sup>3</sup>

B♭ Cl. 1 *mp* *mf* *mf*

B♭ Cl. 2 *p* *mp* *mf* *mf* <sup>3</sup> <sup>3</sup>

B♭ Cl. 3 *p* *mp* *mf* *mf*

Bsn. 1 *mp* *mf*

Bsn. 2 *mp*

Bsn. 3 *p* *mp* *mf*

Hn. 1 *mf*

Hn. 2

Hn. 3 *mf*

Hn. 4

Hp. *mf* <sup>3</sup> <sup>3</sup> <sup>3</sup>

Timp. *p* *mp* *mf* *mf* *Soft 16' 8:4' Fonds. Sw. Trumpets >*

Org. *p* *mp* *cresc.* *mf* *mf* *mf* <sup>3</sup> <sup>3</sup> <sup>3</sup>

Vln. 1 *mf* *Senza sord.*

Vln. 2 *mf* *Senza sord.*

Vla. *mf* *Senza sord.*

Vc. *mf* *Senza sord.* *mf* <sup>3</sup> <sup>3</sup> <sup>3</sup>

Cb. *mf* *Senza sord.* *mf*

686

This page of the musical score, titled "Ascending Light", covers measures 686 through 710. The score is arranged for a large symphony orchestra and includes the following parts:

- Flutes:** Fl. 1, Fl. 2, and Fl. 3. Fl. 2 and Fl. 3 have trill markings in measures 687 and 689.
- Oboes:** Ob. 1 and Ob. 2. Ob. 2 has trill markings in measures 687 and 689.
- English Horn:** E. Hn.
- Clarinets:** B♭ Cl. 1, B♭ Cl. 2, and B♭ Cl. 3. B♭ Cl. 2 and B♭ Cl. 3 have trill markings in measures 687 and 689.
- Bassoons:** Bsn. 1, Bsn. 2, and Bsn. 3. Bsn. 1, 2, and 3 have trill markings in measures 687 and 689.
- Horns:** Hn. 1, Hn. 2, Hn. 3, and Hn. 4.
- Percussion:** Timp. (Tympani).
- Organ:** Org. with parts for Sw. Mixtures and Sw. Reeds.
- Violins:** Vln. 1 and Vln. 2. Vln. 2 has a "Unis." marking in measure 690.
- Viola:** Vla.
- Violoncello:** Vc.
- Double Bass:** Cb.

Key performance markings include *mf* (mezzo-forte) and *Picc.* (piccato). The score features numerous trills and slurs across various instruments, particularly in the woodwind and string sections.

691 692

Fl. 1 *f*

Fl. 2 *f*

Picc. *f*

Ob. 1 *f*

Ob. 2 *f*

E. Hn. *f*  
to Ob.

B♭ Cl. 1 *f*

B♭ Cl. 2 *f*

B♭ Cl. 3 *f*

Bsn. 1 *f*

Bsn. 2 *f*

Bsn. 3 *f*

Hn. 1 *f*

Hn. 2 *f*

Hn. 3 *f*

Hn. 4 *f*

C Tpt. 1 *f*  
Stand on stage-right at or near the front of the stage, about fifteen feet from the conductor.

C Tpt. 2 *f*  
Stand on stage-left at or near the front of the stage, about fifteen feet from the conductor.

Hp.

Timp. *f*

Org. *f* *cresc.*

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. *f*

Cb. *f*



695

This page of the musical score, titled "Ascending Light", contains measures 695 through 700. The score is arranged for a full orchestra and includes the following parts:

- Flutes:** Fl. 1 and Fl. 2. Fl. 1 has a melodic line starting in measure 695, while Fl. 2 has a rhythmic accompaniment.
- Woodwinds:** Piccolo, Oboe 1, Oboe 2, Oboe 3, Bass Clarinet 1, Bass Clarinet 2, Bass Clarinet 3, Bassoon 1, Bassoon 2, Bassoon 3, Horn 1,2, Horn 3,4, Trumpet 1, and Trumpet 2.
- Keyboard:** Harp (Hp.) and Organ (Org.).
- Strings:** Violin 1, Violin 2, Viola, Violoncello (Vc.), and Contrabass (Cb.).
- Other:** Timpani (Timp.) and Cymbals (Cym.).

The score features complex rhythmic patterns, including sixteenth-note runs and syncopated rhythms. The organ part is particularly active, providing a harmonic and rhythmic foundation. The string section plays sustained chords and moving lines. The woodwinds and brass parts contribute to the overall texture with various melodic and rhythmic motifs. The page concludes with measure 700, which features a change in key signature to a key with two flats.

♩ = 66, Grand, Majestic

699 *accel.*

700

This page of the musical score, titled "Ascending Light", is marked with a tempo of 66 beats per minute and a character of "Grand, Majestic". The score begins at measure 699 with an acceleration ("accel.") and continues through measure 700. The instrumentation includes a full symphony orchestra and organ. The woodwind section (Flutes 1 & 2, Piccolo, Oboes 1, 2, & 3, Clarinets in Bb 1, 2, & 3, Bassoons 1, 2, & 3, Horns 1, 2, 3, & 4) and brass section (Trumpets in C 1 & 2, Trombones 1, 2, & 3, Tuba) are prominently featured with a fortissimo (*ff*) dynamic. The strings (Violins 1 & 2, Viola, Violoncello, Contrabass) and organ also play significant parts. The percussion section includes Timpani, Cymbals (T.C.), and Organ. The score is written in a key signature of two flats (Bb and Eb) and a common time signature (C). The organ part is specifically marked with a "Full" dynamic. The overall texture is dense and powerful, reflecting the "Grand, Majestic" character.

703

Fl. 1  
Fl. 2  
Picc.  
Ob. 1  
Ob. 2  
Ob. 3  
B♭ Cl. 1  
B♭ Cl. 2  
B♭ Cl. 3  
Bsn. 1  
Bsn. 2  
Bsn. 3  
Hn. 1,2  
Hn. 3,4  
C Tpt. 1  
C Tpt. 2  
C Tpt. 3  
Tbn. 1,2  
B. Tbn.  
Tuba  
Timp.  
T.C.  
Perc.  
Org.  
Vln. 1  
Vln. 2  
Vla.  
Vc.  
Cb.

*rit.*

♩ = 60

*rit.*

708

This page contains the musical score for measures 708 through 715. The instruments and their parts are as follows:

- Flutes (Fl. 1, 2):** Part 1, 2
- Picc.** Piccolo
- Oboes (Ob. 1, 2, 3):** Part 1, 2, 3
- Clarinets (B♭ Cl. 1, 2, 3):** Part 1, 2, 3
- Bassoons (Bsn. 1, 2, 3):** Part 1, 2, 3
- Horns (Hn. 1, 2, 3, 4):** Part 1, 2, 3, 4
- Trumpets (C Tpt. 1, 2, 3):** Part 1, 2, 3
- Trombones (Tbn. 1, 2, B. Tbn., Tuba):** Part 1, 2, Bass Trombone, Tuba
- Harp (Hp.):** Harp
- Percussion (Timp., T.C., Trg., C.Cym.):** Timpani, Tom Cymbal, Triangle, Crash Cymbal
- Organ (Org.):** Organ
- Strings (Vln. 1, 2, Vla., Vc., Cb.):** Violins 1 & 2, Viola, Violoncello, Contrabass

The score includes various musical notations such as dynamics (e.g., *ff*, *rit.*), articulation (accents, staccato), and performance instructions (e.g., *use 32' D* for the organ). The key signature is one sharp (F#) and the time signature is 2/4.