

Michael Gandolfi

# Fourth Chickasaw Variations

This work was commissioned by: *Paul and Linnea Bert*

*In honor of the 60<sup>th</sup> Anniversary*

*Of the Memphis Symphony Orchestra,*

*Mei-Ann Chen, Music Director*

## **Instrumentation**

3 Flutes (3<sup>rd</sup> dbls. Piccolo)  
3 Oboes  
3 Bb Clarinets (3<sup>rd</sup> dbls. Bass Clarinet)  
3 Bassoons (3<sup>rd</sup> dbls. Contrabassoon)

4 Horns  
3 C Trumpets  
2 Tenor Trombones  
1 Bass Trombone  
1 Tuba

Timpani

3 percussionists:

Vibraphone, Xylophone, Glockenspiel,  
Tubular Chimes, Hand Bells (from Middle-C up: C,D,E,F,G,A,Bb)  
Crash Cymbals, Suspended Cymbal  
Bass Drum, Snare Drum  
Claves, Triangle

Harp

Strings

## **Performance Notes**

Score is transposed

Accidentals remain in effect for the duration of the measure only at the octave in which they appear.  
They are sometimes re-written within a measure for clarity.

**Approximate Duration:** 23 minutes

## Program Listing

Fourth Chickasaw Variations

Michael Gandolfi

## Program Notes

### *Fourth Chickasaw Variations*

Michael Gandolfi's *Fourth Chickasaw Variations* celebrates Memphis in a progression of impressionistic passages invoking the city's multifarious history and unique American character.

The work's structure was inspired by Benjamin Britten's *Lachrymae: Reflections on a Song of Dowland* (opus 48a). Rather than the anticipated organization of a set of variations — in which a relatively straightforward melody is stated at the outset, and thereafter restated in increasingly complex departures (Bach's *Goldberg Variations* and Beethoven's *Diabelli Variations* are examples) — Britten chose to proceed backwards: the careful listener is invited to contemplate a multi-layered palimpsest at the outset, from which Dowland's melody is only gradually reconstituted and revealed through successive variations — until it ultimately emerges in its simplest statement, and in full throat.

*Fourth Chickasaw Variations*, like the Britten work, is comprised of eleven movements: ten variations, then its over-arching theme. The variations will, each in turn, evoke an aspect of Memphis: its culture, its history, its lore and legend; its geography, its politics, its commerce; and — of course — its music.

The listener is invited to discern the particular melody at the heart of the variations — a melody, the composer ardently wishes, that will be familiar (and dear) to most, if not all, Memphians.

*Fourth Chickasaw Variations* imagines Memphis as a city repeatedly on the cusp of challenge and change. The work celebrates a city that responds to those changes and challenges in a manner that only enhances its status as a vital American metropolis. *Fourth Chickasaw Variations*, at its core, contains a hope for Memphis's continuing, central influence on the American Experience.

The composer dedicates this work — with great affection and gratitude — to Paul and Linnea Bert, whose unflagging support, encouragement, and friendship have been vital to the creation of *Fourth Chickasaw Variations*.

— Program Notes by Dana Bonstrom



# Fourth Chickasaw Variations

## I. Et in Arcadia ego

Largo (♩ = 44)

6

Flute 1,2  
Flute 3  
Oboe 1,2  
Oboe 3  
Clarinet in B $\flat$  1,2  
Clarinet in B $\flat$  3  
Bassoon 1,2  
Bassoon 3  
Horn in F 1,2  
Horn in F 3,4  
Trumpet in C 1,2  
Trumpet in C 3  
Trombone 1,2  
Bass Trombone  
Tuba

Largo (♩ = 44)

Timpani  
Percussion 1,2,3 1  
Harp

Largo (♩ = 44)

Violin I  
Violin II  
Viola  
Violoncello  
Contrabass



7

11

Vla.  
Vc.  
Cb.

14 21

Timp. *tr* *mp*

B. Dr. *mp*

Vln. I

Vln. II *mp*

Vla.

Vc.

Cb.

25 28

Vln. I *ppp* Unis. Divisi *ppp*

Vln. II *ppp*

Vla. *ppp*

Vc. *ppp*

Cb. *ppp*

30 33

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

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

Vla. *ppp* *mf* *f* *ff*

Vc. *mf* *f* *ff*

Cb. *mf* *f* *ff*

36 40

Vln. I

Vln. II

Vla.

Vc.

Cb.

(no trill)

41

Vln. I *tr*

Vln. II (no trill)

Vla.

Vc.

Cb. *tr*



**II. The River Cuts a New Course**

44 **Allegro** (♩ = c. 120)

Fl. 1

Fl. 2 *mf*

Fl. 3 *mf*

Ob. 1 *f*

Ob. 2 *mf*

Ob. 3 *mf*

B♭ Cl. 1 *mf*

B♭ Cl. 2 *mf*

B. Cl. *mf*

Bsn. 1 *mf*

Bsn. 2 *mf*

C. Bn. *mf*

Tbn. 2 *mf*

B. Tbn. *mf*

*B. Cl.*

*Cbsn.*

**Allegro** (♩ = c. 120)

Vibr. *mf*

Glck. *mf*

*(ossia: omit lower staff for every instance of this two-measure figure)*

Hp. *mf*

**Allegro** (♩ = c. 120)

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc.

Cb.

Fourth Chickasaw Variations

48

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Ob. 3

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

C. Bn.

Tbn. 2

B. Tbn.

Tuba

Vib.

Glk.

Perc. 3

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*

*f*



52

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Ob. 3

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

Tuba

Vib.

Glk.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*

*f*

*p*

*mp*

*f*

Fourth Chickasaw Variations

55

Fl. 1

Fl. 2

Fl. 3

Ob. 2

Ob. 3

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Vib.

Glk.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*

*f*

*mp*

*p*

60

59

Fl. 1 *f*

Fl. 2 *f*

Fl. 3 *f*

Ob. 2 *f*

Ob. 3 *f*

B $\flat$  Cl. 1 *mf*

B $\flat$  Cl. 2 *mf*

B. Cl. *mf*

Bsn. 1 *mf*

Bsn. 2 *mf*

C. Bn. *mf*

Hn. 1 *mf*

Hn. 2 *mf*

Hn. 3 *mf*

C Tpt. 1 *mf* Con sord.

C Tpt. 2 *mf* Con sord.

C Tpt. 3 *mf* Con sord.

Tbn. 2 *mf*

B. Tbn. *mf*

Vib. *f*

Glk. *f*

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Fourth Chickasaw Variations

62

Fl. 1  
Fl. 2  
Fl. 3  
Ob. 1  
Ob. 2  
Ob. 3  
B $\flat$  Cl. 1  
B $\flat$  Cl. 2  
B. Cl.  
Bsn. 1  
Bsn. 2  
C. Bn.  
Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
C Tpt. 1  
C Tpt. 2  
C Tpt. 3  
Tbn. 1  
Tbn. 2  
B. Tbn.  
Tuba  
Vib.  
Glk.  
Hp.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

65

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Ob. 3

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1

Hn. 2

Hn. 3

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Vib.

Glk.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f*

*mf*

*p*

*f*

Fourth Chickasaw Variations

68

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Ob. 3

B<sup>b</sup> Cl. 1

B<sup>b</sup> Cl. 2

B. Cl.

Bsn. 2

C. Bn.

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Vib.

Glk.

Perc. 3

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f*

*f*

*f*

*mf*

*mf*

*mf*

*mf*

*p*

*f*

*p*

*f*

*mf*

*mf*

72

Fl. 1

Fl. 2

Fl. 3

Ob. 2

Ob. 3

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Vib.

Glk.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*

*f*

*p*

*f*

Fourth Chickasaw Variations

76

Fl. 1 *f*

Fl. 2 *f*

Fl. 3 *f*

Ob. 2 *f*

Ob. 3 *mf*

B<sup>b</sup> Cl. 1 *f*

B. Cl. *mf*

Bsn. 1 *mf*

C. Bn.

Hn. 1

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Tub. Chimes *f*

Hp.

Vln. I *mf* pizz. arco

Vln. II *mf*

Vla. *f* pizz. arco *mf*

Vc.

Cb.



80

Fl. 1  
Fl. 2  
Ob. 3  
C. Bn.  
Hn. 1  
B. Tbn.  
Tuba  
T.B.  
Hp.  
Vln. I  
Vla.  
Vc.  
Cb.

85

88

Fl. 2  
B♭ Cl. 1  
B♭ Cl. 2  
Bsn. 1  
Bsn. 2  
C. Bn.  
Hn. 1,2  
Hn. 3,4  
Tbn. 1  
T.B.  
Glk.  
Hp.  
Vln. II  
Vc.  
Cb.

89

Fl. 1 *f*

Fl. 2 *f*

Fl. 3 *mf*

Ob. 2 *mf*

Ob. 3 *mf*

B $\flat$  Cl. 1 *mf*

B $\flat$  Cl. 2 *mf*

B. Cl. *mf*

Bsn. 1 *mf*

Bsn. 2

C. Bn.

Hn. 2 *mf*

Hn. 4 *mf*

Tbn. 1

Tbn. 2 *mf*

Vib.

Glk.

Hp.

Vln. I *mf*

Vln. II

Vla. *mf*

Vc. *mf*

Cb.

93

FL. 1

FL. 2

FL. 3

Ob. 2

Ob. 3

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

C. Bn.

Hn. 2

Hn. 4

Tbn. 1

Tbn. 2

B. Tbn.

Vib.

Glk.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mp*

*mf*

*mf*

to Clar.

97

Fl. 1 *f*

Fl. 2 *f*

Fl. 3 *mf*

Ob. 2 *mf*

Ob. 3 *mf*

B $\flat$  Cl. 1 *mf*

B $\flat$  Cl. 2 *mf*

Bsn. 1 *mf*

C. Bn. *mf*

Hn. 2 *mf*

Hn. 4 *mf*

Tbn. 1 *mf*

B. Tbn. *mf*

Vib. *mf*

Glk. *mf*

Hp.

Vln. I *mf*

Vln. II

Vla. *mf*

Vc. *mf*

Cb. *mf*

101 104

Fl. 1 *f* *mf*

Fl. 2 *f* *mf*

Fl. 3 *mf*

Ob. 1 *mf*

Ob. 2 *mf*

Ob. 3 *mf*

B $\flat$  Cl. 1

B $\flat$  Cl. 2 *mf*

Bsn. 1

C. Bsn. *to Bsn.*

Hn. 2 *mf*

Hn. 4 *mf*

Tbn. 1

B. Tbn.

Tuba

Timp.

Vib.

Glk.

Perc. 3

Hp.

Vln. I *mf*

Vln. II *mp*

Vla. *mf*

Vc.

Cb.

III. Of Boats & Barrelhouses, Cotton & Chattel

105 106

Fl. 1 *f*

Fl. 2

Fl. 3 *Picc.* *f*

Ob. 1

Ob. 2

Hn. 1 *fp* *f*

Hn. 2 *fp* *f*

Hn. 3 *fp* *f*

C Tpt. 2 *f* *Con sord.*

Hp. *f*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc.

Cb.



108

Hn. 1 *fp* *f* *fp* *f* *fp* *f*

Hn. 2 *fp* *f* *fp* *f* *fp* *f*

Hn. 3 *fp* *f* *fp* *f* *fp* *f*

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

C Tpt. 3 *Con sord.* *f*

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Bsn. 1 *f* *fp*  
 Bsn. 2 *f* *fp*  
 Bsn. 3 *f* *fp*  
 Hn. 1,2 *fp*  
 Hn. 3 *fp*  
 C Tpt. 1 *tr*  
 C Tpt. 2 *tr*  
 Timp. *f* *fp*  
 Perc. 3 *f*  
 Vln. I *mf* *tr*  
 Vln. II *tr*  
 Vla. *f* *fp*  
 Vc. *f* *fp*  
 Cb. *f* *fp*

Fl. 1 *f* 3 3 3  
 Bsn. 1 *fp* *f* *fp* *f*  
 Bsn. 2 *fp* *f* *fp* *f*  
 Bsn. 3 *fp* *f* *fp* *f*  
 Hn. 1,2 *fp* *f* *fp* *f*  
 Hn. 3 *fp*  
 C Tpt. 1 *tr*  
 C Tpt. 2 *tr*  
 Tbn. 2 *f* *fp* *f* *fp* *f*  
 B. Tbn. *f* *fp* *f* *fp* *f*  
 Tuba *f* *fp* *f* *fp* *f*  
 Timp. *tr* *fp* *f* *fp* *f* *fp* *f*  
 Perc. 1 *Xvl.* *f* 3 3 3 3 3 3 3 3  
 Perc. 2  
 Clav.  
 Vln. I *tr*  
 Vln. II *tr*  
 Vla. *f* *fp*  
 Vc. *f* *fp* *f* *fp* *f*  
 Cb. *fp* *f* *fp* *f* *fp* *f*

Musical score for Fourth Chickasaw Variations, page 20, starting at measure 124. The score includes parts for Flute 1 and 2, Clarinets 1 and 2, Bassoons 1, 2, and 3, Horns 1, 2, 3, and 4, Trumpets 1, 2, and 3, Trombones 2, Bass Trombone, Tuba, Timpani, Xylophone, Harp, Violins I and II, Viola, Violoncello, and Contrabass. The score features complex rhythmic patterns, including triplets and sixteenth-note runs, and dynamic markings such as *fp*, *f*, and *ff*. Performance instructions like *Con sord.* and *tr* are also present.



133

131

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Ob. 3

B $\flat$  Cl. 1

B $\flat$  Cl. 2

Bsn. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

B. Tbn.

Tuba

Xyl.

Perc. 2

Perc. 3

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*ff* *f* *ff* *f*

138 140

Fl. 1 *f* 3 3 3

Fl. 2 *f* 3 3 3

Picc.

Ob. 1 *f* 3 3 3

Ob. 2 *f* 3 3 3

Ob. 3 *f* 3 3 3

B♭ Cl. 1 *f* 3 3 3

B♭ Cl. 2 *f* 3 3 3

Bsn. 3 *f* 3 3 3 to Cbsn.

Hn. 1

Hn. 2 *f*

Hn. 3

Hn. 4 *f*

Tbn. 1

Perc. 3

Hp.

Vln. I *ff* *f*

Vln. II *ff* *f*

Vla. *ff* *f*

Vc. *ff* *f*

Cb. *ff* *f*



158 163 172

Fl. 1

Fl. 2

Picc.

B♭ Cl. 1

B♭ Cl. 2

Bs.

Vln. I

Vla.

Vc.

Cb.

*pp*

*p*

*mp*

Con sord.

*pp*

Con sord.

*pp*

Con sord.

*pp*

*pp*

*pp*



174 179 182 186

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Bs.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*pp*

*pp*

Senza sord.

*pp*

*mf*

Div.

*mp*

Senza sord.

*mp*

Senza sord.

*mp*

Senza sord.

*mp*

*mp*

*mp*

**190** *accel. molto* **196**

**188**

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
B♭ Cl. 1  
B♭ Cl. 2  
Bsn. 1  
Bsn. 2  
Bsn. 3  
Hn. 1  
Hn. 2  
Hn. 3  
Tbn. 1  
Tbn. 2  
B. Tbn.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

*cresc.*  
*cresc.*  
*mp* → *f*  
*mp* → *f*  
*cresc.*  
*cresc.*  
*mf* < *f*   *mf* < *f*  
*mf* < *f*   *mf* < *f*  
*mf* < *f*   *mf* < *f*  
*mf* < *f*  
*mp* → *f*  
*mp* → *f*  
*mp* → *f*  
*mf* < *f*  
*mf* < *f*  
*mf* < *f*  
*cresc.*  
*mp* → *f*  
*mp* → *f*  
*cresc.*  
*mp* → *f*  
*mp* → *f*  
*cresc.*  
*mp* → *f*  
*cresc.*  
*mp* → *f*

*Unis.*

*mp*   *cresc.*   *f*

V. Stars & Bars & Stripes

♩. = ♩ Allegro (♩. = c. 132)

205

202

Fl. 1

Fl. 2

Picc.

Ob. 1

Ob. 2

Ob. 3

Bsn. 2

C. Bn.

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

♩. = ♩ Allegro (♩. = c. 132)

Timp.

Perc. 1

Perc. 2

S.Dr.

Snare Drum

♩. = ♩ Allegro (♩. = c. 132)

Vln. I

Vln. II

Vla.

Vc.

Cb.

pizz.

f

207 211

Fl. 1  
Fl. 2  
Picc.  
Ob. 1  
Ob. 2  
Ob. 3  
Bsn. 2  
C. Bn.  
Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
C Tpt. 1  
C Tpt. 2  
C Tpt. 3  
S.Dr.  
Hp.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

212

215

The musical score is divided into two systems. The first system (measures 212-215) includes:

- Flutes (Fl. 1, 2):** Rests in measures 212-214; enters in measure 215 with a melodic line marked *f*.
- Picc.**: Rests in measures 212-214; enters in measure 215 with a melodic line marked *f*.
- B♭ Clarinets (Cl. 1, 2):** Play a melodic line marked *f* from measure 212 to 215.
- Clarinet (Cl. 3):** Play a melodic line marked *f* from measure 212 to 215.
- Bassoons (Bsn. 1, 2):** Bsn. 1 has a rhythmic pattern marked *mf* in measure 215. Bsn. 2 has a rhythmic pattern marked *mf* in measure 215.
- Contrabassoon (C. Bn.):** Rests in measures 212-214; enters in measure 215 with a rhythmic pattern marked *mf*.
- Horns (Hn. 1-4):** Rests in measures 212-215.
- Trumpets (C Tpt. 1-3):** Rests in measures 212-215.
- Trombones (Tbn. 1, 2):** Rests in measures 212-215.
- Bass Trombone (B. Tbn.):** Rests in measures 212-214; enters in measure 215 with a rhythmic pattern marked *mf*.
- Tuba:** Rests in measures 212-214; enters in measure 215 with a rhythmic pattern marked *mf*.
- Violins (Vln. I, II):** Vln. I and II have tremolos in measures 212-214; enter in measure 215 with a melodic line marked *f*.
- Viola (Vla.):** Rests in measures 212-214; enters in measure 215 with a melodic line marked *f*.
- Violoncello (Vc.):** Rests in measures 212-214; enters in measure 215 with a rhythmic pattern marked *mf*.
- Double Bass (Cb.):** Rests in measures 212-214; enters in measure 215 with a rhythmic pattern marked *mf*.



216

219

This page of the musical score contains measures 216 through 219. The instrumentation includes Flutes 1 and 2, Piccolo, Oboes 1, 2, and 3, Clarinets in Bb 1, 2, and 3, Bassoons 1 and 2, Horns 1, 2, and 3, Tuba, Timpani, Percussion 1, 2, and 3, Harp, Violin I and II, Viola, Violoncello, and Contrabass. The score features complex rhythmic patterns, primarily eighth and sixteenth notes, with various dynamic markings such as *f*, *mf*, and *p*. The woodwinds and strings play melodic lines, while the brass and percussion provide harmonic support. The harp part is mostly silent. The score is written in a key with one flat and a common time signature.

This page of the musical score, titled "Fourth Chickasaw Variations", contains measures 221 through 223. The score is arranged for a full orchestra and includes the following parts:

- Flutes (Fl. 1, Fl. 2):** Fl. 1 has a melodic line starting in measure 221. Fl. 2 plays a rhythmic pattern of eighth notes.
- Piccobello (Picc.):** Plays a melodic line similar to Fl. 1.
- Oboes (Ob. 1):** Plays a melodic line similar to Fl. 1.
- Bass Clarinet (B♭ Cl. 1):** Plays a melodic line similar to Fl. 1.
- Trumpets (C Tpt. 1, 2, 3):** C Tpt. 1 and 2 play a melodic line starting in measure 223, marked "Senza sord." and "f". C Tpt. 3 plays a melodic line starting in measure 223, marked "(Con sord.)" and "ff".
- Trombones (Tbn. 1):** Plays a melodic line starting in measure 223, marked "mf".
- Tuba:** Plays a rhythmic pattern of eighth notes.
- Drum Set (Timp., Perc. 1, 2, 3):** Timp. and Perc. 1, 2, 3 are currently silent.
- Harpsichord (Hp.):** Currently silent.
- Violins (Vln. I, Vln. II):** Vln. I has a melodic line starting in measure 221. Vln. II plays a rhythmic pattern of eighth notes.
- Viola (Vla.):** Plays a rhythmic pattern of eighth notes.
- Violoncello (Vc.):** Plays a rhythmic pattern of eighth notes.
- Double Bass (Cb.):** Plays a rhythmic pattern of eighth notes.

Measure 221 is marked with a dynamic of *f*. Measure 223 contains dynamic markings: *f* for C Tpt. 1 and 2, *mf* for Tbn. 1, and *ff* for C Tpt. 3. The instruction "(Con sord.)" is placed above the C Tpt. 3 staff in measure 223.

226

230

Fl. 1

Fl. 2

Picc.

Ob. 1

B $\flat$  Cl. 1

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

C Tpt. 1

C Tpt. 3

Tbn. 1

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

231 232

Picc. *f*

Ob. 2 *mf*

B $\flat$  Cl. 1 *f*

C Tpt. 1

Tuba

Vln. I *mf* *f* *p* *pizz.*

Vln. II *f* *pizz.*

Vla. *f* *pizz.*

Vc. *p* *arco*

Cb.

Double bar line

Detailed description: This block contains the musical score for measures 231 and 232. The score is for a full orchestra. Measure 231 starts with a Piccolo (Picc.) and Oboe 2 (Ob. 2) playing a melody in 3/4 time. The Piccolo has a forte (f) dynamic, while the Oboe 2 has a mezzo-forte (mf) dynamic. The Bass Clarinet 1 (B $\flat$  Cl. 1) also has a forte (f) dynamic. The Violin I (Vln. I) and Violin II (Vln. II) parts are marked with mf and f dynamics. The Viola (Vla.) and Violoncello (Vc.) parts are marked with p and arco dynamics. The Contrabass (Cb.) part is marked with p. Measure 232 continues the orchestration with various dynamics and articulations like pizzicato (pizz.) and arco.

236 237

Picc.

Ob. 2 *f*

B $\flat$  Cl. 2 *p*

B $\flat$  Cl. 3 *p*

Bsn. 1 *p*

C. Bn. *p*

C Tpt. 1 *mf*

Hp. *p*

Vln. I *p* *arco*

Vln. II *p*

Vla.

Vc. *p* *arco*

Cb. *p*

Detailed description: This block contains the musical score for measures 236 and 237. The score is for a full orchestra. Measure 236 starts with a Piccolo (Picc.) and Oboe 2 (Ob. 2) playing a melody in 3/4 time. The Piccolo has a forte (f) dynamic, while the Oboe 2 has a mezzo-forte (mf) dynamic. The Bass Clarinet 2 (B $\flat$  Cl. 2), Bass Clarinet 3 (B $\flat$  Cl. 3), Bassoon 1 (Bsn. 1), and Contrabassoon (C. Bn.) parts are marked with p dynamics. The Horn 1 (C Tpt. 1) part is marked with mf. The Harp (Hp.) part is marked with p. Measure 237 continues the orchestration with various dynamics and articulations like p and arco.

242

244

Musical score for measures 242-244. The score includes parts for C. Bn., Hn. 2, C Tpt. 1, Hp., Vln. I, Vln. II, Vla., and Cb. The piano part features a complex rhythmic pattern with dynamic markings *f* and *p*. The strings play a steady eighth-note accompaniment. A double bar line is present at the end of measure 244.



247

248

251

Musical score for measures 247-251. The score includes parts for Picc., Ob. 1, Hn. 1, Hn. 2, C Tpt. 1, Hp., Vln. I, Vln. II, Vla., and Cb. The Piccolo part has a melodic line with dynamic markings *p* and *mp*. The strings continue with their accompaniment. A double bar line is present at the end of measure 251.

253

Ob. 1  
Hn. 1  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

Detailed description: This system contains measures 253 through 258. The Oboe 1 and Horn 1 parts feature long, sustained notes with slurs. The Violin I and Viola parts play a continuous sixteenth-note pattern. The Violin II part is silent. The Violoncello and Contrabass parts play a simple harmonic line with slurs.



259

Ob. 1  
C. Bn.  
Hn. 1  
Hp.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

*pp*  
*p* L.V.  
*ffz*  
*ffz*

Detailed description: This system contains measures 259 through 264. The Oboe 1 and Horn 1 parts have sustained notes. The Clarinet Bassoon part enters in measure 259 with a *pp* dynamic. The Harp part has a *p* dynamic and a 'L.V.' marking. The Violin I and Viola parts continue with the sixteenth-note pattern. The Violin II part is silent. The Violoncello and Contrabass parts play a harmonic line with slurs. There are *ffz* markings in the Clarinet Bassoon and Harp parts.

265

267

This page of the musical score contains measures 265 through 267. The score is for a full orchestra and includes the following parts: Flute 1 (Fl. 1), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Bass Clarinet 1 (B♭ Cl. 1), Bass Clarinet 2 (B♭ Cl. 2), Bass Clarinet 3 (B♭ Cl. 3), Bassoon 1 (Bsn. 1), Contrabassoon (C. Bn.), Horn 1 (Hn. 1), Trumpet 1 (C Tpt. 1), Trumpet 2 (C Tpt. 2), Trombone 1 (Tbn. 1), Trombone 2 (B. Tbn.), Tuba, Timpani (Timp.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Percussion 3 (Perc. 3), Harp (Hp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Measure 265 begins with a dynamic marking of *pp* for the Contrabassoon. Measure 266 features *mp* markings for Flute 1, Oboe 2, Bass Clarinet 1, and Trumpet 1. Measure 267 includes *mp* markings for Bassoon 1 and Timpani. The score includes various musical notations such as rests, notes, slurs, and dynamic markings.

273

VI. Souls of the Sultana

277

270. rit. Meno Mosso (♩ = c. 116)

Ob. 2  
B♭ Cl. 1  
Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4

*ppp*

*ppp*

*ppp*

*ppp*

Timp.  
*pp*

*rit.* Meno Mosso (♩ = c. 116)  
*pp*

Vln. I  
Div. a 4 arco  
*ppp*

Vln. II  
*ppp*

Vla.  
*ppp*

Vc.  
*p* *mp*

Cb.  
*pp* *pp*



282

285

291

Hn. 1  
*ppp*

Hn. 2  
*ppp*

Hn. 3  
*ppp*

Hn. 4  
*ppp*

Timp.

Cym.  
Susp. Cymb. (soft mallets: no contact sound)  
L.V.  
*pp* *mp* *pp* *mp* *pp* *mp* *pp*

Vln. I  
*ppp*

Vln. II  
*ppp*

Vc.  
*pp*

Cb.  
*pp* *pp* *pp* *pp*

*sempre simile*



297 301 305  
rit.

Hn. 1 *ppp* *ppp* *ppp*

Hn. 2 *ppp* *ppp* *ppp*

Hn. 3 *ppp* *ppp* *ppp*

Hn. 4 *ppp* *ppp* *ppp rit.*

Timp. *ppp*

Cym. *mp* *pp* *mp* *pp* *mp*

Vln. I *ppp* *ppp* *ppp*

Vln. II *ppp* *ppp* *ppp*

Vla. *ppp*

Vc. *pp* *pp* *pp*

Cb. *pp* *pp* *pp*

*rit.*

### VII. Moving Toward New Hope

Largo (♩ = 52)

311 315 319

Hn. 1 *f* *molto espress.*

Hn. 2

Hn. 3

Hn. 4

Vln. I *mp* *molto espress.* *f* *Unis.*

Vln. II *pp* *f* *molto espress.*

Vla. *mp* *f*

Vc. *mp* *f*

Cb. *mp* *f*

320 327

Hn. I

Perc. I Bass Drum  
*p*

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*

330 335

C Tpt. I *f* *molto espress.*

B. Dr.

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

340 343 347 351

C Tpt. I

Vln. I *f* *tr* *dim.*

Vln. II *f* *tr* *dim.*

Vla. *f* *dim.*

Vc. *f* *dim.*

Cb. *f* *dim.*

354

VIII. Outward! Upward! and into the World

Spirito (♩ = 120)

352

Fl. I

Ob. I

Bsn. I

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f*

*mf*

*pp* *mf*

*p* *mf*

*p* *mf* pizz.

*p* *mf* pizz.



364

361

Fl. I

Ob. I

B♭ Cl. I

Bsn. I

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*

368 372

Fl. 1

Ob. 1

B $\flat$  Cl. 1

B $\flat$  Cl. 2

Bsn. 1

Bsn. 2

Tbn. 1

Tbn. 2

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.



373 376

Ob. 1

Ob. 2

B $\flat$  Cl. 2

B $\flat$  Cl. 3

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Vln. I

Vln. II

Vc.

Cb.

378

380

382

Musical score for measures 378-382. Instruments include Fl. 1, Ob. 1, Ob. 2, Bsn. 1, Hn. 1-4, C Tpt. 1-2, Tbn. 1-2, Timp., Perc. 2, Hp., Vln. I, Vla., Vc., and Cb. Dynamics include *f*, *mf*, *mf cresc.*, *f*, *mf*, *mfz.*, and *arco*. Performance instructions include *pizz.* and *Trgle. L.V.*

383

384

386

388

Musical score for measures 383-388. Instruments include Fl. 1, Fl. 3, Ob. 1, Bsn. 1, C Tpt. 1-3, Timp., Vln. I, Vln. II, Vla., Vc., and Cb. Dynamics include *f*, *mf*, *cresc.*, *mf cresc.*, *mfz.*, *Senza sord.*, *mfz.*, *mfz.*, and *arco*. Performance instructions include *Picc.*

389 390 392

The score is divided into three measures: 389, 390, and 392. Measure 389 shows the beginning of the section with various instruments. Measure 390 is marked with *mf cresc.* for many instruments. Measure 392 is marked with *ff* for many instruments. The Harp part in measure 392 includes a gliss. ad lib and triplets. The Percussion 2 part has a Trgle. marking. The strings (Vln. I, Vln. II, Vla., Vc., Cb.) are marked with *cresc.* and *ff* in measure 392.

393

Fl. 1  
Fl. 2  
Picc.  
Ob. 1  
Ob. 2  
Ob. 3  
B $\flat$  Cl. 1  
B $\flat$  Cl. 2  
B $\flat$  Cl. 3  
Bsn. 1  
Bsn. 2  
C. Bn.  
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.  
Trgl.  
Hp.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

Fourth Chickasaw Variations

44

397

Fl. 1

Fl. 2

Picc.

Ob. 1

Ob. 2

Ob. 3

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B $\flat$  Cl. 3

Bsn. 1

Bsn. 2

C. Bn.

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.

Cym.

Trgl.

Perc. 3

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Crash Cymb.

*ff*

**Bass Drum**

*ff*



401

This page of the musical score for "Fourth Chickasaw Variations" features a variety of instruments. The woodwinds (Flutes, Piccolo, Oboes, Clarinets, Bassoons, Horns) and brass (Trumpets, Trombones, Tuba) sections are primarily playing sustained notes with dynamic markings. The strings (Violins, Viola, Violoncello, Contrabass) provide a harmonic foundation. The percussion section, including Timpani, Cymbals, Triangle, and Bass Drum, adds rhythmic texture. The Harp part is characterized by triplet patterns. The Piccolo and Triangle parts feature tremolos. The score is divided into measures by vertical bar lines, and the page number 401 is located in the upper left corner, while the page number 45 is in the upper right corner.

Fourth Chickasaw Variations

46  
405

This musical score is for the piece "Fourth Chickasaw Variations". It is a full orchestral score with 33 staves. The instruments included are:

- Flute 1 (Fl. 1)
- Flute 2 (Fl. 2)
- Piccolo (Picc.)
- Oboe 1 (Ob. 1)
- Oboe 2 (Ob. 2)
- Oboe 3 (Ob. 3)
- Bass Clarinet 1 (B♭ Cl. 1)
- Bass Clarinet 2 (B♭ Cl. 2)
- Bass Clarinet 3 (B♭ Cl. 3)
- Bassoon 1 (Bsn. 1)
- Bassoon 2 (Bsn. 2)
- Contrabassoon (C. Bn.)
- Horn 1 (Hn. 1)
- Horn 2 (Hn. 2)
- Horn 3 (Hn. 3)
- Horn 4 (Hn. 4)
- Trumpet 1 (C Tpt. 1)
- Trumpet 2 (C Tpt. 2)
- Trumpet 3 (C Tpt. 3)
- Trombone 1 (Tbn. 1)
- Trombone 2 (Tbn. 2)
- Bass Trombone (B. Tbn.)
- Tuba
- Timpani (Timp.)
- Cymbals (Cym.)
- Triangle (Trgl.)
- Bass Drum (B. Dr.)
- Harp (Hp.)
- Violin I (Vln. I)
- Violin II (Vln. II)
- Viola (Vla.)
- Violoncello (Vc.)
- Contrabass (Cb.)

The score is written in a key signature of one sharp (F#) and a common time signature (C). It features complex rhythmic patterns, including triplets and sixteenth-note runs, particularly in the woodwind and string sections. The woodwinds and strings play sustained notes with various articulations (accents, staccato, etc.). The percussion section includes a triangle and bass drum. The harp part features a prominent triplet pattern. The brass section provides a steady accompaniment with sustained notes and some rhythmic figures. The strings play a complex, rhythmic pattern with triplets and sixteenth notes.

409

This page of the musical score, titled "Fourth Chickasaw Variations" and numbered 47, covers measures 409 through 412. The score is arranged for a full orchestra and includes parts for the following instruments:

- Flutes 1 and 2 (Fl. 1, Fl. 2)
- Piccolo (Picc.)
- Oboes 1, 2, and 3 (Ob. 1, Ob. 2, Ob. 3)
- Bass Clarinets 1, 2, and 3 (B♭ Cl. 1, B♭ Cl. 2, B♭ Cl. 3)
- Bassoons 1 and 2 (Bsn. 1, Bsn. 2)
- Contrabassoon (C. Bn.)
- Horns 1, 2, 3, and 4 (Hn. 1, Hn. 2, Hn. 3, Hn. 4)
- Trumpets 1, 2, and 3 (C Tpt. 1, C Tpt. 2, C Tpt. 3)
- Trombones 1 and 2 (Tbn. 1, Tbn. 2)
- Bass Trombone (B. Tbn.)
- Tuba
- Timpani (Timp.)
- Cymbals (Cym.)
- Triangle (Trgl.)
- Bass Drum (B. Dr.)
- Harp (Hp.)
- Violins I and II (Vln. I, Vln. II)
- Viola (Vla.)
- Violoncello (Vc.)
- Double Bass (Cb.)

The score features a variety of musical notations, including rests, notes with stems, and dynamic markings such as *p* (piano) and *pp* (pianissimo). The woodwind and brass sections play sustained notes, while the strings play a rhythmic accompaniment. The harp part consists of a continuous triplet pattern. The percussion parts include cymbals, triangle, and bass drum, with the triangle playing a tremolo pattern. The trumpets and trombones have melodic lines with triplet markings. The woodwinds and strings provide harmonic support with sustained notes and rhythmic patterns.

Fourth Chickasaw Variations

48

413

This musical score is for the piece "Fourth Chickasaw Variations" and is page 48 of a 413-page work. The score is arranged for a full orchestra and includes the following parts:

- Flutes:** Fl. 1 and Fl. 2, both playing a sustained note with dynamic markings like *pp* and *ppv*.
- Piccolo:** Picc., playing a sustained note with a *p* dynamic.
- Oboes:** Ob. 1, Ob. 2, and Ob. 3, playing sustained notes with dynamic markings like *v* and *ppv*.
- Clarinets:** B $\flat$  Cl. 1, B $\flat$  Cl. 2, and B $\flat$  Cl. 3, playing sustained notes with dynamic markings like *v* and *ppv*.
- Bassoons:** Bsn. 1, Bsn. 2, and C. Bn., playing sustained notes with dynamic markings like *v* and *ppv*.
- Horns:** Hn. 1, Hn. 2, Hn. 3, and Hn. 4, playing sustained notes with dynamic markings like *v* and *ppv*.
- Trumpets:** C Tpt. 1, C Tpt. 2, and C Tpt. 3, featuring triplet patterns in the first three measures.
- Trombones:** Tbn. 1, Tbn. 2, B. Tbn., and Tuba, playing sustained notes with dynamic markings like *v* and *ppv*.
- Timpani:** Timp., playing sustained notes with dynamic markings like *v* and *ppv*.
- Cymbals:** Cym., playing sustained notes with dynamic markings like *v* and *ppv*.
- Triangle:** Trgl., playing a sustained note with a *tr* marking.
- Bass Drum:** B. Dr., playing a sustained note with a *v* marking.
- Harp:** Hp., playing a triplet pattern in the first three measures.
- Violins:** Vln. I and Vln. II, playing sustained notes with dynamic markings like *ppv* and *pp*.
- Viola:** Vla., playing a sustained note with a dynamic marking like *ppv*.
- Violoncello and Contrabass:** Vc. and Cb., playing sustained notes with dynamic markings like *v* and *ppv*.

417

Fl. 1

Fl. 2

Picc.

Ob. 1

Ob. 2

Ob. 3

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B $\flat$  Cl. 3

Bsn. 1

Bsn. 2

C. Bn.

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.

Cym.

Trgl.

B. Dr.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Fourth Chickasaw Variations

50

421

This musical score is for the 'Fourth Chickasaw Variations' and is page 50 of a 421-page work. The score is arranged for a large symphony orchestra and includes the following instruments and parts:

- Flutes:** Fl. 1, Fl. 2, Picc.
- Oboes:** Ob. 1, Ob. 2, Ob. 3
- Clarinets:** B $\flat$  Cl. 1, B $\flat$  Cl. 2, B $\flat$  Cl. 3
- Bassoons:** Bsn. 1, Bsn. 2, C. Bn.
- Horns:** Hn. 1, Hn. 2, Hn. 3, Hn. 4
- Trumpets:** C Tpt. 1, C Tpt. 2, C Tpt. 3
- Trombones:** Tbn. 1, Tbn. 2, B. Tbn., Tuba
- Timpani:** Timp., Cym.
- Triangle:** Trgl.
- Bass Drum:** B. Dr.
- Harp:** Hp.
- Violins:** Vln. I, Vln. II
- Viola:** Vla.
- Violoncello:** Vc.
- Contrabass:** Cb.

The score features complex rhythmic patterns, including triplets and sixteenth-note runs, particularly in the C Tpt. 1, C Tpt. 2, C Tpt. 3, and Hp. parts. Dynamic markings such as *p* and *pp* are used throughout. The woodwinds and strings provide harmonic support with sustained notes and chords. The percussion section includes cymbals, triangle, and bass drum.

425

This page of the musical score, numbered 425, contains measures 425 through 428. The instrumentation includes Flutes 1 and 2, Piccolo, Oboes 1, 2, and 3, Bassoons 1, 2, and Contrabassoon, Horns 1, 2, 3, and 4, Clarinets in C 1, 2, and 3, Trumpets 1, 2, and 3, Trombones 1, 2, and Bass Trombone, Tuba, Timpani, Cymbals, Triangle, Bass Drum, Harp, Violins I and II, Viola, Violoncello, and Contrabass. The score features various musical notations such as dynamics (p, mp, mf, f, sf, sfz), articulation (accents, slurs), and performance instructions like 'pizz.' and 'tr'. The woodwinds and strings play sustained notes, while the trumpets and harp feature prominent triplet patterns. The percussion parts include cymbals, triangle, and bass drum.

Fourth Chickasaw Variations

429

This page of the musical score, numbered 52, covers measures 429 through 432. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The instruments included are Flutes 1 and 2, Piccolo, Oboes 1, 2, and 3, Clarinets in Bb 1, 2, and 3, Bassoons 1 and 2, Contrabassoon, Horns 1, 2, 3, and 4, Trumpets in C 1, 2, and 3, Trombones 1, 2, and Bass Trombone, Tuba, Timpani, Cymbals, Triangle, Bass Drum, Harp, Violins I and II, Viola, Violoncello, and Contrabass. The score features a variety of musical notations, including rests, notes, slurs, and dynamic markings such as *p* and *pp*. The woodwinds and strings play sustained notes, while the trumpets and trombones have more active parts with triplets. The harp and triangle provide rhythmic accompaniment. A specific instruction 'to Bsn.' is written above the Contrabassoon staff in measure 430. The page concludes with a double bar line at the end of measure 432.



### X. The Troubadours Converge

Moderato (♩ = c. 112)

435 439

Hn. 2 *Moderato* (♩ = c. 112) *p*

Vibr. *Vibr.* *p*

Hp.

Vln. I *Moderato* (♩ = c. 112) *pppp*

Vln. II *pppp*

Vla. *pppp*

Vc. *pp*

Cb. *pp*



443 448

B♭ Cl. 1 *ppp*

B♭ Cl. 2 *ppp*

Hn. 1 *p*

Hn. 2 *pp*

Hp. *mp*

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp* *pizz.*

Fourth Chickasaw Variations

452 456 460

B♭ Cl. 1  
B♭ Cl. 2  
Hn. 1  
Hn. 2  
C Tpt. 1  
C Tpt. 2  
Tbn. 1  
Tbn. 2  
Hp.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

*pp*  
*mp*  
*mp*  
*mp*  
*mp*  
*mp*  
*mp*  
*f*

Detailed description: This system covers measures 452 to 460. The woodwinds (B♭ Clarinets, Horns, Trumpets, and Trombones) play a rhythmic pattern of eighth notes with accents. The Horns 1 and 2 parts are marked *pp*. The Trumpets and Trombones have melodic lines starting at measure 460, marked *mp*. The Harp (Hp.) has a simple accompaniment of eighth notes, marked *mp*. The strings (Violins I & II, Viola, Violoncello, and Contrabass) have sparse accompaniment, with the Violins marked *mp* and the Contrabass marked *mp*. The system concludes at measure 460 with a dynamic marking of *f*.

462 465 469

Fl. 1  
B♭ Cl. 1  
B♭ Cl. 2  
C Tpt. 1  
C Tpt. 2  
Tbn. 1  
Tbn. 2  
B. Tbn.  
Tuba  
Perc. 2  
Vln. I  
Vln. II  
Cb.

*mp*  
*f*  
*f*  
*mf*  
*mf*  
*mf*  
*mf*  
*mf*  
*mf*  
*mf*  
*mf*  
*mf*  
*mf*  
*mf*  
*mf*

Triangle (choked)

Detailed description: This system covers measures 462 to 469. The Flute 1 part has a melodic line starting at measure 462, marked *mp*. The B♭ Clarinets 1 and 2 play a rhythmic pattern of eighth notes with accents, marked *f*. The Trumpets and Trombones have melodic lines, with the Trombones marked *mf*. The Percussion 2 part includes a triangle (choked) and other rhythmic elements, marked *mf*. The Violins I and II have melodic lines, marked *mf*. The Contrabass has a rhythmic accompaniment, marked *mp*. The system concludes at measure 469.

470 477

Fl. 1 *mf* *cresc.* *ff*

Fl. 2 *mf* *cresc.* *ff*

Ob. 1 *mf* *cresc.* *ff*

Ob. 2 *mf* *cresc.* *ff*

B $\flat$  Cl. 1 *ff*

B $\flat$  Cl. 2 *ff*

Bsn. 1 *mf* *cresc.* *ff*

Bsn. 2 *mf* *cresc.* *ff*

Hn. 1,2 *ff*

Hn. 3,4 *ff*

Tbn. 1 *mf* *cresc.* *ff*

Tbn. 2 *mf* *cresc.* *ff*

B. Tbn. *ff*

Tuba *ff*

Trgl. *ff*

Vln. I *mf* *cresc.* *ff*

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

Vla. *ff*

Vc. *ff*

Cb. *mf* *cresc.* *ff*



496 <sup>a2</sup> *tr* **499** *tr* **503**

Fl. 1,2  
Ob. 1  
Ob. 2  
B♭ Cl. 1  
B♭ Cl. 2  
Bsn. 1  
Bsn. 2  
Bsn. 3  
C Tpt. 1  
C Tpt. 2  
Trgl.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

504 *tr* **507** **511**

Fl. 1,2  
Ob. 1  
Ob. 2  
B♭ Cl. 1  
B♭ Cl. 2  
Bsn. 2  
Bsn. 3  
Hn. 1,2  
Hn. 3,4  
C Tpt. 1  
C Tpt. 2  
Tuba  
Trgl.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

512

515

519

Fl. 1

Fl. 2

Fl. 3

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1,2

Hn. 3,4

C Tpt. 1

C Tpt. 2

Tuba

Perc. 1

Trgl.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Con sord

mf

f

Picc.

Triangle (choked)

Xyl.

pizz.

f

**||**

520

525

527

Fl. 1

Fl. 2

Picc.

Bsn. 1

Bsn. 2

Bsn. 3

B. Tbn.

Tuba

Timp.

Xyl.

Trgl.

Vln. I

Vln. II

Vla.

Cb.

mf

f

pizz.

Xyl.



535

539

This musical score page contains the following parts and markings:

- Woodwinds:**
  - Ob. 1, 2, 3:** Treble clef. Measures 535-538 are mostly rests. Measure 539 begins with a melodic line starting on G<sup>4</sup> (Ob. 1) and F<sup>4</sup> (Ob. 2).
  - B♭ Cl. 1, 2, 3:** Treble clef. Play a rhythmic eighth-note pattern starting in measure 535.
- Brass:**
  - Bsn. 1:** Bass clef. Rest throughout.
  - Bsn. 2:** Bass clef. Play a rhythmic eighth-note pattern starting in measure 535.
  - Bsn. 3:** Bass clef. Play a rhythmic eighth-note pattern starting in measure 535.
  - Hn. 1, 2, 3, 4:** Treble clef. Play sustained notes: D<sup>5</sup> (Hn. 1), E<sup>5</sup> (Hn. 2), F<sup>5</sup> (Hn. 3), G<sup>5</sup> (Hn. 4).
  - C Tpt. 1, 2, 3:** Treble clef. Play a rhythmic eighth-note pattern starting in measure 535. Marking: *f* Senza sord.
  - Tbn. 1:** Bass clef. Rest throughout.
- Strings:**
  - Vln. I, II:** Treble clef. Rest until measure 539, then play a sixteenth-note pattern. Marking: *arco ff*.
  - Vla.:** Treble clef. Rest until measure 539, then play a sixteenth-note pattern. Marking: *arco ff*.
  - Vc.:** Bass clef. Play a rhythmic eighth-note pattern starting in measure 535. Marking: *f*.
  - Cb.:** Bass clef. Play a rhythmic eighth-note pattern starting in measure 535. Marking: *f*.



544 547

Fl. 1

Ob. 1

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B $\flat$  Cl. 3

Bsn. 2

Bsn. 3

Hn. 1,2

Hn. 3,4

C Tpt. 1

B. Tbn.

Tuba

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

(Senza sord.)

*f*

*mf*

*p*

*fp*

553 557 561

Fl. 1

Ob. 1

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B $\flat$  Cl. 3

C Tpt. 1

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Timp.

Vln. I

Vln. II

Vla.

Vc.

*mp*

*mf*

*dim.*

*tr* L.V.

*dim.*

*fp*

*p*

565 569

B $\flat$  Cl. 1 *pp*

B $\flat$  Cl. 2 *pp*

B $\flat$  Cl. 3 *pp*

Tbn. 1 *ppp*

Tbn. 2 *ppp*

B. Tbn.

Timp. *tr*

Vln. I *pp*

Vln. II *pp*

Vla. *pp arco*

Vc. *pp*

Cb. *pp arco*

*pp*

581

**XI. There's Work to be Done**

$\text{♩} = \text{Largo}$  ( $\text{♩} = \text{c. } 44$ )

579 *rit.*

Ob. 1 *mp*

Ob. 2

*rit.*  $\text{♩} = \text{Largo}$  ( $\text{♩} = \text{c. } 44$ )

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *p*

*p*

589

Score for measures 589-596. Instruments: Vln. I, Vln. II, Vla., Vc., Cb. Dynamics: *mp*, *pizz.*, *mf*.

597

Score for measures 597-606. Instruments: Hn. I, Vln. I, Vln. II, Vla., Vc., Cb. Dynamics: *f*, *arco*.

607

Score for measures 607-616. Instruments: Ob. I, Hn. I, Vln. I, Vln. II, Vla., Vc., Cb. Dynamics: *pp*, *ppp*, *rit.*. Measure numbers 609, 613, and 616 are boxed.