

Michael Gandolfi

Night Train to Perugia



M51 Music (ASCAP)

michaelgandolfi.com

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Night Train to Perugia

*Commissioned by the Boston Symphony Orchestra on the occasion of the
75th Anniversary of the Tanglewood Music Festival*

First performance: August 5, 2012, The Koussevitzky Music Shed, Tanglewood, Lenox,
Massachusetts, The Boston Symphony Orchestra, Lorin Maazel, conductor

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Instrumentation

3 Flutes (3rd Flute also Piccolo)
3 Oboes (3rd Oboe also English Horn)
3 Bb Clarinets (3rd Clarinet also Bass Clarinet)
3 Bassoons (3rd Bassoon also Contrabassoon)

4 Horns
3 C Trumpets
2 Trombones
Bass Trombone
Tuba

Timpani
3 Percussionists

Glockenspiel, Tubular Chimes
Bass Drum, Snare Drum,
1 Large Suspended Cymbal, Crash Cymbals, Tam-Tam
Triangle, Guiro or Washboard, Brake Drum, Shakers

Harp
Piano

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. Naturals are often used across barline boundaries to further improve readability.

Approximate duration: 5' 30"

Program Listing

Night Train to Perugia (2012) Michael Gandolfi (b. 1956)

Notes

Night Train to Perugia is a monothematic work that takes flight through musings on neutrinos (subatomic particles), trains, and surrealism. Variations in musical time and perception are explored as the theme progresses through myriad guises. During the piece's brief duration, train whistles (old and new), train-track rhythms, Doppler effects, neutrino showers, time dilation effects, and a host of contrapuntal thematic treatments are heard. After a grand arrival at "the station," we magically find ourselves poised at the beginning, as if the train has yet to leave the station, implying that the beginning of the journey and the end are the same; a condition that is an odd reality for life on the quantum level, and one that is in kinship with a neutrino's perspective.

While composing this piece, several serendipitous circumstances conspired to influence its direction. One day while composing a passage evocative of steam train whistles, a freight train passed nearby. I transcribed its pitches and scored them for the French horns (a good match for the timbre of that train's horn), at the precise point in the piece at which I was working. On another day, surrealist references, which mix well with the nonsensical quantum world, seemed appropriate for many of the work's descriptive/expressive phrasings. During a recent trip to Chicago, I placed several of these phrases in the score and took a break to visit the Art Institute of Chicago. While strolling through the galleries I found Magritte's classic surrealist painting, *La Durée Poignardée*, literally "ongoing time stabbed by a dagger," but popularly known as "Time Transfixed," which depicts a train emerging from a dining-room fireplace, as well as a clock that rests on the fireplace mantle in front of a mirror that partially reflects the contents placed on the mantle. This painting best exemplifies the main conceptual sources of my piece: trains, surrealism, and time and its odd, quantum effects.

Night Train to Perugia derives its title from an underground scientific 'test-track,' which begins at the Cern particle accelerator in Switzerland and terminates at a research facility under Italy's Gran Sasso Mountain. Neutrinos are sent along this 'track' to test various quantum effects. Perugia is the penultimate city under which the neutrinos travel. While considering a name for the work, I called upon Boston-based writer, Dana Bonstrom, who provided this evocative title.

Night Train to Perugia

Michael Gandolfi (2012)

...the quantum effect: timelessness..."in my beginning is my end."...

♩ = c. 88, **Misterioso**

Musical score for woodwinds and brass instruments. The instruments listed are Flute 1, Flute 2, Flute 3, Oboe 1, Oboe 2, Clarinet in B♭ 1, Clarinet in B♭ 2, Bassoon 1, Bassoon 2, Horn in F 1,2, Horn in F 3, Trumpet in C 1, Trombone 1, Trombone 2, Bass Trombone, and Tuba. The score features complex melodic lines for the flutes and oboes, with dynamic markings such as *p*, *pp*, and *mp*. The brass instruments have mostly rests, with some notes appearing in the Horn in F 1,2 and Horn in F 3 parts.

♩ = c. 88, **Misterioso**

Musical score for percussion and strings. The instruments listed are Timpani, Percussion 1 (Glock.), Harp, and Piano. The Percussion 1 part includes the instruction "L.V. sempre *p*". The Harp part is marked "(sounding 8va sopra) *p*". The Piano part is mostly rests. The strings (Violin I, Violin II, Viola, Violoncello, Contrabass) are listed below but their parts are not visible in this section.

♩ = c. 88, **Misterioso**

Musical score for string instruments. The instruments listed are Violin I, Violin II, Viola, Violoncello, and Contrabass. The score features sustained, harmonic textures with dynamic markings such as *pp*. A performance instruction is present: "(The Db only pertains to the lower-part, touch-harmonic. The upper part holds the fundamental D-natural.)".

Tempo I, Allegro (♩. = c. 120-126)

9

13

Fl. 1
Fl. 2
Fl. 3
Ob. 1
B♭ Cl. 1
Hn. 1, 2
Hn. 3
Hn. 4
Tbn. 1, 2
B. Tbn.
Tuba
Con sord.

Tempo I, Allegro (♩. = c. 120-126)

Hp.

Tempo I, Allegro (♩. = c. 120-126)

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



21

17

Fl. 1
Fl. 2
Ob. 1, 2
B♭ Cl. 1, 2
B♭ Cl. 3
C Tpt. 1, 2
Tbn. 1, 2
Perc. 3
Snare Dr.
Vln. I
Vln. II
Vla.
Vc.
Cb.

pizz.
f
pizz.
f

div.

25 29

Fl. 1 *ff*

Fl. 2

Picc. *ff* **Picc.**

Ob. 1 *ff*

Ob. 2 *f* **to E.H.** *ff*

Ob. 3 *f*

B♭ Cl. 1, 2 *ff* ^{a 2}

Bsn. 1 *ff*

Bsn. 2 *ff*

Bsn. 3 *ff*

Hn. 1, 2 *f*

Hn. 3, 4 *f*

C Tpt. 1 *f*

C Tpt. 2 *f*

Tbn. 1 *f*

Tbn. 2 *f*

B. Tbn. *f*

Tuba *f* Senza sord.

Timp. *f*

Perc. 1 *f* **Crash Cymb.**

Perc. 2 *f* **B. Drum**

S. Dr. *f*

Pno. *ff*

Vln. I *ff* unis.

Vln. II *ff*

Vla. *ff*

Vc. *ff* arco

Cb. *ff* arco

37

41

34

Fl. 1

Fl. 2

Picc.

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Bsn. 3

Hn. 1,2

Hn. 3,4

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Timp.

Cym.

B. Dr.

S. Dr.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

ff

to Cbsn.

47

...the doppler effect...

44

Musical score for measures 44-54. The score includes parts for Flute 1 & 2, B♭ Clarinet 1 & 2, Horn 2 & 4, Trumpet 1, 2, & 3, Trombone 1, Piano, Violin I & II, Viola, Violoncello, and Contrabass. The music features various dynamics including *f*, *mf*, and *ff*. A *gliss.* (glissando) is indicated for Trombone 1 in measure 54. The score is marked with double bar lines at the beginning and end of the section.

63

E.H.

55

Musical score for measures 55-62. The score includes parts for Oboe 3, B♭ Clarinet 1, 2, & 3, Horn 1, 2, & 3, Trumpet 1 & 3, Trombone 1 & 2, Violin I & II, Viola, Violoncello, and Contrabass. The music features various dynamics including *f*, *mf*, and *ff*. The score is marked with double bar lines at the beginning and end of the section.

This page of the musical score includes parts for the following instruments: Fl. 1.2, Fl. 3, Ob. 1, Ob. 2, E. Hn., B♭ Cl. 1, B♭ Cl. 2, B♭ Cl. 3, Hn. 1.2, Hn. 3, C Tpt. 1, C Tpt. 2, C Tpt. 3, Tbn. 1, Tbn. 2, B. Tbn., Tuba, Timp., Perc. 1, Perc. 2, Perc. 3, Hp., Vln. I, Vln. II, Vla., Vc., and Cb. The score features various dynamics such as *f*, *ff*, *mf*, *p*, and *p sub.*, along with performance instructions like to Ob. and to B. Cl.. The music is written in treble and bass clefs with a key signature of one sharp (F#).

75

79

83

a 2

This musical score page includes parts for various instruments: Flutes (Fl. 1, 2, 3), Oboes (Ob. 1, 2), Bass Clarinets (B♭ Cl. 1, 2), Bassoons (Bsn. 1, 2), Horns (Hn. 1, 2, 3, 4), Trombones (Tbn. 1, 2, B. Tbn.), Tuba, Timpani (Timp.), Percussion (Perc. 1, 2, 3), Harp (Hp.), Piano (Pno.), Violins (Vln. I, II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is divided into measures corresponding to the page numbers 75, 79, and 83. Performance markings such as *ff*, *f*, *mf*, *mp*, *p*, *fz*, *pizz.*, and *arco* are present throughout. A first ending bracket labeled 'a 2' is located above the Flute and Oboe parts at measure 83.

85

Fl. 1.2

Fl. 3

Ob. 1

Ob. 2

Ob. 3

Bsn. 1

Bsn. 2

Bsn. 3

Hn. 1.2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff

sf

tr

Cbsn.

95 98 102

Fl. 1, 2
Fl. 3
Ob. 1
Ob. 2
Ob. 3
B. Cl. 1
B. Cl. 2
B. Cl. 3
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1, 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
Timp.
Perc. 1
Perc. 2
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

B. Cl.

Crash Cymb.

Crash Cymb.

Large Suspended Cymbal
L.V.
p \leftarrow *ff*

f

f

p \leftarrow *ff*

p \leftarrow *ff*

(♩=♩) (♩ = c. 90-94+)

106

110

non vib. (evocative of an old steam-train whistle)

Fl. 1.2, Fl. 3, B♭ Cl. 1, B♭ Cl. 2, B. Cl., Bsn. 1, Bsn. 2, C. Bn.

mf non vib. (evocative of an old steam-train whistle)
mf non vib. (evocative of an old steam-train whistle)
mf non vib. (evocative of an old steam-train whistle)
mf non vib. (evocative of an old steam-train whistle)
pp f

Hn. 1.2, Hn. 3.4, C Tpt. 1, Tbn. 1, Tbn. 2, B. Tbn., Tuba

molto
molto
molto
molto
molto
Con sord.
f pp

(♩=♩) (♩ = c. 90-94+)

Timp., Cym., Perc. 3, Hp., Pno.

molto
p
Tub. Chimes
p
L.V.
ff
Brake Drum
p
Shakers
p
mp

(♩=♩) (♩ = c. 90-94+)

Vln. I, Vln. II, Vla., Vc., Cb.

molto
ppp
ppp
f
pp
p
pizz.
mp

This page of the musical score contains parts for the following instruments: Fl. 1, 2; Fl. 3; Ob. 1, 2; Ob. 3; B♭ Cl. 1, 2; B. Cl.; Bsn. 1; Hn. 1, 2; Hn. 3, 4; C Tpt. 1, 2; Tbn. 1, 2; B. Tbn.; Tuba; Tub. Ch.; Brk. Dr.; Shakers; Hp.; Pno.; Vln. I, II; Vla.; Vc.; and Cb.

Key performance instructions include: *pp*, *f*, *Con sord.*, *p*, *pp*, *legato*, *ad lib.*, *Una Corda*, *8va*, *legato*, *III.*, and *harmonics gliss. ad lib.*

122

124

Fl. 1, 2
Fl. 3
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1, 2
Hn. 3, 4
C Tpt. 1
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
Timp.
Tub. Ch.
Brk. Dr.
Shakers
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

pp
mf like a freight-train horn
mf like a freight-train horn
p
f
p
pp
ff
arco
p

126 129

Fl. 1, 2
Fl. 3
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1, 2
Hn. 3, 4
Tbn. 1
Tbn. 2
B. Tbn.
Tub. Ch.
Brk. Dr.
Shakers
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

pp *f* *mp* *mp* *to Bsn.* *p* *mf* *p*

130

This page of the musical score, titled "Night Train to Perugia", covers measures 130 through 133. The score is arranged for a large orchestra and includes the following parts:

- Flutes (Fl. 1, 2):** Flute 1 plays a melodic line starting in measure 131 with a *mp* dynamic. Flute 2 provides harmonic support.
- Oboes (Ob. 1, 2, 3):** Oboe 1 and 2 play a rhythmic pattern of eighth notes. Oboe 3 plays a melodic line.
- Clarinets (B♭ Cl. 1, 2):** Both B♭ clarinets play a melodic line starting in measure 131 with a *mp* dynamic.
- Bass Clarinet (B. Cl.):** Plays a rhythmic pattern of eighth notes, starting with a *pp* dynamic in measure 130 and increasing to *f* by measure 133.
- Bassoons (Bsn. 1, 2):** Both bassoons play a rhythmic pattern of eighth notes.
- Trumpets (C Tpt. 1, 2, 3):** All three trumpets are silent throughout these measures.
- Tuba (B. Tbn.):** Silent throughout these measures.
- Timpani (Timp.):** Silent throughout these measures.
- Drum Set (Perc. 1):** Includes Glockenspiel (*Glock.*) with a *mp* dynamic and Snare Drum (*Brk. Dr.*) with a *f* dynamic. Shakers also play with a *f* dynamic.
- Piano (Pno.):** Plays a complex rhythmic pattern of eighth notes in both hands.
- Violins (Vln. I, II):** Violin I plays a melodic line, while Violin II plays a rhythmic pattern of eighth notes.
- Viola (Vla.):** Silent throughout these measures.
- Violoncello (Vc.):** Silent throughout these measures.
- Double Bass (Cb.):** Silent throughout these measures.

135

139

134

...chromatic flight (fanfare)...

The score is arranged in systems. The first system (measures 134-135) features woodwinds (Flutes 1 & 2, Oboes 1, 2, & 3, Bass Clarinets 1 & 2, Bass Clarinet, Bassoons 1 & 2) and strings (Violins I & II, Viola, Cello, Double Bass). The second system (measures 136-138) includes Horns 1, 2, 3, & 4, Trumpets 1, 2, & 3, Trombone 1, Glockenspiel, Snare Drum, Shakers, and Harp. The third system (measures 139-140) features Piano and the string section. Key annotations include 'to E.H.' above the Oboe 3 staff, 'Senza sord.' above the Trumpet 1 staff, and 'pizz.' above the Violin I, Violin II, and Viola staves. Dynamics such as *mp*, *mf*, and *pp* are indicated throughout.

141

...time dilation I: reference frames...

The musical score is arranged in a standard orchestral format with the following parts and markings:

- Flutes (Fl. 1, 2):** Fl. 1 has a *mf* marking. Fl. 2 has a *mf* marking.
- Oboes (Ob. 1, 2, 3):** Ob. 1 has a *mf* marking. Ob. 3 has an **E.H.** marking and a *mf* marking.
- Clarinets (B♭ Cl. 1, 2):** B♭ Cl. 2 has a *mf* marking.
- Bassoons (Bsn. 1, 2):** Bsn. 1 has a *mf* marking. Bsn. 2 has a *mf* marking.
- Horns (Hn. 1, 3):** Hn. 1 has a first ending bracket (1.) and a *mf* marking. Hn. 3 has a third ending bracket (3.) and a *mf* marking.
- Trumpets (C Tpt. 1, 2, 3):** C Tpt. 1 has a *mf* marking.
- Trombones (Tbn. 1, 2):** Tbn. 1 has a *mf* marking and the instruction "Senza sord.". Tbn. 2 has a *mf* marking and the instruction "Senza sord.". B. Tbn. and Tuba are present but have no notation.
- Timpani (Timp.)** and **Percussion (Perc. 1, 2)** are present but have no notation.
- Harmonica (Hp.)** and **Piano (Pno.)** are present but have no notation.
- String Section:**
 - Violin I (Vln. I):** *p* marking, arco instruction.
 - Violin II (Vln. II):** *p* marking, arco instruction.
 - Viola (Vla.):** *p* marking.
 - Violoncello (Vc.):** *p* marking, arco instruction.
 - Contrabass (Cb.):** *p* marking.

149 151 155

Fl. 1 *f* *molto*

Fl. 2

Ob. 1 *f* *molto*

Ob. 2

E. Hn. *f* *molto* **to Ob.**

B♭ Cl. 1 *f* *molto*

B♭ Cl. 2

Bsn. 1 *mf* *f* *molto*

Bsn. 2 *mf* *f* *p* **Bsn.** **to Cbsn.**

Bsn. 3 *mf* *f* *p*

Hn. 1 *f* *molto*

Hn. 3 *f* *molto*

C Tpt. 1 *f* *molto*

Tbn. 1 *mf* *f* *molto*

B. Tbn. *mf* *f* *molto* Senza sord.

Tuba *mf* *f* *molto*

Vln. I *p*

Vln. II *p* arco

Vla. *p*

Vc. *p* div. unis.

Cb. *p*

157 161

...neutrino showers...

Fl. 1 *p* *mp*

Fl. 2 *p*

Ob. 2 *p*

B♭ Cl. 1 *p*

Vln. I *cresc.* *f*

Vln. II *cresc.* *f*

Vla. *cresc.* *f*

Vc. *cresc.* *f*

Cb. *cresc.* *f*

164 166

Fl. 1 *mf cresc.*

Fl. 2 *mp* *mf cresc.*

Fl. 3 *mf cresc.*

Ob. 1 *mp* *mf*

Ob. 2 *mp*

Ob. 3 *mp*

B♭ Cl. 1 *mp* *mf* *cresc.*

B♭ Cl. 2 *mp* *mf cresc.*

B. Cl. *mf cresc.* (B. Cl.)

Bsn. 1

Bsn. 2

Bsn. 3

Hn. 1,2

Hn. 3,4

C Tpt. 1,2

C Tpt. 3

Tbn. 1

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Hp. *gliss.* *mp*

Vln. I *cresc.*

Vln. II *cresc.*

Vla. *cresc.*

Vc. *cresc.*

Cb. *cresc.*

like Dali's Melting Clock

168

Musical score for measures 168-170. The score includes parts for Flutes 1, 2, and 3; Oboes 1, 2, and 3; Bass Clarinets 1 and 2; Clarinet; Contrabassoon; Percussion 3 (Large Suspended Cymbal); Harp; Violins I and II; Viola; Violoncello; and Contrabass. Dynamics range from *mf cresc.* to *ff*. Performance markings include *gliss.*, *molto*, and *choke*. A *to Cl.* instruction is present above the Clarinet part in measure 170.

(♩ = ♩) **Tempo I**, (♩. = c. 120-126)

171 ...fugato neutrino (brief return of the scherzo)...

174

177

Musical score for measures 171-177. The score includes parts for Flute 3; Oboe 1; and Bass Clarinet 1. Dynamics include *ff*. A *to Picc.* instruction is present above the Flute 3 part in measure 171.

(♩ = ♩) **Tempo I**, (♩. = c. 120-126)

Piano part for measures 171-177. Dynamics include *ff*.

(♩ = ♩) **Tempo I**, (♩. = c. 120-126)

Musical score for string parts (Violins I and II, Viola, Violoncello, and Contrabass) for measures 171-177. Dynamics include *ff*.

(♩ = ♩)(♩ = c. 90-94+)

180 ...time dilation II: metamorphosis...

183

186

Ob. 1

Bsn. 1
f

Perc. 3
Guero or Washboard
p

Pno.

Vln. I
(2)

Vln. II
detaché

Vla.
(3)

Vc.
ff

189 ...time transfixid II: surrealist trains nearby...

191

195

Fl. 1, 2

Picc.
ff non vib.
Picc.

Ob. 1, 2
ff

B♭ Cl. 1
ff non vib.
Cl.

B♭ Cl. 3
ff non vib.

Bsn. 1, 2
ff

C. Bn.
ff

Hn. 1, 2
ff like a freight-train horn

Hn. 3, 4
ff like a freight-train horn

Tbn. 1, 2
a 2 f

B. Tbn. / Tuba
a 2 f

Perc. 1
ff
Tam-Tam

Perc. 2
ff
B. Drum

Guero/Wshbd.
ff

Pno.
ff

Vln. I

Vln. II

Vla.
div.

Vc.
ff

Cb.
ff

197

199

...time travel I: inverted worlds...

Score for measures 197-204. The score includes parts for Bsn. 1, Bsn. 2, C. Bn., Hn. 1,2, Hn. 3,4, C Tpt. 1, C Tpt. 2, C Tpt. 3, Tbn. 1,2, B. Tbn. / Tuba, Guiro/Wshbd., Pno., Vln. I, Vln. II, Vla., Vc., and Cb. The tempo is marked *molto*. The C Tpt. parts feature a melodic line starting at measure 199 with a *mf* dynamic.

205

210

...time travel II: surrealist, neo 18th-century fly-by...

Score for measures 205-212. The score includes parts for C Tpt. 1, C Tpt. 2, C Tpt. 3, Vln. I, Vln. II, Vla., and Vc. The tempo is *molto*. The C Tpt. parts feature a melodic line starting at measure 205 with a *f* dynamic. The Vln. and Vc. parts feature a rhythmic accompaniment starting at measure 205 with a *f* dynamic.

214

218

222

This page of the musical score covers measures 214 to 222. The instrumentation includes three Flutes (Fl. 1, 2, 3), three Oboes (Ob. 1, 2, 3), three Bass Clarinets (B♭ Cl. 1, 2, 3), two Bassoons (Bsn. 1, 2), two Horns (Hn. 1, 2), two Trombones (Tbn. 1, 2), a Bass Trombone (B. Tbn.), a Tuba, a Timpani (Timp.), three Percussion parts (Perc. 1, 2, 3), a Harp (Hp.), a Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Key musical features include:

- Measures 214-217:** Most instruments are silent. The Bassoon 1 and 2 parts begin with a rhythmic pattern of eighth notes, marked with a forte (*f*) dynamic.
- Measure 218:** The Oboe 1 and 2 parts enter with a melodic line, marked *f*. The Bassoon 1 and 2 parts continue their rhythmic pattern, also marked *f*. The Horn 1 and 2 parts play sustained notes, marked *mf*.
- Measures 219-221:** The Oboe 1 and 2 parts continue their melodic line. The Bassoon 1 and 2 parts continue their rhythmic pattern. The Horn 1 and 2 parts continue their sustained notes. The Violin I and II parts play a rhythmic pattern of eighth notes. The Viola part plays a rhythmic pattern of eighth notes. The Violoncello and Contrabass parts play a rhythmic pattern of eighth notes.
- Measure 222:** The Oboe 1 and 2 parts play sustained notes, marked *f*. The Bassoon 1 and 2 parts play sustained notes, marked *f*. The Horn 1 and 2 parts play sustained notes, marked *f*. The Violin I and II parts play a rhythmic pattern of eighth notes. The Viola part plays a rhythmic pattern of eighth notes. The Violoncello and Contrabass parts play a rhythmic pattern of eighth notes.

223

...arriving at the station...

The tubular chimes high C's (dotted quarters) are meant to evoke a train's bell when arriving at a station. The rhythm also parses the melody in the strings (with principle high-winds doubling) to illuminate the melody as it appears in compound meter, as in the beginning of the piece.

Tub. Chimes

Glock.

Triangle

div. unis. div. unis.

232

236

to Picc.

(pedal notes, if not available, should be played 8va)

This page contains a full orchestral score for measures 232 through 236. The score is arranged in a standard orchestral layout with the following parts from top to bottom:

- Flutes:** Fl. 1, Fl. 2, Fl. 3 (with a 'to Picc.' instruction for Fl. 3).
- Oboes:** Ob. 1, Ob. 2, Ob. 3.
- Clarinets:** B♭ Cl. 1, B♭ Cl. 2, B♭ Cl. 3.
- Double Basses:** Bsn. 1, 2.
- Baritone:** C. Bn.
- Horns:** Hn. 1, 2; Hn. 3, 4.
- Trumpets:** C Tpt. 1, C Tpt. 2, C Tpt. 3.
- Trombones:** Tbn. 1, 2; B. Tbn.
- Tuba:** Tuba.
- Timpani:** Timp.
- Other Percussion:** Tub. Ch., Glk., Trgl.
- Piano:** Pno.
- Violins:** Vln. I, Vln. II.
- Viola:** Vla.
- Violoncello:** Vc.
- Double Bass:** Cb.

The score includes various musical notations such as dynamics (e.g., *ff*), articulation (accents, slurs), and performance instructions. The key signature is one flat (B♭), and the time signature is 4/4.

243

246

240

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. Bn.
Hn. 1,2
Hn. 3,4
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1,2
B. Tbn.
Tuba
Timp.
Tub.Ch.
Glk.
Trgl.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

ff
Picc.
ff
ff
ff

(♩=♩) Tempo I, Allegro (♩. = c. 120-126)

247 249 253

Fl. 1 *f* *molto*

Fl. 2 *f*

Picc. *f* **to Flute**

Ob. 1 *f* *molto*

Ob. 2 *f*

Ob. 3 *f*

B♭ Cl. 1, 2 *mf* *molto* *f* a 2

B♭ Cl. 3 *mf*

Bsn. 1, 2

C. Bn. *molto*

Hn. 1, 2 *molto*

Hn. 3, 4 *molto* *p* *f*

C Tpt. 1 *mf*

C Tpt. 2 *mf*

C Tpt. 3 *mf*

Tbn. 1, 2 *p* *f*

B. Tbn. *p* *f*

Tuba *p* *f*

(♩=♩) Tempo I, Allegro (♩. = c. 120-126)

Timp.

Tub. Ch. *mf*

Glk. *mf*

Trgl. *mf*

Hp. *f*

(♩=♩) Tempo I, Allegro (♩. = c. 120-126)

Vln. I *f*

Vln. II *f* *unis.*

Vla. *f*

Vc. *molto* *pizz.* *f*

Cb. *molto* *pizz.* *f*

255

257

261

This musical score page contains the following parts and markings:

- Flutes (Fl. 1, 2):** Fl. 1 has a dynamic marking of *f* at measure 257. Fl. 2 has a dynamic marking of *ff* at measure 261.
- Oboes (Ob. 1, 2, 3):** Ob. 1 has a dynamic marking of *f* at measure 261. Ob. 2 and 3 have a dynamic marking of *f* at measure 261.
- Clarinets (B> Cl. 1, 2, 3):** B> Cl. 1 and 2 have a dynamic marking of *ff* at measure 261. B> Cl. 3 has a dynamic marking of *f* at measure 257.
- Bassoons (Bsn. 1, 2):** Bsn. 1 and 2 have a dynamic marking of *ff* at measure 261.
- Contra Bassoon (C. Bn.):** No specific dynamic markings.
- Horns (Hn. 1-4):** All horn parts are silent throughout the page.
- Trumpets (Tbn. 1, 2):** Tbn. 1 and 2 have a dynamic marking of *f* at measure 261.
- Bass Trombone (B. Tbn.):** B. Tbn. has a dynamic marking of *f* at measure 261.
- Timpani (Timp.):** Timp. has a dynamic marking of *f* at measure 261.
- Snare Drum (Perc. 1):** Labeled "Snare Dr." with a dynamic marking of *f* at measure 257.
- Piano (Pno.):** No specific dynamic markings.
- Violins (Vln. I, II):** Vln. I has a dynamic marking of *ff* at measure 261. Vln. II has a dynamic marking of *ff* at measure 261. Vln. I has markings for "div." and "unis." at measure 261.
- Viola (Vla.):** Vla. has a dynamic marking of *ff* at measure 261.
- Violoncello (Vc.):** Vc. has a dynamic marking of *ff* at measure 261 and is marked "arco".
- Double Bass (Cb.):** Cb. has a dynamic marking of *ff* at measure 261 and is marked "arco".

rit. ♩. = c. 88, Misterioso

263 267 270

Fl. 1, Fl. 2, Fl. 3, Ob. 1, Ob. 2, B♭ Cl. 1, B♭ Cl. 2, Bsn. 1, Bsn. 2, C. Bn., Hn. 1,2, Hn. 3,4, C Tpt. 1,2, Tbn. 1, Tbn. 2, B. Tbn., Tuba

rit. ♩. = c. 88, Misterioso

Timp., S. Dr., Perc. 2, Hp., Pno.

Glock.

L.V. sempre

rit. ♩. = c. 88, Misterioso

Vln. I, Vln. II, Vla., Vc., Cb.

div. pp

(The Db only pertains to the lower-part, touch-harmonic. The upper part holds the fundamental D-natural.)

272

275

Tempo I (♩. = c. 120-126)

FL. 1 *pp* *pp* *p* *pp* *p* *ff*

FL. 2 *pp* *pp* *p* *pp* *p* *ff*

FL. 3 *ff*

Ob. 1 *p* *pp* *p* *ff*

Ob. 2,3 *ff*

B♭ Cl. 1 *ff*

B♭ Cl. 2,3 *ff*

Bsn. 1,2 *ff*

C. Bn. *ff*

Hn. 1 *pp* *mf* *pp* *ff*

Hn. 2 *p* *mf* *pp* *ff*

Hn. 3 *mp* *mf* *pp* *ff*

Hn. 4 *mf* *pp* *ff*

C Tpt. 1,2,3 *ff*

Tbn. 1,2 *ff*

B. Tbn. *ff*

Tuba *Con sord.* *mf* *pp* *ff*

Tempo I (♩. = c. 120-126)

Timp. *ff*

Glk. *B. Drum* *ff*

Perc. 2 *Brake Drum* *f* *ff*

Perc. 3 *Snare Dr.* *f* *ff*

Hp. *pp* *mf* *ff*

Pno. *ff*

Vln. I *unis.* *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *unis.* *ff*

