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# The Awakening Hour

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for Jeffrey Renshaw

with support from the University of Connecticut and the Jeffrey H. Renshaw Fund for New Music

*"The morning, which is the most memorable season of the day, is the awakening hour." Walden- Thoreau*

## INSTRUMENTATION

Piccolo  
Flute 1  
Flute 2-3  
Oboe 1  
Oboe 2-3  
English Horn  
Bb Clarinet 1  
Bb Clarinet 2-3  
Bass Clarinet in Bb  
Eb Alto Saxophone 1-2  
Bb Tenor Saxophone  
Eb Baritone Saxophone  
Bassoon 1-2  
Contrabassoon  
*(Flutes 1,2 & 3 and Clarinets 1,2 & 3 may employ multiple players)*

C Trumpet 1  
C Trumpet 2-3  
Horn 1-2  
Horn 3-4  
Trombone 1  
Trombone 2-3  
Bass Trombone  
Euphonium 1-2  
Tuba 1-2

Contrabass 1-2 *(amplified)*

Piano *(amplified)*

Timpani

Percussion 1:

*Crotales (two-octave set), Chimes (tubular bells), Timbales, Bongos*

Percussion 2:

*Vibraphone (motor off sempre), Large Tam-tam, 4 Tom-toms*

Percussion 3:

*Glockenspiel, Concert Bass Drum*

Ideally, the mallet instruments (*crotales, vibraphone, glockenspiel*) should be placed near the amplified piano in order to achieve a greater sense of ensemble.

Score in C: all instruments sound as written except those that transpose at the octave or double octave. Accidentals apply throughout the bar in their respective octaves.

# The Awakening Hour

*Score in C*

**Tempo:**  $\text{♩} = 88$  **Character:** Boldly

**Rehearsal Marks:** 2, 3, 4, 5, (3+2), 6

**Instrumentation:** Piccolo, Flute 1, Flute 2-3, Bb Clarinet 1, Bb Clarinet 2-3, Bass Clarinet in Bb, Baritone Saxophone, Bassoons 1-2, Contrabassoon, C Trumpets 1, C Trumpet 2-3, Horn 1-2, Horn 3-4, Trombone 1, Trombone 2-3, Bass Trombone, Euphonium 1-2, Tuba 1-2, Contrabass 1-2 (amplified), Piano (amplified), Crotales, Vibraphone, Percussion 2 (Tam-Tam), Percussion 3 (Bass Drum), Timpani

**Key Signatures:** C major

**Dynamic Markings:** *f*, *ff*, *fff*, *pp*, *mp*, *unis.*, *cresc.*, *trem.*, *div.*, *div. pizz.*, *dim.*, *ff*, *f*, *mf*

**Performance Instructions:** *motor off (hard mallets)*, *l.v.*, *Red.*, *\**

**Notation:** Includes various musical notations such as slurs, ties, and articulation marks.

Picc. (3+3) 7 *ppp*  
 Fl. 1 *ppp*  
 Fl. 2-3 *ppp*  
 Cl. 1 *ppp*  
 Cl. 2-3 *ppp*  
 B. Cl. *pp* *mp*  
 Bsn. 1-2 *pp* *mp*  
 Cbsn. *pp* *mp*  
 C Tpt. 1 *pp* *p* *mf*  
 C Tpt. 2-3 *pp* *p* *mf*  
 Hn. 1-2 *pp* *p* *mf*  
 Hn. 3-4 *pp* *p* *mf*  
 Tbn. 1 *pp* *p* *mf*  
 Tbn. 2-3 *pp* *p* *mf*  
 B. Tbn. *pp* *p* *mf*  
 Euph. 1-2 *pp* *mp*  
 Tba. *pp* *mp*  
 Cb. *pp* *mp*  
 Pno. *mp*  
 Croc. (3+3) 7 (3+2) 8 (3+3+3) 9  
 Vib. *ppp*  
 Glock. *ppp*  
 Perc. 3 *mp*  
 Timp. *mp*

Musical score for a full orchestra, including woodwinds, brass, percussion, and strings. The score is divided into four measures, each marked with a large number (26, 27, 28, 29) and a measure number in a box (7, 8, 9). The woodwinds and strings play sustained notes with dynamic markings ranging from *ppp* to *fff*. The brass section plays rhythmic patterns with dynamic markings from *pp* to *f*. The percussion section includes a crocheteur (Croc.) and a vibraphone (Vib.) with specific rhythmic figures. The strings play a steady accompaniment.

Score for Percussion and Woodwinds, measures 10-12.

**Measures 10-12:** (3+2) 10, 4 11, 12

**Woodwinds:**

- Picc. (Piccolo): *ppp*
- Fl. 1 (Flute 1): *ppp*
- Fl. 2-3 (Flutes 2-3): *ppp*
- Cl. 1 (Clarinet 1): *ppp*
- Cl. 2-3 (Clarinets 2-3): *ppp*
- B. Cl. (Bass Clarinet): *p* to *mp* to *p* to *mf* to *mp* to *f*
- Bsn. 1-2 (Bassoons 1-2): *p* to *mp* to *p* to *mf* to *mp* to *f*
- Cbsn. (Contrabassoon): *p* to *mp* to *p* to *mf* to *mp* to *f*

**Brass:**

- C Tpt. 1 (Cornet 1): *p* to *mp* to *p* to *mp* to *f* to *mp* to *f*
- C Tpt. 2-3 (Cornets 2-3): *p* to *mp* to *p* to *mp* to *f* to *mp* to *f*
- Hn. 1-2 (Horns 1-2): *p* to *mp* to *p* to *mp* to *f* to *mp* to *f*
- Hn. 3-4 (Horns 3-4): *p* to *mp* to *p* to *mp* to *f* to *mp* to *f*
- Tbn. 1 (Trumpet 1): *p* to *mp* to *p* to *mp* to *f* to *mp* to *f*
- Tbn. 2-3 (Trumpets 2-3): *p* to *mp* to *p* to *mp* to *f* to *mp* to *f*
- B. Tbn. (Baritone): *p* to *mp* to *p* to *mp* to *f* to *mp* to *f*
- Euph. 1-2 (Euphoniums 1-2): *p* to *mp* to *p* to *mp* to *mf* to *p* to *f*
- Tba. (Tuba): *p* to *mp* to *p* to *mp* to *mf* to *p* to *f*

**Percussion:**

- Cb. (Cymbal): *mp*
- Pno. (Piano): *mp*
- Crot. (Crochets): (3+2)
- Vib. (Vibraphone): \*
- Glock. (Glockenspiel): \*
- Perc. 3 (Percussion 3): *mp*
- Timp. (Timpani): *mp*

Eng. Hn. 13 5 14 15 16 23

Cl. 1

Cl. 2-3

B. Cl.

A. Sax. 1-2

Ten. Sax.

Bari. Sax.

Bsn. 1-2

Cbsn.

C Tpt. 1 13 14 15 16 23

C Tpt. 2-3

Hn. 1-2

Hn. 3-4

Tbn. 1

Tbn. 2-3

B. Tbn.

Euph. 1-2

Tba.

Cb.

Pno.

Timbales, Bongos

Perc. 1

Perc. 2 4 toms Tam-tam

Perc. 3

Timp.

*mf*, *f*, *ff*, *mp*, *div. arco*, *trem.*, *Red.*, *\**

This page of a musical score is divided into three systems, with measures 17, 18, and 19 marked. The instruments and their parts are as follows:

- Woodwinds:** Piccolo (Picc.), Flute 1 (Fl. 1), Flute 2-3 (Fl. 2-3), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), English Horn (Eng. Hn.), Clarinet 1 (Cl. 1), Clarinet 2-3 (Cl. 2-3), Bass Clarinet (B. Cl.), Alto Saxophone 1-2 (A. Sax. 1-2), Tenor Saxophone (Ten. Sax.), Baritone Saxophone (Bari. Sax.), Bassoon 1-2 (Bsn. 1-2), and Contrabassoon (Cbsn.).
- Brass:** Cornet 1 (C Tpt. 1), Cornet 2-3 (C Tpt. 2-3), Horn 1-2 (Hn. 1-2), Horn 3-4 (Hn. 3-4), Trombone 1 (Tbn. 1), Trombone 2-3 (Tbn. 2-3), Bass Trombone (B. Tbn.), Euphonium 1-2 (Euph. 1-2), and Tuba (Tba.).
- Strings:** Cello (Cb.).
- Percussion:** Piano (Pno.), Crotales (Crot.), Vibraphone (Vib.), Percussion 2 (Perc. 2), Percussion 3 (Perc. 3), and Timpani (Timp.).

Key musical details include:

- Measures 17-19:** A melodic line for woodwinds and strings, marked with dynamics *fff*, *ff*, *f*, *mp*, and *mf*. Measure 18 includes a *dim.* (diminuendo) marking.
- Measures 17-18:** A rhythmic pattern for the bassoon and tuba, marked with *fff* and *ff*.
- Measures 17-18:** A rhythmic pattern for the piano and timpani, marked with *fff*.
- Measures 17-18:** A rhythmic pattern for the vibraphone, marked with *fff*.
- Measures 17-18:** A rhythmic pattern for the crotales, marked with *fff*.
- Measures 17-18:** A rhythmic pattern for the percussion 2, marked with *fff*.
- Measures 17-18:** A rhythmic pattern for the percussion 3, marked with *fff*.
- Measures 17-18:** A rhythmic pattern for the timpani, marked with *fff*.

20 7 21 29

Picc. *mp* *ppp*

Fl. 1 *mp* *ppp*

Fl. 2-3 *mp* *ppp*

Ob. 1 *mp* *ppp*

Ob. 2 *mp* *ppp*

Eng. Hn. *mp* *ppp*

Cl. 1 *mp* *ppp*

Cl. 2-3 *mp* *ppp*

B. Cl. *mp*

A. Sax. 1-2 *mp* *ppp*

Ten. Sax. *mp* *ppp*

Bari. Sax. *mp*

Bsn. 1-2 *mp*

Cbsn. *mp*

C Tpt. 1 *mp* *mf* *f* *mp* *f*

C Tpt. 2-3 *mp* *mf* *f* *mp* *f*

Hn. 1-2 *mp* *mf* *f* *mp* *f*

Hn. 3-4 *mp* *mf* *f* *mp* *f*

Tbn. 1 *mp* *mf* *f* *mp* *f*

Tbn. 2-3 *mp* *mf* *f* *mp* *f*

B. Tbn. *mp* *mf* *f* *mp* *f*

Euph. 1-2 *mp* *mf* *f* *mp* *f*

Tba. *mp* *f* *mp* *f*

Cb. *mp* *f* *mp* *f*

Pno. *mp*

Crot. *mp* \*

Vib. *mp* \*

Perc. 3 *mp*

Timp. *mp*



This image displays a page of an orchestral score, spanning measures 22 and 23. The score is arranged in a standard orchestral layout with multiple staves for each instrument family. The woodwind section includes Piccolo (Picc.), Flutes (Fl. 1, Fl. 2-3), Oboes (Ob. 1, Ob. 2), English Horn (Eng. Hn.), Clarinets (Cl. 1, Cl. 2-3), Bass Clarinet (B. Cl.), Alto Saxophones (A. Sax. 1-2), Tenor Saxophone (Ten. Sax.), Baritone Saxophone (Bari. Sax.), Bassoons (Bsn. 1-2), and Contrabassoon (Cbsn.). The brass section consists of Trumpets (C Tpt. 1, C Tpt. 2-3), Horns (Hn. 1-2, Hn. 3-4), Trombones (Tbn. 1, Tbn. 2-3, B. Tbn.), Euphoniums (Euph. 1-2), and Tubas (Tba.). The percussion section includes Cymbals (Cb.), Piano (Pno.), Crotales (Crot.), Vibraphone (Vib.), Glockenspiel (Glock.), Percussion 3 (Perc. 3), and Timpani (Timp.).

Measure 22 (marked with a circled '22') features a complex woodwind and brass texture. The woodwinds play a melodic line with accents and slurs, marked *fff*. The brass section provides harmonic support with various dynamics, including *mp*, *mf*, *ff*, and *p*. The piano part has a rhythmic accompaniment. Measure 23 (marked with a circled '23') continues the woodwind and brass parts, with dynamics ranging from *mf* to *mp*. The piano part continues its rhythmic pattern. The score includes various musical notations such as slurs, accents, and dynamic markings.

226 24 25 29

Picc. *mf* *ppp*

Fl. 1 *mf* *ppp*

Fl. 2-3 *mf* *ppp*

Ob. 1 *mf* *ppp*

Ob. 2 *mf* *ppp*

Eng. Hn. *mf* *ppp*

Cl. 1 *mf* *ppp*

Cl. 2-3 *mf* *ppp*

B. Cl. *mf* *ppp*

A. Sax. 1-2 *mf* *ppp*

Ten. Sax. *mf* *ppp*

Bari. Sax. *mf* *ppp*

Bsn. 1-2 *mf* *ppp*

Cbsn. *mf* *ppp*

C Tpt. 1 *mp* *mf* *f*

C Tpt. 2-3 *mp* *mf* *f*

Hn. 1-2 *mp* *mf* *f*

Hn. 3-4 *mp* *mf* *f*

Tbn. 1 *mp* *mf* *f*

Tbn. 2-3 *mp* *mf* *f*

B. Tbn. *mp* *mf* *f*

Euph. 1-2 *mp* *f*

Tba. *mp* *f*

Cb. *mp* *f*

Pno. *mf* *f*

Crot. *mf* *f*

Vib. *mf* *f*

Glock. *mf* *f*

Perc. 3 *mf* *f*

Timp. *mf* *f*

29 26 10 12 8 27 = 88 animato 28

B. Cl. *f* *ff*

Bari. Sax. *f* *ff*

Bsn. 1-2 *f* *ff*

Cbsn. *f* *ff*

29 26 12 8 27 = 88 animato 28

C Tpt. 1 *mf* *f* *ff* con sord.

C Tpt. 2-3 *mf* *f* *ff*

Hn. 1-2 *mf* *f* *ff* con sord.

Hn. 3-4 *mf* *f* *ff* con sord.

Tbn. 1 *mf* *f* *ff* con sord.

Tbn. 2-3 *mf* *f* *ff* con sord. (a2)

B. Tbn. *mf* *f* *ff*

Euph. 1-2 *mf* *f* *ff*

Tba. *mf* *f* *ff*

Cb. *f* *ff*

29 26 12 8 27 = 88 animato 28

Pno. *f* *ff* *p* *ped.*

Crot. *mf* *f* *ff* *p*

Perc. 1 Timbales *mf* *f* *ff* *ff*

Vib. *mf* *f* *ff* *Vib* *ped.* *p*

Perc. 2 4 toms *mf* *f* *ff* *ff*

Glock. *mf* *f* *ff* *p* to glock.

Perc. 3 *mf* *f* *ff* *ff*

Timp. *f* *ff* *ff*

Picc. *mp* *mf* *mp*

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

Fl. 2-3 unis. *mp* *mf* *mp*

Ob. 1 *mp*

Ob. 2 *mp*

Eng. Hn. *pp* *p* *mp* *mp* *mp*

Cl. 1 *mp* *mf* *mp*

Cl. 2-3 *mp* *mf* *mp*

A. Sax. 1-2 unis. *mp* *mf* *mp*

Ten. Sax. *pp* *p* *mp* *mp* *mp*

C Tpt. 1 *pp* *p* *mp* *mp* *mp*

Hn. 1-2 *pp* *p* *mp* *mp* *mp*

Hn. 3-4 *pp* *p* *mp* *mp* *mp*

Tbn. 1 *pp* *p* *pp* *pp* *p*

Tbn. 2-3 *pp* *p* *pp* *pp* *p*

Pno. *mp* \* Led \*

Crot. *mp*

Vib. *mp* \* Led \*

Glock. *mp*

Picc. *mf* *f* *ff*

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

Fl. 2-3 *mf* *f* *ff* div.

Ob. 1 *mf* *mf* *f* *ff*

Ob. 2 *mf* *mf* *f* *ff*

Eng. Hn. *mf* *mf* *f* *ff*

Cl. 1 *mf* *f* *ff*

Cl. 2-3 *mf* *f* *ff*

A. Sax. 1-2 *mf* *f* *ff*

Ten. Sax. *mf* *mf* *f* *ff*

C Tpt. 1 *mf* *mf* *f* *ff*

Hn. 1-2 *mf* *mf* *f* *ff*

Hn. 3-4 *mf* *mf* *f* *ff*

Tbn. 1 *mp* *mp* *mf* *ff*

Tbn. 2-3 *mp* *mp* *p* *mf* *ff*

Pno. *mf* *f* *ff* *ff*  
*Red.* \* *Red.* \*

Crot. *mf* *f* *ff* *ff*

Vib. *mf* *f* *ff* *ff*  
*Red.* \* *Red.* \*

Glock. *mf* *f* *ff* *ff*

13

Picc. *f* *mf*

Fl. 1 *f* *mf*

Fl. 2-3 *f* *mf*

Ob. 1 *f* *mf*

Ob. 2 *f* *mf*

Eng. Hn. *mp* *mf* *f* *mf* *p* *mp* *mf* *mp*

Cl. 1 *f* *mf*

Cl. 2-3 *f* *mf*

A. Sax. 1-2 *mp* *mf* *f* *mf* *p* *mp* *mf* *mp*

Ten. Sax. *mp* *mf* *f* *mf* *p* *mp* *mf* *mp*

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

Hn. 1-2 *mp* *mf* *f* *mf* *p* *mp* *mf* *mp*

Hn. 3-4 *mp* *mf* *f* *mf* *p* *mp* *mf* *mp*

Tbn. 1 *mp* *mf* *f* *mf* *p* *mp* *mf* *mp*

Tbn. 2-3 *mp* *mf* *f* *mf* *p* *mp* *mf* *mp*

Cb. *pizz.* *mp* *mf* *f* *mf* *mp* *mf* *f* *mf*

Pno. *mp* *mf* *f* *mf* *mp* *mf* *f* *mf*

Crot. *mp* *mf* *f* *mf* *mp* *mf* *f* *mf*

Vib. *mp* *mf* *f* *mf* *mp* *mf* *f* *mf*

Glock. *mp* *mf* *f* *mf* *mp* *mf* *f* *mf*

37 38 39 40

41 42 43 44

Picc. *mp* *p*

Fl. 1 *mp* *p*

Fl. 2-3 *mp* *p*

Ob. 1 *mp* *p*

Ob. 2 *mp* *p*

Eng. Hn. *pp* *p* *mp* *p* *pp* *p* *mp* *p*

Cl. 1 *mp* *p*

Cl. 2-3 *mp* *p*

A. Sax. 1-2 *pp* *p* *mp* *p* *pp* *p* *mp* *p*

Ten. Sax. *pp* *p* *mp* *p* *pp* *p* *mp* *p*

C Tpt. 1 *pp* *p* *mp* *p* *pp* *p* *mp* *p*

Hn. 1-2 *pp* *p* *mp* *p* *pp* *p* *mp* *p*

Hn. 3-4 *pp* *p* *mp* *p* *pp* *p* *mp* *p*

Tbn. 1 *pp* *p* *mp* *p* *pp* *p* *mp* *p*

Tbn. 2-3 *pp* *p* *mp* *p* *pp* *p* *mp* *p*

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

Pno. *p* *mp* *mf* *mp* *p* *mp* *p* *mp*

Crot. *p* *mp* *mf* *mp* *p* *mp* *p* *mp*

Vib. *p* *mp* *mf* *mp* *p* *mp* *p* *mp*

Glock. *p* *mp* *mf* *mp* *p* *mp* *p* *mp*

41 42 43 44

45 46 47 48

Picc. *mp* *ff*

Fl. 1 *mp* *ff*

Fl. 2-3 *mp* *ff*

Ob. 1 *mp* *ff*

Ob. 2 *mp* *ff*

Eng. Hn. *mp* *ff*

Cl. 1 *mp* *ff*

Cl. 2-3 *mp* *ff*

B. Cl. *mp* *ff*

A. Sax. 1-2 *mp* *ff*

Ten. Sax. *mp* *ff*

C Tpt. 1 senza sord. *ff*

C Tpt. 2-3 *ff*

Hn. 1-2 senza sord. *ff*

Hn. 3-4 senza sord. *ff*

Tbn. 1 senza sord. *ff*

Tbn. 2-3 senza sord. *ff*

B. Tbn. *ff*

Euph. 1-2 *ff*

Tba. *ff*

Cb. non divisi arco *ff*

Pno. *mp* *ff*

Crot. *mp* *ff*

Vib. *mp* *ff*

Glock. *mp* *ff*

Timp. *fff* *fff* *mp*



Picc. *mf* *ff*

Fl. 1 *mf* *ff*

Fl. 2-3 *mf* *ff*

Ob. 1 *mf* *ff*

Ob. 2 *mf* *ff*

Eng. Hn. *mf* *ff*

Cl. 1 *mf* *ff*

Cl. 2-3 *mf* *ff*

B. Cl. *mf* *ff*

A. Sax. 1-2 *mf* *ff*

Ten. Sax. *mf* *ff*

Bari. Sax. *mf* *ff*

Bsn. 1-2 *ff*

Cbsn. *ff*

C Tpt. 1 *pp* *ff*

C Tpt. 2-3 *pp* *ff*

Hn. 1-2 *pp* *ff*

Hn. 3-4 *pp* *ff*

Tbn. 1 *pp* *ff*

Tbn. 2-3 *pp* *ff*

B. Tbn. *pp* *ff*

Euph. 1-2 *pp* *ff*

Tba. *pp* *ff*

Cb. *pp* *ff* *div.*

Pno. *mf* *ff*

Crot. *mf* *ff*

Vib. *mf* *ff*

Glock. *mf* *ff*

Timp. *fff* *fff* *mp*

53 54 55 56

Picc. *f* *ff*

Fl. 1 *f* *ff*

Fl. 2-3 *f* *ff*

Ob. 1 *f* *ff*

Ob. 2 *f* *ff*

Eng. Hn. *f* *ff*

Cl. 1 *f* *ff*

Cl. 2-3 *f* *ff*

B. Cl. *f* *ff*

A. Sax. 1-2 *f* *ff*

Ten. Sax. *f* *ff*

Bari. Sax. *pp* *ff*

Bsn. 1-2 *pp* *ff*

Cbsn. *pp* *ff*

C Tpt. 1 *pp* *ff*

C Tpt. 2-3 *pp* *ff*

Hn. 1-2 *pp* *ff*

Hn. 3-4 *pp* *ff*

Tbn. 1 *pp* *ff*

Tbn. 2-3 *pp* *ff*

B. Tbn. *pp* *ff*

Euph. 1-2 *pp* *ff*

Tba. *pp* *ff*

Cb. *pp* *ff* *pp* *unis,*

Pno. *f* *ff*

Crot. *f* *ff*

Vib. *f* *ff*

Glock. *f* *ff*

Timp. *fff* *fff* *mp*

Picc. *f* *mf*  
 Fl. 1 *f* *mf*  
 Fl. 2-3 *f* *mf*  
 Ob. 1 *f* *mf*  
 Ob. 2 *f* *mf*  
 Eng. Hn. *mp* *mf* *p* *mp* *mf* *mp*  
 Cl. 1 *f* *mf*  
 Cl. 2-3 *f* *mf*  
 B. Cl. *pp* *mp* *mf* *mp* *p* *mp* *mf* *mp*  
 A. Sax. 1-2 *pp* *mp* *mf* *mp* *p* *mp* *mf* *mp*  
 Ten. Sax. *pp* *mp* *mf* *mp* *p* *mp* *mf* *mp*  
 Bari. Sax. *pp* *mp* *mf* *mp* *p* *mp* *mf* *mp*  
 Bsn. 1-2 *pp* *mp* *mf* *mp* *p* *mp* *mf* *mp*  
 Cbsn. *pp*  
 C Tpt. 1 *pp*  
 C Tpt. 2-3 *pp*  
 Hn. 1-2 *pp*  
 Hn. 3-4 *pp*  
 Tbn. 1 *pp*  
 Tbn. 2-3 *pp*  
 B. Tbn. *pp*  
 Euph. 1-2 *pp* *mp* *mf* *mp* *p* *mp* *mf* *mp*  
 Tba. *pp*  
 Cb. *mp* *mf* *f* *mf* *mp* *mf* *f* *mf*  
 Pno. *mp* *mf* *f* *mf* *mp* *mf* *f* *mf*  
 Croc. *mp* *mf* *f* *mf* *mp* *mf* *f* *mf*  
 Vib. *mp* *mf* *f* *mf* *mp* *mf* *f* *mf*  
 Glock. *mp* *mf* *f* *mf* *mp* *mf* *f* *mf*  
 Timp. *fff*

61 62 63 64

Picc. *mp* *p*

Fl. 1 *mp* *p*

Fl. 2-3 *mp* *p*

Ob. 1 *mp* *p*

Ob. 2 *mp* *p*

Eng. Hn. *p* *mp* *mf* *mp* *pp* *p* *p* *p*

Cl. 1 *mp* *p*

Cl. 2-3 *mp* *p*

B. Cl. *p* *mp* *mf* *mp* *pp* *p* *p* *p*

A. Sax. 1-2 *p* *mp* *mf* *mp* *pp* *p* *p* *p*

Ten. Sax. *p* *mp* *mf* *mp* *pp* *p* *p* *p*

Bari. Sax. *p* *mp* *mf* *mp* *pp* *p* *p* *p*

Bsn. 1-2 *p* *mp* *mf* *mp* *pp* *p* *p* *p*

Euph. 1-2 *p* *mp* *mf* *mp* *pp* *p* *p* *p*

Cb. *mp* *mf* *f* *mp* *p* *mp* *mf* *mp* arco

Pno. *mp* *mf* *f* *mp* *p* *mp* *mf*

Crot. *mp* *mf* *f* *mp* *p* *mp*

Perc. 1 Timbales, bongos *f*

Vib. *mp* *mf* *f* *mp* *p* *mp*

Perc. 2 Tom-toms *f*

Glock. *mp* *mf* *f* *mp* *p* Bass Drum trem. *mp*

Timp. *fff* *fff mp*

61 62 63 64

26

26

26

Picc. *mp* *mf*

Fl. 1 *mp* *mf*

Fl. 2-3 unis. *mp* *mf*

Ob. 1 *mp* *mf*

Ob. 2 *mp* *mf*

Eng. Hn. *mp* *mf*

Cl. 1 *mp* *mf*

Cl. 2-3 unis. *mp* *mf*

B. Cl. *mp* *mf* *f*

A. Sax. 1-2 *mp* *mf*

Ten. Sax. *mp* *mf*

Bari. Sax. *mp* *mf* *f*

Bsn. 1-2 *mp* *mf* *f*

Cbsn. *mp* *mf* *f*

C Tpt. 1 *mp* *mf* *f*

C Tpt. 2-3 unis. *mp* *mf* *f*

Hn. 1-2 *mp* *mf* *f*

Hn. 3-4 a2 *mp* *mf* *f*

Tbn. 1 *mp* *mf* *f*

Tbn. 2-3 *mp* *mf* *f*

B. Tbn. *mp* *mf* *f*

Euph. 1-2 *mp* *mf* *f*

Tba. *mp* *mf* *f*

Cb. div. *mp* *mf* *f*

Pno. *f*

Perc. 1 *fff* *f* *fff* *f*

Perc. 2 *fff* *f* *fff* *f*

Perc. 3 *fff* trem. *mp* *fff* trem. *mp*

Timp. *fff* trem. *mp* *fff* trem. *mp*

67 29 21 68 30

Picc. *f* *ff*

Fl. 1 *f* *ff*

Fl. 2-3 *f* *ff*

Ob. 1 *f* *ff*

Ob. 2 *f* *ff*

Eng. Hn. *f* *ff*

Cl. 1 *f* *ff*

Cl. 2-3 *f* *ff*

B. Cl. *mp* *f* *mp*

A. Sax. 1-2 *f* *ff*

Ten. Sax. *f* *ff*

Bari. Sax. *mp* *f* *mp*

Bsn. 1-2 *mp* *f* *mp*

Cbsn. *mp* *f* *mp*

C Tpt. 1 *mp* *f* *mp* *mf* *ff*

C Tpt. 2-3 *mp* *f* *mp* *mf* *ff* *mp*

Hn. 1-2 *mp* *f* *mp* *mf* *ff* *p*

Hn. 3-4 *mp* *f* *mp* *mf* *ff* *p*

Tbn. 1 *mp* *f* *mp* *mf* *ff* *p*

Tbn. 2-3 *mp* *f* *mp* *mf* *ff* *p*

B. Tbn. *mp* *f* *mp* *mf* *ff* *p*

Euph. 1-2 *mp* *f* *mp*

Tba. *mp* *f* *mp*

Cb. *mp* *f* *mp*

Pno. *mp* *f* *mp*

Perc. 1 *fff* *f* *fff* *f*

Perc. 2 *fff* *f* *fff* *f*

Perc. 3 *fff* *trem.* *mp* *trem.* *mp*

Timp. *fff* *mp* *fff* *mp*

69 69 70 70 71 71

Picc. *mp* *mf* *mp* *mf* *f* *mf* *f*

Fl. 1 *mp* *mf* *mp* *mf* *f* *mf* *f*

Fl. 2-3 *mp* *mf* *mp* *mf* *f* *mf* *f*

Ob. 1 *mp* *mf* *mp* *mf* *f* *mf* *f*

Ob. 2 *mp* *mf* *mp* *mf* *f* *mf* *f*

Eng. Hn. *mp* *mf* *mp* *mf* *f* *mf* *f*

Cl. 1 *mp* *mf* *mp* *mf* *f* *mf* *f*

Cl. 2-3 *mp* *mf* *mp* *mf* *f* *mf* *f* *div.*

B. Cl. *mp* *mf* *mp* *mf* *f* *mp* *f*

A. Sax. 1-2 *mp* *mf* *mp* *mf* *f* *mf* *f*

Ten. Sax. *mp* *mf* *mp* *mf* *f* *mf* *f*

Bari. Sax. *mp* *mf* *mp* *mf* *f* *mp* *f*

Bsn. 1-2 *mp* *mf* *mp* *mf* *f* *mp* *f*

Cbsn. *mp* *mf* *mp* *mf* *f* *mp* *f*

C Tpt. 1 *mp* *mf* *mp* *mf* *f* *mf* *f*

C Tpt. 2-3 *mp* *mf* *mp* *mf* *f* *mf* *f*

Hn. 1-2 *mp* *mf* *mp* *mf* *f* *mf* *f*

Hn. 3-4 *mp* *mf* *mp* *mf* *f* *mf* *f*

Tbn. 1 *mp* *mf* *mp* *mf* *f* *mf* *f*

Tbn. 2-3 *mp* *mf* *mp* *mf* *f* *mf* *f*

B. Tbn. *mp* *mf* *mp* *mf* *f* *mf* *f*

Euph. 1-2 *mp* *mf* *mp* *mf* *f* *mp* *f*

Tba. *mp* *mf* *mp* *mf* *f* *mp* *f*

Cb. *mp* *mf* *mp* *mf* *f* *mp* *f*

Pno. *mp* *mf* *mp* *mf* *f* *mp* *f*

Perc. 1 *mp* *mf* *mp* *mf* *f* *mp* *f*

Perc. 2 *fff* *fff* *mp* *mp* *mf* *mf*

Perc. 3 *fff* *mp* *mp* *mp* *mf* *mf*

Timp. *fff* *mp* *mp* *mp* *mf* *mf*

*mp cresc.* *mf dim.* *mp cresc.* *f dim.* *mp cresc.* *f dim.*

\* *mp*

29 72 23 12 73 = 88 animato 74

Picc. *mf* *f* *ff*

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

Fl. 2-3 *mf* *f* *ff*

Ob. 1 *mf* *f* *ff*

Ob. 2 *mf* *f* *ff*

Eng. Hn. *mf* *f* *ff*

Cl. 1 *mf* *f* *ff*

Cl. 2-3 *mf* *f* *ff*

B. Cl. *mf* *f* *ff*

A. Sax. 1-2 *mf* *f* *ff*

Ten. Sax. *mf* *f* *ff*

Bari. Sax. *mf* *f* *ff*

Bsn. 1-2 *mf* *f* *ff*

Cbsn. *mf* *f* *ff*

C Tpt. 1 *mf* *f* *ff* = 88 animato

C Tpt. 2-3 *mf* *f* *ff*

Hn. 1-2 *mf* *f* *ff* *ff*

Hn. 3-4 *mf* *f* *ff*

Tbn. 1 *mf* *f* *ff*

Tbn. 2-3 *mf* *f* *ff*

B. Tbn. *mf* *f* *ff*

Euph. 1-2 *mf* *f* *ff*

Tba. *mf* *f* *ff*

Cb. *mf* *f* *ff* trem. unis. dim.

Pno. *f* *ff* = 88 animato

Chim. *f* *ff*

Perc. 1 *f* *cresc.* *ff* trem.

Perc. 2 *f* Tom-toms *cresc.* *ff* *fff* *mp*

Perc. 3 *f* *cresc.* *ff* *fff* *mp*

Timp. *f* *cresc.* *fff* *fff* *mp*



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

Ob. 2 *ff* *pp* *ff*

Eng. Hn. *ff* *pp* *ff*

Cl. 1 *ff* *pp* *ff*

Cl. 2-3 *ff* *pp* *ff*

B. Cl. *ff* *pp* *ff*

A. Sax. 1-2 *ff* *pp* *ff*

Ten. Sax. *ff* *pp* *ff*

Bari. Sax. *ff* *pp* *ff*

Bsn. 1-2 *ff* *pp* *ff*

Cbsn. *ff* *pp* *ff*

C Tpt. 1 *pp* *ff* *pp* *ff*

C Tpt. 2-3 *pp* *ff* *pp* *ff*

Hn. 1-2 *pp* *ff* *pp* *ff*

Hn. 3-4 *pp* *ff* *pp* *ff*

Tbn. 1 *pp* *ff* *pp* *ff*

Tbn. 2-3 *pp* *ff* *pp* *ff*

B. Tbn. *pp* *ff* *pp* *ff*

Euph. 1-2 *pp* *ff* *pp* *ff*

Tba. *pp* *ff* *pp* *ff*

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

Pno. *ff* *pp* *ff*

Chim. *ff* *pp* *ff*

Perc. 2 *fff* *fff* *mp* *fff* *fff* *mp*

Perc. 3 *fff* *fff* *mp* *fff* *fff* *mp*

Timp. *fff* *fff* *mp* *fff* *fff* *mp*

*dim.* *trem.* *Red.*

This page of a musical score, numbered 25, covers measures 78 through 82. It is arranged for a full symphony orchestra. The woodwind section includes Piccolo, Flutes 1, 2, and 3, Oboes 1 and 2, English Horn, Clarinets 1, 2, and 3, Bass Clarinet, Alto Saxophones 1 and 2, Tenor Saxophone, Baritone Saxophone, Bassoons 1 and 2, and Contrabassoon. The brass section includes Trumpets 1, 2, and 3, Horns 1-2 and 3-4, Trombones 1, 2, and 3, Baritone, Euphonium 1 and 2, and Tuba. The string section includes Piano and Cymbals. The percussion section includes Percussion 2 and 3, and Timpani. The score features complex rhythmic patterns with many slurs and dynamic markings. Key dynamics include *pp* (pianissimo), *ff* (fortissimo), *p* (piano), and *fff* (fortississimo). Performance instructions include *cresc.* (crescendo) and *trem.* (trémolo). Measure numbers 78, 79, 80, 81, and 82 are clearly marked at the top of the page.