

Twice the Rising Sun

Jonathan Sokol

Instrumentation

2 Flutes

2 Oboes

2 B \flat Clarinets

2 Bassoons

4 F Horns

2 B \flat Trumpets

2 Trombones

Bass Trombone

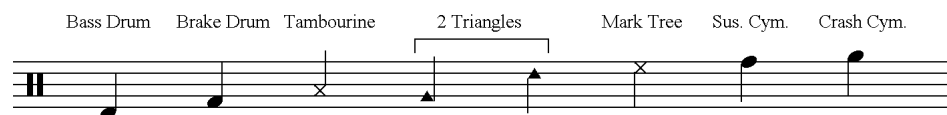
Tuba

Timpani

2 Percussion:

1.) Tubular Bells, Suspended Cymbal, Bass Drum, Triangles, Tambourine, Mark Tree, Crash Cymbal, Glockenspiel

2.) Brake Drum, Bass Drum, Glockenspiel, Triangles, Suspended Cymbal, Crash Cymbal



Harp

Strings

Performance Notes

Duration: 7 minutes 30 seconds

Transposed Score

Program Note

Twice the Rising Sun is a continuation in my exploration of the Fantasy genre in music.

The title refers to both the work's formal design, four small sections that are paired into dual slow-fast structures, and the two motivic themes that appear in each section. These themes have been explored and developed in several of my other works, and always bear, to me, a sense of dawning, awakening and commencement.

The Clarinet introduces the first theme, a climbing motive that hovers above *tremolo* strings and is taken up by the other woodwinds. This theme is developed straightaway and appears in different guises throughout the piece. The second theme is introduced in fragments only, first in the Horn and then the Bassoon. It appears as a dance tune in the second section, but blossoms into its full melodic form at the onset of the third section, played by the Violas. The closing section weaves and develops these two ideas further, culminating in their simultaneous performance at the close of the work.

Twice the Rising Sun

for Orchestra

Moderate, Yet Moving ♩ = 84

molto rall. . . . A Tempo ♩ = 84

molto rall. . . .

Flute 1

Flute 2

Oboe 1

Oboe 2

B♭ Clarinet 1

B♭ Clarinet 2

Bassoon 1

Bassoon 2

F Horn 1

F Horn 2

F Horn 3

F Horn 4

B♭ Trumpet 1

B♭ Trumpet 2

Trombone 1

Trombone 2

Bass Trombone

Tuba

Timpani in G, C, E

Percussion 1

Percussion 2

Harp

Violin I

Violin II

Viola

Violoncello

Double Bass

Suddenly Faster ♩ = 96 accel.

(♩ = 136) accel.

♩ = 168

9

Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
B♭ Tpt. 1
B♭ Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Perc. 1 (Chimes)
Perc. 2
Hp.

Suddenly Faster ♩ = 96 accel.

(♩ = 136) accel.

♩ = 168

Vln. I
Vln. II
Vla.
Vc.
Db.

p

p < ff

A ← ♩ = ♩ → (♩ = 84) poco rall. . . . Slower ♩ = 72

rit.

19

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Hp.

A ← ♩ = ♩ → (♩ = 84) poco rall. . . . Slower ♩ = 72

rit.

Vln. I

Vln. II

Vla.

Vc.

Db.

B ♩. = 152

27

Fl. 1 *f sub.*

Fl. 2 *f sub.*

Ob. 1 *f*

Ob. 2 *f sub.*

B♭ Cl. 1 *f sub.*

B♭ Cl. 2 *f*

Bsn. 1 *f*

Bsn. 2 *f*

Hn. 1 *f*

Hn. 2 *f*

Hn. 3 *f*

Hn. 4 *f*

B♭ Tpt. 1 *f*

B♭ Tpt. 2 *f*

Tbn. 1 *f*

Tbn. 2 *f*

B. Tbn. *f*

Tba. *f*

Hard Mallets

Timp. *f* *mf* *mf* *fp*

Sus Cym. *ff* *p* *mf* *p* *p* *molto*

to Bass Drum

Bass Drum

to Sus. Cym.

Brake Dr. *f*

Hp. *ff* *ff* *gliss.* *p*

B. C♯, D♯
E, F♯, G♯, A♯

B ♩. = 152

Vln. I *f sub.*

Vln. II *f sub.*

Vla. *f sub.*

Vc. *f sub.*

Db. *f sub.*

This page of the score includes the following parts and markings:

- Flutes (Fl. 1 & 2):** Fl. 1 has an *ord.* marking at the end. Fl. 2 has an *ord.* marking and a *f* dynamic.
- Oboes (Ob. 1 & 2):** Ob. 1 has an *f* dynamic. Ob. 2 is mostly silent.
- Clarinets (B♭ Cl. 1 & 2):** B♭ Cl. 1 has *f* and *pp* dynamics. B♭ Cl. 2 has *ff* and *p* dynamics, with a *secco* marking.
- Saxophones (Bsn. 1 & 2):** Bsn. 1 has *mf* and *f sub.* dynamics. Bsn. 2 has *mf* and *f sub.* dynamics, with a *secco* marking.
- Horns (Hn. 1-4):** Hn. 1 and 3 have *mf* and *f* dynamics. Hn. 2 and 4 are silent.
- Trumpets (B♭ Tpt. 1 & 2):** Both are silent.
- Trombones (Tbn. 1 & 2, B. Tbn., Tba.):** Tbn. 1 has a *f* dynamic at the end. Tbn. 2, B. Tbn., and Tba. are silent.
- Percussion (Timp., Perc. 1 & 2):** Timp. has *f* and *mf* dynamics. Perc. 1 has *ff* and *p* dynamics. Perc. 2 has a *molto* marking.
- Harmonica (Hp.):** Has a *ff* dynamic.
- Violins (Vln. I & II):** Vln. I has *unis. ricochet* and *ff* dynamics. Vln. II has *f* dynamic.
- Viola (Vla.):** Has *ff* and *p* dynamics, with a *ricochet* marking.
- Violoncello (Vc.):** Has *ff* and *p* dynamics, with a *div., ricochet* marking.
- Double Bass (Db.):** Has *f sub.* dynamic and a *pizz.* marking.

43

Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
B♭ Tpt. 1
B♭ Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Perc. 1 (Sus.)
Perc. 2 (Brake Drum) to Bass Drum
Hp.
Vln. I
Vln. II
Vla.
Vc.
Db.

f, *p*, *molto*, *ff*, *mf*, *pizz.*

B♭, C, D, E, F, G, A

C

51

Fl. 1 *ff mp*

Fl. 2 *ff mp*

Ob. 1 *ff mp*

Ob. 2 *ff f p sub. f*

B♭ Cl. 1 *ff mp f p*

B♭ Cl. 2 *ff f p sub. f*

Bsn. 1 *p ff*

Bsn. 2 *p ff*

Hn. 1 *f*

Hn. 2 *p ff*

Hn. 3 *p ff*

Hn. 4 *p ff*

B♭ Tpt. 1 *f p sub. f*

B♭ Tpt. 2 *p ff*

Tbn. 1 *p ff*

Tbn. 2 *p ff*

B. Tbn. *p ff*

Tba. *p ff*

Timp. *ff mf*

Perc. 1 *ff*

Perc. 2 *f* Bass Drum *ff* to Glock

Hp. *ff*

C

Vln. I *ff* *pizz. f* *arco ff*

Vln. II *ff* *pizz. f* *arco ff*

Vla. *ff* *unis. f p* *f p* *f p* *f p*

Vc. *ff* *unis. f p* *f p* *f p* *f p*

Db. *ff*

D

61

Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
B♭ Tpt. 1
B♭ Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Perc. 1 (Sus. Cym.)
Perc. 2 (to Glock.)
Hp.

D

Vln. I
Vln. II
Vla.
Vc.
Db.

70

Fl. 1 *mf* *p*

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

Ob. 1 *mf*

Ob. 2 *mf*

B♭ Cl. 1 *mf* *p*

B♭ Cl. 2 *mf*

Bsn. 1 *secco* *pp*

Bsn. 2 *secco* *pp*

Hn. 1

Hn. 2

Hn. 3 *p*

Hn. 4 *p*

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1 *p*

Tbn. 2 *p*

B. Tbn. *p*

Tba. *p*

Timp. *pp* Soft Mallets

Perc. 1 Triangle *f* *mf* *p* *l.v.* to Tambourine

Perc. 2 *f* *p* to Triangle

Hp. *p* *f sub.* ϕ

Vln. I *p*

Vln. II *p* *arco* *p* *mf*

Vla. *p*

Vc. *p*

Db. *mf*

80

Fl. 1 *mf*

Fl. 2

Ob. 1 *mf*

Ob. 2

B♭ Cl. 1 *mf*

B♭ Cl. 2

Bsn. 1

Bsn. 2 *mf*

Hn. 1

Hn. 2

Hn. 3 *mp*

Hn. 4

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1 *mp*

Tbn. 2 *mp*

B. Tbn. *mp*

Tba. *mp*

Timp. *mf* *pp* C - B, E - D

Perc. 1 (to Tambourine)

Perc. 2 (to Triangle)

Hp. *ff*

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

Vln. II *p* *f* *p sub.* non-div.

Vla. *mf* *ffp* *mf*

Vc. *f* *p sub.*

Db. *p* *ffp* *mf* arco

E

90

8va

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Hp.

mf

ff

f

p

brassy

f

fp

Tambourine

Triangle

f

l.v.

to Brake Drum

E

Vln. I

Vln. II

Vla.

Vc.

Db.

f

ff

accel.

100

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1

Ob. 2 *ff*

B♭ Cl. 1 *ff*

B♭ Cl. 2

Bsn. 1

Bsn. 2 *ff*

Hn. 1 *ff* *ffpp* *ff*

Hn. 2 *ff* *ffpp* *ff*

Hn. 3 *ff* *ffpp* *ff*

Hn. 4 *ff* *ffpp* *ff*

B♭ Tpt. 1 *ff*

B♭ Tpt. 2 *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

B. Tbn. *ff*

Tba. *ff*

Timp. *ff*

Perc. 1 (Tambourine) *ff* to Sus. Cym.

Perc. 2 Brake Dr. *f* to Bass Drum

Hp.

Vln. I *ff* *p sub.*

Vln. II *ff* *p sub.*

Vla. *ff* *p sub.*

Vc. *ff* *p sub.*

Db. *ff* *p sub.*

accel.

(♩. = 96)

Subito ♩. = 152 rit.

110

Fl. 1 *p* *ff*

Fl. 2 *p* *ff*

Ob. 1 *p* *ff*

Ob. 2 *p* *ff*

B♭ Cl. 1 *p* *ff*

B♭ Cl. 2 *p* *ff*

Bsn. 1 *p* *ff*

Bsn. 2 *p* *ff*

Hn. 1

Hn. 2

Hn. 3 *p* *ff*

Hn. 4 *p* *ff*

B♭ Tpt. 1 *f* *ff*

B♭ Tpt. 2 *f* *ff*

Tbn. 1 *p* *fff*

Tbn. 2 *p* *fff*

B. Tbn. *p* *fff*

Tba. *p* *fff*

Timp. *p* *fff*

Perc. 1 [Sus. Cym.] *p* *fff* to Mark Tree

Perc. 2 [Bass Drum] *fff* to Sus. Cym.

Hp. *mf* *l.v.*

(♩. = 96)

Subito ♩. = 152 rit.

Vln. I *ff* *pp*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Db. *ff* *pizz. ♩* *ff*

F ♩ = 60

120

poco rall. A Tempo ♩ = 60

Hp. *p* *mf* *p* *L.v.*

B \flat , C, D
E, F, G, A

Vln. I *p*

Vln. II *pp* *div.*

Vla. *mf molto espr.*

126

poco rall. A Tempo ♩ = 60

poco rall.

Timp.

Hp. *mf* *p* *mf* *L.v.*

B \flat , C, D
E \flat , F, G, A

Vln. I *mf* *III.*

Vln. II *mf*

Vla. *v*

Vc. *pizz.* *p*

Db. *p* *mf*

G A Tempo ♩ = 60

poco rall. A Tempo ♩ = 60

poco rall. A Tempo ♩ = 60

131

Fl. 1 *mf* *p*

Fl. 2 *mf*

Ob. 1 Solo *mf molto espr.*

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

B♭ Cl. 1 Solo *mf molto espr.*

B♭ Cl. 2 *mf* *p*

Bsn. 1 *mf* *p*

Bsn. 2 *mf* *p*

Hn. 1 *mf* *p*

Hn. 2 *mf*

Hn. 3 *mf*

Hn. 4 *mf*

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp. *f* *p*

Perc. 1 [Mark Tree] *f* to Crash Cymbal

Perc. 2 (to Sus. Cym.)

Hp. *f* *p* *f* *p* *l.v.*

G A Tempo ♩ = 60

poco rall. A Tempo ♩ = 60

poco rall. A Tempo ♩ = 60

Vln. I Solo *mf* *p* *mf* *Tutti*

Vln. II *mf* *pp* unis. *p* *mf* *p*

Vla. *pp* *Tutti* *p* *mf* *p*

Vc. arco (non-div.) Solo *mf* *p* *Tutti* *mf* *p*

Db.

poco rall. **H** Faster ♩ = 84 accel.

138

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Hp.

f *p* *mp espr.* *Solo*

f *p* *mf espr.*

p *f* *p*

(to Crash Cym.)

[Sus. Cym.] *mf* *pp* *to Bass Drum*

poco rall. **H** Faster ♩ = 84 accel.

Vln. I

Vln. II

Vla.

Vc.

Db.

f *pp sub.* *ord.* *pp*

mf *p sub.* *sul pont.* *pp*

mp espr. *pizz.* *arco* *mp espr.*

f *p*

♩ = 136

143

Musical score for woodwinds and strings, measures 143-146. The score includes parts for Flute 1 & 2, Oboe 1 & 2, Bassoon 1 & 2, Horn 1-4, Trumpet 1 & 2, Trombone 1-3, and Harp. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked as ♩ = 136. Dynamics include *p*, *mf*, *mp espr.*, and *f*. The Harp part features a complex rhythmic pattern with triplets and a *f* dynamic.

♩ = 136

Musical score for strings, measures 143-146. The score includes parts for Violin I & II, Viola, Violoncello (Vc.), and Double Bass (Db.). The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked as ♩ = 136. Dynamics include *mf*, *ord.*, *p*, *mf espr.*, and *pizz+*. The Violin parts feature a complex rhythmic pattern with triplets and a *mf* dynamic. The Viola part has a *p* dynamic. The Vc. and Db. parts have a *mf* dynamic.

molto rall.

(2 + 3)

149

Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
B♭ Tpt. 1
B♭ Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Perc. 1
Perc. 2
Hp.

molto rall.

(2 + 3)

Vln. I
Vln. II
Vla.
Vc.
Db.

I Majestic, Broad ♩ = 60

poco rall.

A Tempo ♩ = 60

157

Musical score for woodwinds, brass, and percussion. The score includes staves for Flute 1 & 2, Oboe 1 & 2, B♭ Clarinet 1 & 2, Bassoon 1 & 2, Horn 1-4, Trumpet 1 & 2, Trombone 1-3, and Tuba. Percussion includes Timpani, Percussion 1, and Percussion 2 (Bass Drum and Triangles). The Harp part is also included. Dynamics range from *f* to *ff*. The woodwinds and brass parts feature sustained notes and melodic lines. The harp part consists of a continuous sixteenth-note pattern. Percussion includes bass drum and triangles.

I Majestic, Broad ♩ = 60

poco rall.

A Tempo ♩ = 60

Musical score for strings, including Violin I & II, Viola, Violoncello (Vc.), and Double Bass (Db.). Dynamics range from *f* to *ff*. The strings play sustained, expressive lines. The Viola and Violoncello parts include divisi markings.

poco rall.

160 (8)

Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
B♭ Tpt. 1
B♭ Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Perc. 1 (Sus. Cym.)
Perc. 2 (Triangles)
Hp.

poco rall.

Vln. I
Vln. II
Vla.
Vc.
Db.

J Scintillating! ♩. = 84

169

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Perc. 1 (Sus. Cym.)

Perc. 2 (to Triangles)

Hp.

J Scintillating! ♩. = 84

Vln. I

Vln. II

Vla.

Vc.

Db.

177

Solo (fl. tg.)

The musical score is arranged in a standard orchestral format. The instruments and their parts are as follows:

- Flutes:** Fl. 1 has a solo part starting at measure 177 with a forte (*f*) dynamic. Fl. 2 is silent.
- Clarinet:** B♭ Cl. 1 and B♭ Cl. 2 play a rhythmic pattern with a piano (*p*) dynamic.
- Saxophone:** Bsn. 1 and Bsn. 2 play a rhythmic pattern with a piano (*p*) dynamic.
- Horn:** Hn. 1 through Hn. 4 are silent.
- Trumpet:** B♭ Tpt. 1 and B♭ Tpt. 2 are silent.
- Trombone:** Tbn. 1, Tbn. 2, B. Tbn., and Tba. are silent.
- Percussion:** Timp. plays a rhythmic pattern with a piano (*p*) dynamic. Perc. 1 plays a scrape with a mezzo-forte (*mf*) dynamic. Perc. 2 is silent.
- Harmonica:** Hp. is silent.
- String:** Vln. I plays an arco, ricochet pattern with a mezzo-forte (*mf*) dynamic. Vln. II plays a rhythmic pattern with a piano (*p*) dynamic. Vla. plays a rhythmic pattern with a piano (*p*) dynamic. Vc. plays a rhythmic pattern with a piano (*p*) dynamic. Db. plays a rhythmic pattern with a piano (*p*) dynamic.

K

185

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Perc. 1 (Sus. Cym.)

Perc. 2 (to Triangles)

Hp.

K

Vln. I

Vln. II

Vla.

Vc.

Db.

193

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *mf*

Ob. 2 *mf*

B♭ Cl. 1 *f* *mf* *f* *mf* *p*

B♭ Cl. 2 *mf* *f* *mf* *f* *p*

Bsn. 1 *f* *p*

Bsn. 2 *f* *p*

Hn. 1

Hn. 2

Hn. 3

Hn. 4

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1 *p* *pp*

Tbn. 2 *p* *pp*

B. Tbn. *p* *pp*

Tba.

Timp.

Perc. 1

Perc. 2

Hp. *f* ϕ

Vln. I *ord.* *f* *p*

Vln. II *f* *p*

Vla. *f* *p*

Vc. *f* *p*

Db. *f* *p*

201

Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
B♭ Tpt. 1
B♭ Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Perc. 1 (Sus. Cym.)
Perc. 2 (to Triangles)
Hp.
Vln. I
Vln. II
Vla.
Vc.
Db.

f *mf* *f* *mf* *p* *ff*
mf *f* *mf* *f* *p* *ff*
f *p* *mp* *ff*
f *p* *mp* *mf* *ff*
fp *f*
fp *f*
f *f*
f *f*
fp *f*
fp *f*
p *pp* *f*
p *pp* *f*
p *pp* *f*
f *p* *ff*
p *f*
f *p* *ff*
f *p* *ff*
f *p* *mp* *mf* *ff*
f *p* *mp* *mf* *ff*

B. Cl. D#
E. Fl. G# A#

L L'istesso Tempo (♩. / ♩ = 84)

209

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *mf*

Ob. 2 *mf*

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1 *mf* *bring out*

Bsn. 2 *mf* *bring out*

Hn. 1 *mf* *bring out*

Hn. 2

Hn. 3

Hn. 4

B♭ Tpt. 1 *p*

B♭ Tpt. 2 *p*

Tbn. 1 *p*

Tbn. 2 *p*

B. Tbn. *p*

Tba.

Timp. *p*

Perc. 1 *to Crash Cym.*

Perc. 2 *Triangles* *p*

Hp. *mf*

L L'istesso Tempo (♩. / ♩ = 84)

Vln. I *mf*

Vln. II *arco* *mf*

Vla. *pizz.* *p*

Vc. *p*

Db. *p*

219

This page of the full score includes the following parts and their general dynamics:

- Flutes (Fl. 1, Fl. 2):** *ff*, *tr*, *mf*
- Oboes (Ob. 1, Ob. 2):** *ff*, *tr*, *mf*, *p*
- Bassoons (Bsn. 1, Bsn. 2):** *ff*, *f*, *p sub.*, *f*
- Horns (Hn. 1-4):** *f*, *mf*, *p*
- Trumpets (Bb Tpt. 1, Bb Tpt. 2):** *f*, *p*
- Trombones (Tbn. 1, Tbn. 2, B. Tbn., Tba.):** *f*, *pp*, *p sub.*, *f*
- Timpani (Timp.):** *mf*, *f*, *ff*, *p*
- Percussion 1 (Perc. 1):** (to Crash Cym.), *f*, *ff*
- Percussion 2 (Perc. 2):** (Triangles), *f*
- Harps (Hp.):** (no dynamics)
- Violins (Vln. I, Vln. II):** *f*, *mf*, *f*
- Viola (Vla.):** *mf*, *f*, *arco*, *mf*
- Violoncello (Vc.):** *f*, *arco*, *pizz. div.*, *mf*, *f*
- Double Bass (Db.):** *mf*, *f*, *arco*, *pizz.*, *mf*, *f*

M L'istesso (♩. = 84)

Slower (♩ = 152)

accel.

229

G. P.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

M L'istesso (♩. = 84)

Slower (♩ = 152)

accel.

G. P.

Vln. I

Vln. II

Vla.

Vc.

Db.

Hp.

N A Tempo (♩. = 84)

237

Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
B♭ Tpt. 1
B♭ Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tbn.
Timp.
Perc. 1 (to Sus. Cym.)
Perc. 2 (Triangles)
Hp.

N A Tempo (♩. = 84)

Vln. I
Vln. II
Vla.
Vc.
Db.

245

Fl. 1 *f* *p*

Fl. 2 *f* *mf*

Ob. 1 *p*

Ob. 2 *p*

B♭ Cl. 1 *f*

B♭ Cl. 2 *f* *p*

Bsn. 1 *f*

Bsn. 2 *f*

Hn. 1 *p*

Hn. 2 *p*

Hn. 3 *mf*

Hn. 4 *mf*

B♭ Tpt. 1 *Str. Mute*

B♭ Tpt. 2

Tbn. 1 *mf*

Tbn. 2 *mf*

B. Tbn. *mf*

Tba. *mf*

Timp.

Perc. 1 *Sus. Cym.* *scrape Lv.* *f*

Perc. 2 *mf*

Hp. *p* *f*

Vln. I *pizz.* *ff* *arco* *mf*

Vln. II *arco*

Vla. *arco* *f*

Vc. *arco* *f*

Db. *f* *p*

O $\text{♩} = \text{♩}$

253

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2 (Triangles)

Glock.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

f

mf

f

mf

f

f

mf

f

p

mf

f

p

pizz.

f

f

p

gliss.

p

p

f

f

p

261

Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
B♭ Tpt. 1
B♭ Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Perc. 1
Perc. 2
Hp.
Vln. I
Vln. II
Vla.
Vc.
Db.

p, *mf*, *f*, *ff*, *mp*, *l.v.*, *arco, div.*, *unis.*, *open*, *div.*

B.C.D
E.F.G.A

P L'istesso (♩. = 84)

269

Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
B♭ Tpt. 1
B♭ Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Perc. 1 (Glock.)
Perc. 2
Hp.

P L'istesso (♩. = 84)

Vln. I
Vln. II
Vla.
Vc.
Db.

277

This page of the musical score covers measures 277 through 284. The instrumentation includes:

- Flutes (Fl. 1, Fl. 2):** Both parts play a melodic line with trills and slurs, starting with a forte (*f*) dynamic and ending with a piano (*p*) dynamic.
- Oboes (Ob. 1, Ob. 2):** Ob. 1 plays a sustained note with a trill, while Ob. 2 plays a melodic line with trills and slurs.
- Clarinets (B♭ Cl. 1, B♭ Cl. 2):** B♭ Cl. 1 plays a sustained note with a trill, while B♭ Cl. 2 plays a melodic line with trills and slurs.
- Bassoons (Bsn. 1, Bsn. 2):** Bsn. 1 plays a sustained note with a trill, while Bsn. 2 plays a melodic line with trills and slurs.
- Horns (Hn. 1-4):** Horns 1, 3, and 4 play sustained notes with trills, while Horn 2 plays a melodic line with trills and slurs.
- Trumpets (B♭ Tpt. 1, B♭ Tpt. 2):** B♭ Tpt. 1 plays a sustained note with a trill, while B♭ Tpt. 2 plays a melodic line with trills and slurs.
- Trombones (Tbn. 1, Tbn. 2, B. Tbn., Tba.):** All trombone parts play sustained notes with trills.
- Timpani (Timp.):** Plays a sustained note with a trill.
- Drums (Perc. 1, Perc. 2):** Perc. 1 plays a melodic line with trills, while Perc. 2 plays a rhythmic pattern.
- Harps (Hp.):** Plays a sustained note with a trill.
- Violins (Vln. I, Vln. II):** Violin I plays a melodic line with trills, while Violin II plays a rhythmic pattern.
- Viola (Vla.):** Plays a melodic line with trills.
- Violoncello (Vc.):** Plays a melodic line with trills.
- Double Bass (Db.):** Plays a melodic line with trills.

The score includes various musical notations such as slurs, trills, and dynamic markings (*f*, *p*, *mf*). A key signature change to two sharps (F# and C#) occurs at the end of measure 284. A performance instruction "B, C, D E, F, G, A" is located in the harp part at the end of the page.

285

Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
B♭ Tpt. 1
B♭ Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Perc. 1 (Glock.)
Perc. 2 (to Sus. Cym.)
Hp.
Vln. I
Vln. II
Vla.
Vc.
Db.

f, *p*, *mf*, *ff*, *mf sub.*, *f*

Detailed description: This page of a musical score, numbered 285, covers measures 285 through 300. It features a large ensemble of instruments. The woodwind section includes two flutes (Fl. 1 and 2), two oboes (Ob. 1 and 2), two B-flat clarinets (B♭ Cl. 1 and 2), two bassoons (Bsn. 1 and 2), four horns (Hn. 1-4), two B-flat trumpets (B♭ Tpt. 1 and 2), two tenor trombones (Tbn. 1 and 2), a bass trombone (B. Tbn.), and a tuba (Tba.). The percussion section includes timpani (Timp.), glockenspiel (Glock.), and suspended cymbals (to Sus. Cym.). The string section consists of first and second violins (Vln. I and II), violas (Vla.), violas (Vc.), and double basses (Db.). The score is written in a key with one sharp (F#) and a common time signature. Dynamics range from fortissimo (ff) to pianissimo (p), with some passages marked mezzo-forte (mf) and mezzo-fortissimo (mf sub.). The woodwinds and strings play complex melodic and harmonic lines, while the brass and percussion provide rhythmic support and texture. The flute parts are particularly active, often playing sixteenth-note patterns. The bassoon and tuba parts feature sustained notes and rhythmic patterns. The percussion is primarily rhythmic, with the glockenspiel and cymbals providing a steady accompaniment.

293

Fl. 1
 Fl. 2
 Ob. 1
 Ob. 2
 B♭ Cl. 1
 B♭ Cl. 2
 Bsn. 1
 Bsn. 2
 Hn. 1
 Hn. 2
 Hn. 3
 Hn. 4
 B♭ Tpt. 1
 B♭ Tpt. 2
 Tbn. 1
 Tbn. 2
 B. Tbn.
 Tba.
 Timp.
 Perc. 1
 Perc. 2 (Sus. Cym.)
 Hp.
 Vln. I
 Vln. II
 Vla.
 Vc.
 Db.

Dynamics: *f*, *p*, *mf*, *ff*, *ff sub.*, *mf sub.*, *f*, *mf*.
 Performance markings: *G-F*, *Sus. Cym.*, *mf*.

309

Fl. 1 *f* (fl. tg.) *ff* *mf*

Fl. 2 *f* (fl. tg.) *ff* *mf*

Ob. 1 *f* *ff*

Ob. 2 *f* *ff*

B♭ Cl. 1 *f* *pp*

B♭ Cl. 2 *f* *pp*

Bsn. 1 *ff* *p* *ff*

Bsn. 2 *ff* *p* *ff*

Hn. 1 *f* *p sub.* *ff*

Hn. 2 *ff* *p*

Hn. 3 *f* *p sub.* *ff*

Hn. 4 *ff* *p*

B♭ Tpt. 1 *f* *p sub.* *ff*

B♭ Tpt. 2 *f* *p sub.* *ff*

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

Tbn. 2 *ff* *p* Solo *mf* *p* *f*

B. Tbn. *ff* *p*

Tba. *ff* *p*

Timp. *p* *ff* F - G, E - D

Perc. 1 *l.v.* to Crash Cymbal

Perc. 2 Bass Drum to Brake Drum

Hp. *f* B♭, C, D♭, E♭, F, G, A♭

Vln. I *pp*

Vln. II *pp*

Vla. *ff* *p* *ff* *pp* unis., pizz.

Vc. *ff* *p* *ff* *mf*

Db. *ff* *p* *ff* *mf* *p* *f*

317

Fl. 1 *f* *mf* *f* *pp*

Fl. 2 *f* *mf* *f* *pp*

Ob. 1 *p* *pp sub.*

Ob. 2 *p* *pp sub.*

B♭ Cl. 1 *f* *pp sub.*

B♭ Cl. 2 *f* *pp sub.*

Bsn. 1 *mf*

Bsn. 2 *mf*

Hn. 1 *mf*

Hn. 2 *mf*

Hn. 3 *mf*

Hn. 4 *mf*

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1 *mf sub.* *p* *f* *p*

Tbn. 2 *mf sub.* *p* *f* *p*

B. Tbn. *mf*

Tba. *mf*

Timp. *pp*

Perc. 1 (to Crash Cymbal)

Perc. 2 (to Brake Drum)

Hp. *p*

Vln. I *f* *pp sub.*

Vln. II *f* *pp sub.*

Vla. *f* *pp sub.*

Vc. *f* *arco* *p*

Db. *mf sub.* *p* *f* *mf*

poco accel.

325

Fl. 1 *mf* *ff*

Fl. 2 *mf* *ff*

Ob. 1 *mf* *ff*

Ob. 2 *mf* *ff*

B♭ Cl. 1 *mf* *ff*

B♭ Cl. 2 *mf* *ff*

Bsn. 1 *p sub.* *ff*

Bsn. 2 *p sub.* *ff*

Hn. 1 *p sub.* *ff*

Hn. 2 *p sub.* *ff*

Hn. 3 *p sub.* *ff*

Hn. 4 *p sub.* *ff*

B♭ Tpt. 1 *p* *ff*

B♭ Tpt. 2 *p* *ff*

Tbn. 1 *fp* *ff*

Tbn. 2 *fp* *ff*

B. Tbn. *p sub.* *ff*

Tba. *p sub.* *ff*

Timp. *mp* *ff*

Perc. 1 *ff* Crash Cym.

Perc. 2 *ff* Brake Drum

Hp. *ff* B, C, D
E, F, G, A

Vln. I *mf* *ff*

Vln. II *mf* *ff*

Vla. *mf* *ff*

Vc. *mf* *ff*

Db. *p sub.* *ff*

R Più mosso $\text{♩} = 96$

333

Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
B♭ Tpt. 1
B♭ Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Perc. 1
Perc. 2
Hp.

R Più mosso $\text{♩} = 96$

Vln. I
Vln. II
Vla.
Vc.
Db.