

MARCIA FRENETICA

BY

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Marcia Frenetica

For Orchestra

Yuseok Seol

-2018-

Instrumentation

2 Flutes

2 Oboes

1 Clarinet in E-flat

2 Clarinets in B-flat

2 Bassoons

1 Contrabassoon (sounds one octave lower than written)

4 Horns in F

2 Trumpets in C

3 Trombones

1 Tuba

Timpani

Percussion I

Glockenspiel (sounds two octaves higher than written), 4 Tom-toms, Bass Drum

Percussion II

Castanets, 4 Temple Blocks, Snare Drum

Large Tam-tam (shared with Percussion III)

Percussion III

Xylophone (sounds one octave higher than written), Marimba, Triangle

Large Tam-tam (shared with Percussion II)

Piano

Violin I

Violin II

Viola

Cello

Double Bass (sounds one octave lower than written)

Concert Score: Instruments that transpose at the octave or double octave are notated at their written pitch.

Duration: approximately 10 minutes

Program Note

In *Marcia Frenetica* for Orchestra, I wanted to express activeness, tumultuousness, and a sometimes march-like atmosphere. My starting point was selecting the meter for the work. I have always been fascinated by compound meters, wherein each beat is subdivided into three equal parts (meters such as 6/8, 9/8 and 12/8). Traditional musicians in Korea used compound rhythm in almost every work, but were nonetheless able to express a wide array of emotions. On the other hand, musicians in western society have long tended to exploit simple meter – a meter in which each beat has two subdivisions. To create forceful music such as marches, in particular, western composers nearly always used simple duple meter. Unlike them, I wanted to create a feeling of energy with compound meter, just as my ancestors did – and I wanted the compound organization to be obvious to the audience. Thus, although the rhythmic patterns in the individual lines are various, they generally conform to the compound pulse and rarely use irregular time values.

The work consists of three sections, following the classical ternary form (ABA). The “A” section is fast and rhythmical, while, in contrast, the “B” section is slow and somewhat lyrical. Further, the “A” section contains two distinct ideas: One is a homophonic harmonic progression, usually appearing as a fanfare in the brass. The other is a complex texture with several contrapuntal lines that are typically overlapped in the same register. These two ideas sometimes appear separately in turn and are sometimes combined through different instrumental layers, thereby always varying the level of tension.

Marcia Frenetica

for Orchestra

SEOL Yuseok

Allegro ♩. = 108

The score is divided into two systems. The first system includes woodwinds, brass, and percussion. The second system includes strings.

Woodwinds: Flute 1 & 2, Oboe 1 & 2, Piccolo Clarinet, Clarinet 1 & 2, Bassoon 1 & 2, Contrabassoon. Dynamics include *ff marcato, non legato* and *ff*.

Brass: Horn 1 & 2, Horn 3 & 4, Trumpet 1 & 2, Trombone 1 & 2, Trombone 3, Tuba. Dynamics include *ff*.

Percussion: Timpani (*secco ff*), 4 Tom-toms (*ff*), Castanets (machined castanets, roll with mallets) (*ff*), 4 Temple Blocks (with mallets) (*f*), Xylophone (*f*). Other dynamics include *ppp*.

Strings: Violin I, Violin II, Viola, Cello, Double Bass div. Dynamics include *ff*, *p*, and *ff*.

A

Musical score for woodwinds, brass, and percussion. The score is divided into four measures. The woodwinds (Flute, Oboe, Piccolo, Clarinet, Bassoon, and Contrabassoon) and brass (Horn, Trumpet, Trombone, and Tuba) sections are active throughout. The percussion section includes four tom-toms, four temple blocks, and a xylophone. The piano part (Pf.) is also present. Dynamics range from *p* to *ff*. Performance markings include *marcato, non legato* and *Castanets*.

press in silence (A-F chromatic cluster & G), and hold sostenuto pedal down

A

Musical score for strings (Violin I, Violin II, Viola, Violoncello, and Double Bass). The score is divided into four measures. Dynamics range from *p* to *ff*. Performance markings include *div.* and *marcato, non legato*.

9

Fl. 1
2

Ob. 1
2

Pic. Cl.

Cl. 1
2

Bn. 1
2

C. Bn.

Hn. 1
2
3
4

Tp. 1
2

Tb. 1
2
3

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Pf. *marcato, non legato*

Vn. I

Vn. II

Va.

Vc.

D.B. div.

p *ff* *p* *ff* *p*

p *ff* *p* *ff* *p*

a2 *a2*

ppp

B

13

Fl. 1/2

Ob. 1/2

Pic. Cl.

Cl. 1/2

Bn. 1/2

C. Bn.

Hn. 1/2

3/4

Tp. 1/2

Tb. 1/2/3

Tuba

Timp.

Perc. 1 (4 tom-toms)

Perc. 2

Perc. 3

Pf.

(sost. ped.)

* (release sost. ped.)

B

B

13

Vn. I

Vn. II

Va.

Vc.

D.B. div.

B

C

21

Fl. 1
2

Ob. 1
2

Pic. Cl.

Cl. 1
2

Bn. 1
2

C. Bn.

Hn. 1
2
3
4

Tp. 1
2

Tb. 1
2
3

Tuba

Timp.

Perc. 1 (bass drum)

Perc. 2 (tam-tam)

Perc. 3

Pf.

ff *marcato, non legato* *mf*

ff *marcato, non legato* *mf* *non legato*

ff *non legato* *f* *p*

f *f* *f*

ppp

f L.V.

ff *mf*

C

21

Vn. I

Vn. II

Va.

Vc.

D.B.

ff *marcato, non legato* *mf*

ff *marcato, non legato* *mf*

ff *marcato, non legato* *mf*

ff *f*

25

Fl. 1
2

Ob. 1
2

Pic. Cl.

Cl. 1
2

Bn. 1
2

C. Bn.

Hn. 1
2

3
4

Tp. 1
2

Tb. 1
2

3

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Pf.

Vn. I

Vn. II

Va.

Vc.

D.B.

f *p*

p non legato

mf *non legato* *p*

p

p

p

p

p

29 D

Fl. 1 2 *mf* *non legato* *ff*

Ob. 1 2 (1.) *p* *non legato* *ff*

Pic. Cl. *f* *ff*

Cl. 1 2 *mf* *non legato* *ff* 1. *p*

Bn. 1 2 *f* *non legato* *p* *ff* *p*

C. Bn. *p* *ff*

Hn. 1 2 3 4

Tp. 1 2

Tb. 1 2 3

Tuba *p* *ff*

Timp. *p* *ff*

Perc. 1 (bass drum) *f* *ppp*

Perc. 2 Tam-tam *p* L.V.

Perc. 3 (xylophone) *mf* *ff*

Pf. *p* *f* *ff*

Vn. I 29 *p* *ff* *p languido*

Vn. II *mf* *ff* *p languido*

Va. *ff* *p languido*

Vc. *f* *ff* *p languido*

D.B. *f* *ff* *p* div.

33

Fl. 1

Ob. 1

Pic. Cl.

Cl. 1

1
Bn.

2

C. Bn.

Tp. 1

Tb. 1
2

Perc. 1

Perc. 2

4 Temple Blocks

33

solo
Vn. I

gli altri

solo
Vn. II

gli altri

solo
Va.

gli altri

solo
Vc.

gli altri

D.B.

*glissandi should occupy the entire duration of the notes to which they are affixed.

37

Fl. 1

Ob. 1
2

Pic. Cl.

Cl. 1
2

Bn. 1
2

C. Bn.

Hn. 1

Tb. 1
2

Perc. 1 (bass drum) *(ppp)*

Perc. 2 (4 temple blocks) *(p)*

Perc. 3

Pf.

37

solo Vn. I
gli altri

solo Vn. II
gli altri

solo Va.
gli altri

solo Vc.
gli altri

(div.) D.B.

E

41

Fl. 1

Ob. 1

Cl. 1

Cl. 2

Bn. 1

Bn. 2

Perc. 2

Snare Drum

ppp

p

mf

45

Fl. 1

Ob. 1

Ob. 2

Pic. Cl.

Cl. 1

Cl. 2

Bn. 1

Bn. 2

Hn. 1

Hn. 2

Perc. 2

(snare drum)

f

f

f

f

f

f

f

f

mf

pp

poco

45

solo

Vn. I

gli altri

solo

Vn. II

gli altri

solo

Va.

gli altri

solo

Vc.

gli altri

mf

p

mf

p

mf

p

mf

p

49

Fl. 1
2

Ob. 1
2

Pic. Cl.

Cl. 1
2

Bn. 1
2

Hn.
1 2
3 4

Tp. 1
2

Tb. 1
2

Perc. 2 (snare drum)
pp

Perc. 3 Xylophone
f

Vn. I
f tutti

Vn. II
f tutti

Va.
f tutti

Vc.
(gli altri) *f* tutti

D.B.

F

54

Fl. 1
2

Ob. 1
2

Pic. Cl.

Cl. 1
2

Bn. 1
2

C. Bn.

ff

Hn. 1
2

3
4

Tp. 1
2

Tb. 1
2

3

Tuba

Timp.

f

Perc. 1

Perc. 2

Perc. 3

Pf.

4 Tom-toms

f

ff

non legato

F

54

Vn. I
div.

Vn. II

Va.

Vc.

D.B.

ff

non legato

non legato

non legato

ff

ff

unis.
col legno battuto

58

Fl. 1
2

Ob. 1
2

Pic. Cl.

Cl. 1
2

Bn. 1
2

C. Bn.

Hn. 1
2
3
4

Tp. 1
2

Tb. 1
2
3

Tuba

Timp.

Perc. 1

Perc. 2 (snare drum)

Perc. 3

Pf.

Vn. I div.

Vn. II

Va.

Vc.

D.B.

ff

ff non legato

ord.

ff

G

61 *a2*

Fl. 1
2 *ff*

Ob. 1
2 *ff*

Pic. Cl.
1
2 *ff*

Cl. 1
2 *ff*

Bn. 1
2 *ff*

C. Bn.

Hn. 1
2 *f*

3
4 *f*

Tp. 1
2 *f* *a2*

Tb. 1
2 *f*

3 *f*

Tuba

Timp. *f*

Perc. 1 (4 tom-toms) *f*

Perc. 2

Perc. 3

Pf.

G

61 *unis.*

Vn. I *ff*

Vn. II *ff*

Va. *ff*

Vc. *ff*

D.B. *ff non legato*

allergando - - - - -

Musical score for woodwinds, brass, and percussion. The score is divided into two systems. The first system includes Flutes (Fl. 1, 2), Oboes (Ob. 1, 2), Piccolo Clarinet (Pic. Cl.), Clarinets (Cl. 1, 2), Bassoons (Bn. 1, 2), Contrabassoon (C. Bn.), Horns (Hn. 1, 2, 3, 4), Trumpets (Tp. 1, 2), Trombones (Tb. 1, 2, 3), Tuba, and Timpani (Timp.). The second system includes Percussion (Perc. 1, 2, 3), Piano (Pf.), and strings (Vn. I, Vn. II, Va., Vc., D.B.). The score is marked with a tempo of *allergando* and a dynamic of *ff*. The key signature is one flat (B-flat major/D minor). The time signature is 3/4. The score is numbered 65 at the beginning of the first system. The percussion part (Perc. 1) is marked with "(4 tom-toms)".

allergando - - - - -

Musical score for strings. The score is divided into two systems. The first system includes Violins (Vn. I, Vn. II), Violas (Va.), Cellos (Vc.), and Double Basses (D.B.). The score is marked with a tempo of *allergando*. The key signature is one flat (B-flat major/D minor). The time signature is 3/4. The score is numbered 65 at the beginning of the first system.

H *a tempo*
68 *fff non legato*

Fl. 1
2

Ob. 1
2

Pic. Cl.

Cl. 1
2

Bn. 1
2

C. Bn.

Hn. 1
2
3
4

Tp. 1
2

Tb. 1
2
3

Tuba

Timp.

Perc. 1

Perc. 2 (snare drum)

Perc. 3 (xylophone)

Pf.

H *a tempo*
68 *fff*

Vn. I

Vn. II

Va.

Vc.

D.B.

non legato

I♩ = 54
(♩. = ♩.)

72

Fl. 1
2

Ob. 1
2

Pic. Cl.

Cl. 1
2

Bn. 1
2

C. Bn.

Hn. 1
2
3
4

Tp. 1
2

Tb. 1
2
3

Tuba

Timp.

Perc. 1
(low tom-tom)

Perc. 2
(snare drum)

Perc. 3

Pf.

(stop the string close to the tuning pins with one hand, and play on the key with the other hand)

I♩ = 54
(♩. = ♩.)

72

Vn. I

Vn. II

Va.

Vc.

D.B.

80

Ob. 1

Bn. 1
2

Perc. 2

Pf.



85

Fl. 1
2

Pic. Cl.

Cl. 1
2

Perc. 2

Pf.



J

89

Fl. 1
2

Cl. 1

Perc. 1

Perc. 2

Perc. 3

Pf.

Bass Drum

Marimba

senza pedale

92

Ob. 1 *p*

Cl. 1 2 *p*

Perc. 1 *pp*

Perc. 2 *mf* *pp*

Perc. 3 *mf*

Pf. *p*



94

Cl. 1 2 *p*

Bn. 1 *p*

Perc. 2 (snare drum)

Pf. *p* simile arpeggio



98

Cl. 1 2

Bn. 1

Hn. 1 2 3 *pp* con sord.

Perc. 2 (snare drum) *pp*

Perc. 3 (marimba) *p*

Pf.

K

101

Ob. 1, 2 *p*

Cl. 1, 2 *p*

Bn. 1 *p*

Hn. 1 (con sord.) *pp* → *mf*

Tp. 1, 2 (con sord.) *pp* → *mf*

Perc. 2 (snare drum) *pp*

Perc. 3 (marimba) *f*

Pf. *p* simile arpeggio (simile)



105

Fl. 1, 2 *p* **L**

Ob. 1 *mf* → *p*

Pic. Cl. *mf* → *p*

Cl. 1, 2 *p*

Bn. 1, 2 *p* → *f*

C. Bn. *f*

Hn. 1 (senza sord.) *p* → *pp*

Perc. 2 *ppp*

Pf. *mf*

110

Fl. 1 2 *f* *f* *p*

Ob. 1 2 *f* *f* *p*

Pic. Cl. *f* *f* *p*

Cl. 1 2 *f* *f* *p*

Bn. 1 2 *sempre f* *sempre f* *sempre f*

C. Bn. *sempre f* *sempre f* *sempre f*

Hn. 1 2 3 4 *con sord.* *pp* *pp* *pp*

Tp. 2 *con sord.* *pp* *pp* *pp*

115

Fl. 1 2 *p* *f* *p*

Ob. 1 2 *p* *f* *p*

Pic. Cl. *p* *f* *p*

Cl. 1 2 *f* *mp* *f*

Bn. 1 2 *dim.* *dim.* *p*

C. Bn. *dim.* *dim.* *dim.*

Hn. 1 2 3 4 *mf* *pp* *mf* *pp*

Tp. 1 2 *mf* *pp* *pp*

Perc. 2 *(snare drum)* *pp*

115

Va. *div.* *pp* *pp*

Vc. *div.* *pp* *pp*

M

120

Fl. 1, 2 *pp*

Bn. 1, 2 *p*

C. Bn. *p*

Perc. 2 (snare drum) *pp*

Perc. 3 (marimba) *p*

Pf. *p* simile arpeggio simile ped.

M

120

Vn. I *p* div. *p* unis. *p* espress.

Vn. II *p* *p* espress.

Va. (div.) *mf* unis. *p* *p* espress.

Vc. (div.) *mf* *p* *mf* *p*

D.B. *p*



126

Perc. 2 (snare drum) *mf* *pp*

Perc. 3 (marimba) *f* *p sub.*

Pf. *mf* *p sub.*

126

Vn. I *mf* *p sub.*

Vn. II *mf* *p sub.*

Va. *mf* *p sub.*

Vc. (div.) *mf* *p sub.*

130

Fl. 1
2

Ob. 1
2

Pic. Cl.

Cl. 1
2

Bn. 1
2

C. Bn.

Hn. 1
2
3
4

Tp. 1
2

Tb. 1
2
3

Tuba

Timp.

Perc. 1

Perc. 2 (snare drum)

Perc. 3 (marimba)

Pf.

130

Vn. I

Vn. II

Va.

Vc. (div.)

D.B.

N

mf

mf

ppp

pp

pp

div. *pp*

div. *pp*

mf

unis.

mf

134

Fl. 1 2 *mf*

Ob. 1 2 *mf*

Pic. Cl.

Cl. 1 2 *mf*

Bn. 1 2 *mf*

Hn. 1 2 *pp* senza sord.

3 4 *pp* senza sord.

Tp. 1 2

Tb. 1 2 3

Tuba

Timp.

Perc. 1 Glockenspiel (soft mallets) *mf*
(do not damp; let the sounds ring through the rests and decay naturally)

Perc. 2

Perc. 3

Pf.

Vn. I 134 *mf*

Vn. II *mf*

Va. div. *pp* *p* *mf*

Vc. *mf*

D.B. *div.* *unis.*

O poco a poco accelerando - - - - -
cresc.

139

Fl. 1
2

Ob. 1
2

Pic. Cl.

Cl. 1
2

Bn. 1
2

C. Bn.

Hn. 1
2
3
4

Tp. 1
2

Tb. 1
2
3

Tuba

Timp.

Perc. 1 (glockenspiel)
2
3

Pf.

O poco a poco accelerando - - - - -

139

Vn. I (div.)
p

Vn. II (div.)
p

Va. unis.
mf

Vc. cresc.
mf

D.B. cresc.
mf

- (poco a poco accelerando) -

148

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Pic. Cl.
Cl. 1
Cl. 2
Bn. 1 (a 2)
Bn. 2
C. Bn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tp. 1
Tp. 2
Tb. 1
Tb. 2
Tb. 3
Tuba
Timp.
Perc. 1 (glockenspiel)
Perc. 2
Perc. 3 (xylophone)
Pf.

- (poco a poco accelerando) -

148

Vn. I
Vn. II
Va.
Vc.
D.B.

153

Fl. 1 *cresc.*

Fl. 2 *cresc.*

Ob. 1 *cresc.*

Ob. 2 *cresc.*

Pic. Cl. *cresc.*

Cl. 1 *cresc.*

Cl. 2 *cresc.*

Bn. 1 *cresc.*

Bn. 2 *cresc.*

C. Bn. *cresc.*

Hn. 1 *cresc.*

Hn. 2 *cresc.*

Hn. 3 *cresc.*

Hn. 4 *cresc.*

Trp. 1 *cresc.*

Trp. 2 *cresc.*

Tb. 1 *cresc.*

Tb. 2 *cresc.*

Tb. 3 *cresc.*

Tuba *cresc.*

Timp.

Perc. 1 *cresc.*

Perc. 2

Perc. 3 *cresc.*

Pf.

153

Vn. I *unis.* *p*

Vn. II *unis.* *p*

Va.

Vc. *cresc.*

D.B. *cresc.*

160

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Pic. Cl.
Cl. 1
Cl. 2
Bn. 1
Bn. 2
C. Bn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tp. 1
Tp. 2
Tb. 1
Tb. 2
Tb. 3
Tuba
Timp.
Perc. 1
Perc. 2
Perc. 3
Pf.
160
Vn. I
Vn. II
Va.
Vc.
D.B.

163

Fl. 1, 2

Ob. 1, 2

Pic. Cl.

Cl. 1, 2

Bn. 1, 2 (a2)

C. Bn.

Hn. 1, 2, 3, 4

Tp. 1, 2

Tb. 1, 2, 3

Tuba

Timp.

Perc. 1 (glockenspiel)

Perc. 2 (snare drum)

Perc. 3 (xylophone)

Pf.

Vn. I

Vn. II

Va.

Vc.

D.B. unis.

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

Marimba

Q

167

Musical score for woodwinds, brass, and percussion. The score is divided into two systems. The first system includes Flute (Fl.), Oboe (Ob.), Piccolo Clarinet (Pic. Cl.), Clarinet (Cl.), Bassoon (Bn.), Contrabassoon (C. Bn.), Horn (Hn.), Trumpet (Tp.), Trombone (Tb.), Tuba, and Timpani (Timp.). The second system includes Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Percussion 3 (Perc. 3), Piano (Pf.), and a section labeled '8' with a 'Seo' marking. Dynamics include *mf*, *p*, and *mp*. The score features various musical notations such as notes, rests, and slurs.

Q

167

Musical score for strings, including Violin I (Vn. I), Violin II (Vn. II), Viola (Va.), Violoncello (Vc.), and Double Bass (D.B.). Dynamics include *f* and *mf*. The score features various musical notations such as notes, rests, and slurs.

171

1
Fl. *mp*

2
Fl. *mp*

1
Ob. 2

Pic. Cl. *mf* *p*

1
Cl. 2 *mp* *p*

1
Bn. 2 *(mf)* *p* *(pp)*

C. Bn. *mp*

1
Hn. 2 *p*

3
Hn. 4 *p*

1
Tp. 2

1
Tb. 2

3
Tb. *(mf)*

Tuba *(mf)*

Timp. *p*

Perc. 1

Perc. 2 (snare drum) *pp*

Perc. 3 (marimba) *mp*

Pf. *mp*

171

Vn. I *mf* *p*

Vn. II *mf* *p*

Va. div. *mp*

Vc. *mp* div.

D.B. *mp* div.

175

Fl. 1 *p* *pp*

Pic. Cl.

Cl. 1 2 *p* *pp*

Bn. 1 2 *p* *pp*

Tuba *p*

Timp.

Perc. 2 (snare drum) *ppp*

Perc. 3 (marimba) *p*

Pf. *p*

Vn. I solo *mf*

Vn. II

Va. unis. *p*

Vc. unis. *p*

D.B. unis. *p*



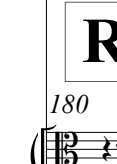
180

Ob. 1 2 *pp*

Cl. 1 2 *pp*

Perc. 3 Xylophone *f* *p* *f* *p*

Pf. *f* *p*



180

Va. div. pizz. *mp*

Vc. div. pizz. *mp* arco *4* pizz.

184

Fl. 1 *pp*

Ob. 1/2 *pp*

Pic. Cl. *mf* *p*

Cl. 1/2 *pp* *mf* *p*

Bn. 1 *mf* *p*

Hn. 1/2 con sord. *pp*

Tb. 1/2 con sord. *pp*

Timp. *p*

Perc. 1 (glockenspiel) *p*

Perc. 2 4 Temple Blocks *p*

Pf. *p*

Va. 184 (div.)

Vc. (div.)

187

Cl. 1/2 *pp*

Bn. 1/2 *pp*

Hn. 1/2/3 *pp*

Tb. 1/2 *pp*

Timp. *ppp*

Perc. 1

Perc. 2

Pf. (8)

S

194

Fl. 1, 2
Ob. 1, 2
Pic. Cl.
Cl. 1, 2
Bn. 1, 2
C. Bn.
Hn. 1, 2, 3, 4
Tp. 1, 2
Tb. 1, 2, 3
Tuba
Timp.
Perc. 1
Perc. 2 (castanets)
Perc. 3
Pf.
194
Vn. I
Vn. II
Va.
Vc.
D.B. div.

194

8

198

Fl. 1
2

Ob. 1
2

Pic. Cl.

Cl. 1
2

Bn. 1
2

Hn. 1
2

3
4

Tp. 1

Tb. 1

Tuba

Perc. 2

Pf.

(8)

198

Vn. I
div.

Vn. II
div.

Va.
div.

Vc.
div.

D.B.
div.

musical score page 39, measures 198-201. The score includes parts for Flute, Oboe, Piccolo Clarinet, Clarinet, Bassoon, Horn, Trumpet, Trombone, Tuba, Percussion, Piano, Violin I, Violin II, Viola, Violoncello, and Double Bass. Measures 198-201 are shown with various musical notations including notes, rests, and dynamics like 'f' and 'senza sord.'

T

202

Fl. 1
2

Ob. 1
2

Pic. Cl.

Cl. 1
2

Bn. 1
2

C. Bn.

Hn. 1
2

3
4

Tp. 1
2

Tb. 1
2

3

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Pf.

4 Tom-toms

T

202

Vn. I

Vn. II

Va.

Vc.

D.B.

206 **U**

Fl. 1
2

Ob. 1
2

Pic. Cl.

Cl. 1
2

Bn. 1
2

C. Bn.

Hn. 1
2
3
4

Tp. 1
2

Tb. 1
2
3

Tuba

Timp.

Perc. 1

Perc. 2
Snare Drum

Perc. 3

Pf.

Vn. I

Vn. II

Va.

Vc.

D.B. unis.

U

page 41

poco rit.-

210

Fl. 1
2

Ob. 1
2

Pic. Cl.

Cl. 1
2

Bn. 1
2

C. Bn.

Hn. 1
2
3
4

Tp. 1
2

Tb. 1
2
3

Tuba

Timp.

Perc. 1 (4 tom-toms)

Perc. 2 (snare drum)

Perc. 3 Tam-tam L.V.

Pf.

ff *non legato* *a 2*

ff *non legato* *a 2*

ff *non legato* *a 2*

ff *non legato* *a 2*

ff

ff

f

ff

poco rit.-

210

Vn. I

Vn. II

Va.

Vc.

D.B.

ff *non legato*

ff *non legato*

ff *non legato*

ff *non legato*

ff

div.

a tempo

214

Fl. 1
2

Ob. 1
2

Pic. Cl.

Cl. 1
2

Bn. 1
2

C. Bn.

Hn. 1
2
3
4

Tp. 1
2

Tb. 1
2
3

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Pf. *ff non legato*
senza pedale

a tempo

214

Vn. I div.

Vn. II div.

Va.

Vc.

D.B.

216 (a 2)

Fl. 1
2

Ob. 1
2 (a 2)

Pic. Cl.

Cl. 1
2 (a 2)

Bn. 1
2 (a 2)

C. Bn.

Hn. 1
2 *non legato*

3
4 *non legato*

Tp. 1
2

Tb. 1
2

3

Tuba

Timp.

Perc. 1 (4 tom-toms)

Perc. 2 (snare drum)

Perc. 3

Pf.

216

Vn. I div.

Vn. II div.

Va.

Vc.

D.B. *non legato*