

NOCTURNE

BY

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Submitted to the faculty of the  
Jacobs School of Music in partial fulfillment  
of the requirements for the degree,  
Doctor of Music  
Indiana University  
May 2021



Accepted by the faculty of the  
Indiana University Jacobs School of Music  
in partial fulfillment of the requirements for the degree  
Doctor of Music

Doctoral Committee

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CARLO VINCETTI FRIZZO

# NOCTURNE

*for orchestra*

## INSTRUMENTATION

3 Flutes

Flute 3 doubles Piccolo

2 Oboes

English Horn

3 Clarinets in A

Clarinet 3 doubles Bass Clarinet in B-flat

2 Bassoons

Contrabassoon

4 Horns in F

3 Trumpets in C

2 Trombones

Bass Trombone

Tuba

4 Timpani (*1 player*)

Percussion (*2 players*)

Percussion 1:

Glockenspiel

Xylophone

Suspended Cymbal

Tam-tam

Bass Drum (*can be shared with Perc. 2*)

Percussion 2:

Vibraphone

Chimes

Triangle

Suspended Cymbal

Snare Drum

Bass Drum (*can be shared with Perc. 1*)

Harp

1<sup>st</sup>, 2<sup>nd</sup> Violins

Violas

Cellos

Contrabasses

## PERFORMANCE NOTES

Score in C: All instruments (both transposing and non-transposing) are written in concert pitch, except for the instruments that transpose by octaves. Therefore, the Glockenspiel sounds two octaves higher than written, and the Piccolo and Xylophone sound an octave higher than what is written in the score. In addition, the Contrabassoon and the Contrabass sound an octave lower than written. Please note, that the Bass Clarinet in B-flat is written at concert pitch and thus, written in the bass clef.

Duration: Approximately 10 minutes

### Unpitched Percussion Legend:

The diagram shows two staves, Percussion 1 and Percussion 2, both in 4/4 time. Percussion 1 has notes for Sus. Cym., Tam-tam, and Bs. Dr. Percussion 2 has notes for Trgl., Sus. Cym., S. Dr., and Bs. Dr.

Staff	Measure 1	Measure 2	Measure 3	Measure 4
Percussion 1	Sus. Cym.	Tam-tam	Bs. Dr.	
Percussion 2	Trgl.	Sus. Cym.	S. Dr.	Bs. Dr.

## PROGRAM NOTES

The original inspiration of *Nocturne*, like many of my works, draws from my hometown of Paducah, Kentucky. In the winter of 2009, a devastating ice storm, spanning across much of the state, ravaged Western Kentucky. As the sheer weight of the ever-growing layer of ice brought down trees and power lines, the lights and heat went out for days and for some, even weeks. After the storm, many citizens took remarkable photographs that captured both the utter beauty and the unforgiving destruction of a world encapsulated in ice. These crystalline images evoked feelings of both serenity and fear. As I searched to find a musical gesture to reflect such contrasting feelings, I remembered the opening chord in the first of twenty piano miniatures by Prokofiev titled *Vision Fugitives*. In his piece, Prokofiev begins with an E minor seventh chord that is simultaneously voiced to sound bichordal. Resonating within that seventh chord is both the brightness of G major and the darkness of E minor. The genesis of my work, *Nocturne* is based on those striking images of my hometown and the harmonic subtlety of Prokofiev's voicing of an E minor seventh chord.

In many ways, *Nocturne* does not embody the typical characteristics of a nocturne. My work is instrumental and lyrical in nature, but it is probably too swashbuckling to be reminiscent of the solo piano works of the nineteenth century, particularly those by John Field or Frédéric Chopin. *Nocturne* is both a nod to Debussy, one of my favorite composers, and to those ominous photographs of my hometown under a blanket of snow. Out of the many pictures I studied, one characteristic was immediate: each of the photographs looked to be taken at night. Because the overcast was so low and thick in the days following the storm, very little sunlight shone through the clouds, giving an ever-present nocturnal air. *Nocturne* opens with only the left-hand voicing of Prokofiev's E minor seventh chord (E, G, and D) omitting the B. Emphasis is placed on the open fifth interval of the G and D to convey a sense of hollowness compounded by the use of clarinets' pale middle register. Measured tremolos in the strings imitate shivering, and the glockenspiel twinkles like the glittering ice in the dim light. The harmonic cadences of G major and E minor are meant to musically reflect the bright and dark qualities of these frozen images.

As the piece progresses beyond the opening idyllic section, it takes a turn marked by the entrance of the timpani. At this point, the music becomes more dramatic and less visual. The music modally moves through various related keys in both the major and minor. New melodic ideas are introduced and developed that vary in character within the realm of dark and light. The episodic structure highlights and propels the music forward through contrasting moods, sections, and colors. The change in compositional direction was a result of the pandemic of 2020. Almost overnight, our world was irreversibly altered. The night took on a new figurative meaning for me that affected my entire outlook of the expression of this work. Now living in Louisville, Kentucky, I began to see the parallels in our new everyday life with the photographs taken in Paducah back in 2009. Busy intersections and roads were empty with no signs of people and life. There was an eerie calmness within seemingly apocalyptic settings. The episodic nature of this piece was a reflection of the constant flux of emotional states that myself and many others were experiencing. The pandemic brought out my hopeless romantic persona that I often try to hide.

The ultimate resolution of the work is essentially a Picardy third. Despite the tonal ambiguity of the first harmonic cadence arriving in G major prolonged within the initial twenty bars, the timpani's entrance in E minor solidifies that the opening chord was in fact, fundamentally E minor. A foreshadowing of the intended final resolution to the parallel major was indicated in the first major climax of the work that occurs just before the crashing F-sharp minor resolution four minutes into the piece. This first structural apex in E major is more than emphatically joyful, but more desperately hopeful for a return of world that seemed forever lost. As the piece progresses through several other key areas, a momentum is built with the topical reference of a quick march initiated in the bassoons and snare drum. This march drives to the final E major resolution and musically marks what I hope will be our success in fighting this disease. The dotted eighth note figures at the end are an allusion to the opening duple feeling expressed in the clarinets, adding to a feeling of structural conclusiveness. This simple division of the beat creates a sense of grandiosity in the music ending the work with a vision of noble victory.



*Dedicated to my family, friends, and all my teachers. You have truly taught me that love is patient.  
“And now these three remain: faith, hope, and love. But the greatest of these is love.”*



# Nocturne

(2021)

Carlo Vincetti Frizzo  
(b. 1979)

$\text{♩} = 54$ , Calm

rit. ....  $\text{♩} = 60$ , More motion rit. to .... ( $\text{♩} = 40$ )

Flute 1, 2, 3  
Oboe 1, 2  
English Horn  
Clarinet 1 (in B), 2 (in A), 3  
Bassoon 1, 2  
Contrabassoon

$\text{♩} = 54$ , Calm

rit. ....  $\text{♩} = 60$ , More motion rit. to .... ( $\text{♩} = 40$ )

Horn 1, 2, 3, 4  
Trumpet 1 (in C), 2, 3  
Trombone 1, 2  
Bass Trombone  
Tuba

Timpani  
Percussion 1 (Glock.)  
Percussion 2 (Vib.)

Glock. plastic mallets  
Vib. motor off, yarn mallets

Harp

$\text{♩} = 54$ , Calm

rit. ....  $\text{♩} = 60$ , More motion rit. to .... ( $\text{♩} = 40$ )

Violin 1  
Violin 2  
Viola  
Cello  
Contrabass

Sul G, Sul C, Sul D, ord., sul tasto, measured 16ths

1 2 3 4 5 6 7 8 9 10

11

♩ = 54, Tempo I

poco accel. to ..... ♩ = 60 rit. to ..... (♩ = 40)

1 Fl. 1

2 Fl. 2

3 Fl. 3

1 Ob. 1

2 Ob. 2

E. Hn.

1 Cl. 1

2 Cl. 2

3 Cl. 3

1 Bsn. 1

2 Bsn. 2

Cbsn.

11

♩ = 54, Tempo I

poco accel. to ..... ♩ = 60 rit. to ..... (♩ = 40)

1 Hn. 3

2 Hn. 4

1 Trpt. 1

2 Trpt. 2

3 Trpt. 3

1 Tbn. 1

2 Tbn. 2

B. Tbn.

Tuba

Timp.

Perc. 1 (Glock.)

Perc. 2 (Vib.)

Hp.

11

♩ = 54, Tempo I

poco accel. to ..... ♩ = 60 rit. to ..... (♩ = 40)

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

11 12 13 14 15 16 17 18 19 20

21  $\text{♩} = 54$ , Tempo I

Fl. 1 *pp* *pp. sub.* *n* *p* *rit.*  $\text{♩} = 54$  *p* *poco accel. to*

Fl. 2 *pp* *n* *p* *p*

Ob. 1 *pp* *n* *p*

Ob. 2

E. Hn.

Cl. 1 *ppp*

Cl. 2 *ppp*

Cl. 3 *ppp*

Bsn. 1 *pp*

Bsn. 2

Cbsn.

21  $\text{♩} = 54$ , Tempo I

Hn. 1 *rit.*  $\text{♩} = 54$  *poco accel. to*

Hn. 2

Hn. 3

Hn. 4

Trpt. 1

Trpt. 2

Trpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Timp.

Perc. 1 (Glock.) *pp* *mp* to Sus. Cym. *ppp* *Sus. Cym. yarn mallets*

Perc. 2 (Vib.) *p* *med. cord mallets* *p* *ppp*

Hp. *p* *mp* *mp* *l.v.*

21  $\text{♩} = 54$ , Tempo I

Vln. 1 *n* *pp* *n* *pp* *rit.*  $\text{♩} = 54$  *poco accel. to* *sul tasto, measured 16ths* *ppp*

Vln. 2 *ord.* *pp* *p* *n* *pp* *sul tasto* *ppp*

Vla. *sul tasto* *pp* *p* *div.* *mp* *pp* *unis.* *ppp*

Vc. *Sul C* *n* *p* *Sul G* *pp* *p* *pp*

Cb. *pp* *p* *pp*

21 22 23 24 25 26 27 28 29 30 31

38

$\text{♩} = 60$  rit.  $\text{♩} = 60$  rit. to

Fl. 1 *mf* *mp* *p* *ppp*

Fl. 2 *mf* *mp*

Ob. 1 2

E. Hn.

Cl. 1 *mf* *n* *mp* *p* *mf* *pp* *p*

Cl. 2 *mf* *n* *mp* *p* *mf* *pp* *p*

Cl. 3 *mf* *n* to Bass Cl. *mp* *p* *mf* *pp* Bass Cl. *p*

Bsn. 1 2 *p*

Cbsn.

38

$\text{♩} = 60$  rit.  $\text{♩} = 60$  rit. to

Hn. 1 3 2 4

Trpt. 1 2 3

Tbn. 1 2

B. Tbn.

Tuba

Perc. 1 (Sus. Cym.) *mf* to Glock. *mp* plastic mallets

Perc. 2 (Vib.) *mf* to Bass Drum

Hp. *mf* *mp*

38

$\text{♩} = 60$  rit.  $\text{♩} = 60$  rit. to

Vln. 1 *mf* *molto legato* *mp* *ppp*

Vln. 2 *mf* *molto legato* *mp* *ppp*

Vla. *mf* *molto legato* *mp* *mf* *mp*

Ve. *molto legato* *mp* *mf* *mp*

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

32 33 34 35 36 37 38 39 40 41 42 43

46

(♩ = 40) ♩ = 48, Very Slow

rit. .... a tempo

1 Fl. 2 3

Ob. 1 2

E. Hn.

Cl. 1 2 (1)

B. Cl.

Bsn. 1 2

Cbsn.

Detailed description: This system contains the woodwind and string parts. The Flute, Oboe, Horn, Clarinet, Bass Clarinet, and Bassoon parts are active. The Clarinet part has a first ending marked (1). The Bassoon part has dynamic markings *pp*, *p*, *ppp*, *mp*, *mf*, and *pp*. The Contrabassoon part is mostly silent. The strings (Violin 1, Violin 2, Viola, Violoncello, Contrabasso) are also present in this system.

46

(♩ = 40) ♩ = 48, Very Slow

rit. .... a tempo

1 3 Hn.

2 4

Trpt. 1 2 3

Tbn. 1 2

B. Tbn.

Tuba

Detailed description: This system contains the brass parts. The Horns (1 and 2), Trumpets (1, 2, and 3), Trombones (1 and 2), and Tuba are active. The Horn 1 part has dynamic markings *pp*, *p*, *ppp*, *pp*, *mp*, and *pp*. The Trumpet 1 part has a dynamic marking *p*. The Trombone 1 part has a dynamic marking *p*. The Tuba part has a dynamic marking *p*. The strings are also present in this system.

46

(♩ = 40) ♩ = 48, Very Slow

rit. .... a tempo

Vln. 1

Vln. 2

Vla. div.

Vc. unis.

Cb.

44 45 46 47 48 49 50

Detailed description: This system contains the string parts. The Violin 1 and Violin 2 parts have dynamic markings *pp*, *p*, and *ppp*. The Viola part has a dynamic marking *ppp* and a 'div.' marking. The Violoncello part has dynamic markings *ppp*, *pp*, *p*, and *ppp*. The Contrabasso part has dynamic markings *ppp*, *pp*, *p*, and *ppp*. The strings are also present in this system.

54 ♩ = 72, Flowing

1 Fl. *p* *f* *f* *ff* *ppp*

2 Fl. *p* *f* *f* *ff* *p*

Ob. 1

E. Hn. *mf* *pp < p* *pp* *p*

1 Cl. *f* *f* *pp*

2 Cl.

B. Cl. *mf* *f* *pp*

Bsn. 1 *mf* *f* *pp*

2 Bsn.

Cbsn. *f* *pp*

54 ♩ = 72, Flowing

1 Hn. *mf* *f* *pp* *ppp*

2 Hn. *mf* *f* *pp*

1 Trpt. 2 3

1 Tbn. 2

B. Tbn. *f* *pp*

Tuba *f* *pp*

Timp. *f*

Perc. 1 (Glock.) (Glock.) *pp*

Perc. 2 (Bs. Dr.) *p < f* *Vib.* motor on, med. cord mallets *pp* *mp*

Hp. *f* *mf* *p < mp* *p < mp* *p* *mp*

54 ♩ = 72, Flowing

1 Vln. *mf* *f, legato* *ff* *ppp*

2 Vln. *mf* *f, legato* *ff* *p* *pp < p* *pp*

Vla. *mf* *f, legato* *ff* *pp < p* *mp*

Vc. *mf* *f, legato* *ff* *ppp*

Cb. *mf* *f* *pp*

51

52

53

54

55

56

57



59

1  
Fl. 2  
3

Ob. 1  
2

E. Hn.

1  
Cl. 2

B. Cl.

Bsn. 1  
2

Cbsn.

59

1  
3  
Hn. 2  
4

1  
2  
3  
Trpt.

1  
2  
Tbn.

B. Tbn.

Tuba

Timp.

Perc. 1  
(Glock.)

Perc. 2  
(Vib.)

Hp.

59

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

58 59 60 61 62 63 64 65 66 67 68

69 75

Fl. 1, 2, 3

Ob. 1, 2

E. Hn.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Cbsn.

69 75

Hn. 1, 2, 3, 4

Trpt. 1, 2, 3

Tbn. 1, 2

B. Tbn.

Tuba

Timp.

Perc. 1 (Glock.)

Perc. 2 (Vib.)

Hp.

69 75

Vln. 1, 2

Vla.

Vc.

Cb.

69 70 71 72 73 74 75 76 77 78



(1) **poco accel. to** ..... ♩. = 80, Quicker

90

Fl. 1, 2, 3

Ob. 1, 2, 3

E. Hrn.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Cbsn.

**poco accel. to** ..... ♩. = 80, Quicker

90

Hrn. 1, 2, 3, 4

Trpt. 1, 2, 3

Tbn. 1, 2

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Hp.

**poco accel. to** ..... ♩. = 80, Quicker

90

Vln. 1, 2

Vla.

Vc.

Cb.

87 88 89 90 91 92 93

98 Fl. 3 to Picc.

(a 3) *f* *ff*

Ob. 1 2

E. Hn.

Cl. 1 2

B. Cl.

Bsn. 1 2

Cbsn. *f* *f*

98

(a 2) *f* *ff* *f* *ff* *f* *ff*

Hn. 1 3 *f* *ff* *f* *ff* *f* *ff*

2 4 *f* *ff* *f* *ff* *f* *ff*

Trpt. 1 2 3

Tbn. 1 2 *f* *ff* *f* *ff* *f* *ff* *f* *ff* *ff* *f*

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

Tuba *f* *f* *ff* *f*

Timp.

Perc. 1

Perc. 2

Hp.

98

Vln. 1 *ff* *f* *ff*

Vln. 2 *ff* *f* *ff*

Vla. *ff* *f* *ff*

Vc. *f*

Cb. *f*

94 95 96 97 98 99 100

1 Fl.

2 Fl.

Picc.

1 Ob.

2 Ob.

E. Hn.

1 Cl.

2 Cl.

B. Cl.

Bsn. 1

2

Cbsn.

1 Hn.

3

2 Hn.

4

1 Trpt.

2

3

Tbn. 1

2

B. Tbn.

Tuba

Perc. 2 (Sus. Cym.)

Perc. 2 (Bs. Dr.)

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

**rit. to**

1 Fl. *sf*

2 Fl. *sf*

Picc. *sf*

1 Ob. *sf*

2 Ob. *sf*

E. Hn. *sf* *fff* *sf* *fff* *sf* *fff* *sf* *fff*

1 Cl. *sf*

2 Cl. *sf*

B. Cl. *sf*

Bsn. 1 *sf* *fff* *sf* *fff* *sf* *fff* *sf* *fff*

Cbsn. *sf*

**rit. to**

1 Hn. *sf* *fff* *sf* *fff* *sf* *fff* *sf* *fff*

2 Hn. *sf* *fff* *sf* *fff* *sf* *fff* *sf* *fff*

1 Trpt. *sf*

2 Trpt. *sf*

3 Trpt. *sf*

1 Tbn. *sf* *fff* *sf* *fff* *sf* *fff* *sf* *fff*

2 Tbn. *sf* *fff* *sf* *fff* *sf* *fff* *sf* *fff*

B. Tbn. *sf*

Tuba *sf*

Timp. *sf*

(Sus. Cym.) Perc. 1 (Tam-tam) *pp* *sf* *pp* *sf* *pp* *sf* *pp* *sf*

Perc. 2 (Bs. Dr.) *pp* *sf* *pp* *sf* *pp* *sf* *pp* *sf*

Hp.

1 Vln. *sf*

2 Vln. *sf*

Vla. *sf*

Vc. *sf*

Cb. *sf*

110 111 112 113 114 115 116 117

118

♩. = 66, Halting

♩. = 80

♩. = 66

♩. = 80

1 Fl. *f* *mp*

2 Fl. *f* *mp*

Picc. *f* *mp*

1 Ob. *f* *mp*

2 Ob. *f* *mp*

E. Hn. *f* *mp*

1 Cl. *f* *mp*

2 Cl. *f* *mp*

B. Cl. *f* *mp*

Bsn. 1 *mp*

2 *mp*

Cbsn. *mp*

118

♩. = 66, Halting

♩. = 80

♩. = 66

♩. = 80

3 Hn. *fff* *mp*

2 Hn. *fff* *mp*

1 Trpt. 2 *ff* *mp*

3 Trpt. 3 *ff* *mp*

1 Tbn. 2 *fff* *mp*

2 Tbn. *fff* *mp*

Tuba *mp*

Timp. *p* *f*

Perc. 1 (Tam-tam) *ff*

Perc. 2 (Bs. Dr.) *ff* to Snare Drum

Hp. *fff*

118

♩. = 66, Halting

♩. = 80

♩. = 66

♩. = 80

Vln. 1 *f* *ff* *mf* *f* *ff* *mf* *f*

Vln. 2 *f* *ff* *mf* *f* *ff* *mf* *f*

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

Vc. *f* *ff* *mf* *f* *ff* *mf* *f*

Cb. *mf* *f* *ff* *mf* *f*

118

119

120

121

122

123

124

125



rit. to.....(♩ = 48) **128** ♩ = 80

Fl. 1  
2

Picc.

Ob. 1  
2

E. Hn.

Cl. 1  
2

B. Cl.

Bsn. 1  
2

Cbsn.

rit. to.....(♩ = 48) **128** ♩ = 80

Hn. 1  
3  
2  
4

Trpt. 1  
2  
3 (st. mute)

Tbn. 1  
2 (st. mute)

B. Tbn.

Tuba

Timp.

Perc. 1 (Tam-tam)

Perc. 2 (S. Dr.)

Hp.

rit. to.....(♩ = 48) **128** ♩ = 80

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

126

127

128

129

130

131

132

133

134

Fl. 1  
2

Picc.

Ob. 1  
2

E. Hn.

1

Cl. 1  
2

B. Cl.

1

Bsn. 1  
2

Cbsn.

1  
3

Hn. (mute)

2  
4

Trpt. 1  
(st. mute)  
2  
3

1

Tbn. (st. mute)  
2

B. Tbn.

Tuba

Timp.

Perc. 1  
(Tam-tam)

Perc. 2  
(S. Dr.)

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

135 136 137 138 139 140 141 142 143 144

molto rit. a tempo

poco accel. to.....

Fl. 1 2  
Picc.  
Ob. 1 2  
E. Hn.  
Cl. 1 2  
B. Cl.  
Bsn. 1 2  
Cbsn.

molto rit. a tempo

poco accel. to.....

Hn. (mute) 1 3  
4  
Trpt. (st. mute) 1 2 3  
Tbn. (st. mute) 1 2  
B. Tbn. (st. muted)  
Tuba (muted)  
Timp.  
Perc. 1 (Tam-tam)  
Perc. 2 (S. Dr.)  
Hp.

molto rit. a tempo

poco accel. to.....

Vln. 1  
Vln. 2  
Vla.  
Vc.  
Cb.

156 ♩ = 88, Folk-like

Fl. 1 2  
Picc.  
Ob. 1  
Ob. 2  
E. Hn.  
Cl. 1 2  
B. Cl.  
Bsn. 1 2  
Cbsn.

156 ♩ = 88, Folk-like

Hn. 1 3 (mute)  
Hn. 2 4 (mute)  
Trpt. 1 2 3 (st. mute)  
Tbn. 1 (st. muted)  
B. Tbn. (st. muted)  
Tuba (muted)  
Timp.  
Perc. 1  
Perc. 2

Hp.

156 ♩ = 88, Folk-like

Vln. 1  
Vln. 2  
Vla.  
Vc.  
Cb.

165 173

Fl. 1  
Fl. 2  
Picc.  
Ob. 1  
Ob. 2  
E. Hn.  
Cl. 1  
Cl. 2  
Cl. 3  
Bsn. 1  
Bsn. 2  
Cbsn.

165 173

Hn. 1, open  
Hn. 2, open  
Trpt. 1  
Trpt. 2  
Trpt. 3  
Tbn. 1  
Tbn. 2  
B. Tbn.  
Tuba  
Timp.  
Perc. 1 (Glock.)  
Perc. 2

Hp.

165 173

Vln. 1  
Vln. 2  
Vla.  
Vc.  
Cb.

165 166 167 168 169 170 171 172 173 174 175



Fl. 1  
2

Picc.

Ob. 1  
2

E. Hn.

Cl. 1  
2  
3

Bsn. 1  
2

Cbsn.

Hn. (mute) 1  
3

2  
4

Trpt. 1  
2  
3

Tbn. 1  
2

B. Tbn.

Tuba (muted)

Timp.

Perc. 1

Perc. 2

Vln. 1 (pizz.)

Vln. 2 (pizz.)

Vla. (pizz.)

Vc. (pizz.)

Cb. (pizz.)

203

poco accel. to.....

Fl. 1 2

Picc.

Ob. 1 2

E. Hn.

Cl. 1 2 3

Bsn. 1 2

Cbsn.

203

poco accel. to.....

Hn. 1 3 4

Trpt. 1 2 3

Tbn. 1 2

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Hp.

203

poco accel. to.....

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

196 197 198 199 200 201 202 203 204 205 206 207 208



211

♩ = 96, More motion

poco accel. to

Fl. 1 2  
Picc.  
Ob. 1 2  
E. Hn.  
CL. 1 2 3  
Bsn. 1 2  
Cbsn.

211

♩ = 96, More motion

poco accel. to

Hn. 1 3 2 4  
Trpt. 1 2 3  
Tbn. 1 2  
B. Tbn.  
Tuba  
Timp.  
Perc. 1  
Perc. 2  
Hp.

211

♩ = 96, More motion

poco accel. to

Vln. 1  
Vln. 2  
Vla.  
Vc.  
Cb.

209 210 211 212 213 214 215 216 217 218 219

221

(poco accel. to) ♩ = 104, Abrupt

rit. to....

Fl. 1 (a2) *ff* *pp* *mf* *f*

Picc. *ff* *pp*

Ob. 1 (a2) *ff*

E. Hn. *ff* *p*

Cl. 1 *ff* *pp* *p* *f* *p*

Cl. 2 *ff* *p* *f* *p*

Cl. 3 *ff* *p* *f* *p*

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

Bsn. 2 *ff* *f*

Cbsn. *ff* *mf* *f*

221

(poco accel. to) ♩ = 104, Abrupt

rit. to....

Hn. 1 (a2) *ff* *mf* *f* *mf* *p*

Hn. 2 (a2) *ff* *mf* *f* *mf* *p*

Trpt. 1 *ff* *mf* *mf* *p*

Trpt. 2 *ff* *mf*

Trpt. 3 *ff* *mf*

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

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

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

Tuba *ff* *mf* *mf* *f* *p*

Timp. *ff* *f* *mf* *p* *mf*

Perc. 1 (Bs. Dr.) *ff* *p* *f* *p* *mf*

Perc. 2 (Sus. Cym.) *p* *ff* *to Snare Drum*

Hp. *ff*

221

(poco accel. to) ♩ = 104, Abrupt

rit. to....

Vln. 1 *ff* *f* *ff* *mf* *f* *mf* *f* *mf* *f*

Vln. 2 *ff* *f* *ff* *mf* *f* *mf* *f* *mf* *f*

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

Vc. *ff* *f* *ff* *mf* *f* *mf* *f* *mf* *f*

Cb. *ff* *mf* *ff* *mf* *f* *mf*

220

221

222

223

224

225

226

227

228

229

231

... (♩. = 72) ♩. = 104, March

Fl. 1  
2

Picc.

Ob. 1  
2

E. Hn.

Cl. 1  
2  
3

Bsn. 1  
2

Cbsn.

*mp*

*mp < mf mp < mf mp < mf*

*p*

*mp*

231

... (♩. = 72) ♩. = 104, March

Hn. 1  
3

Hn. 2  
4

Trpt. 1  
2  
3

Tbn. 1  
2

B. Tbn.

Tuba

*p*

*a 2*

*p*

Timp.

Perc.

Perc. 2 (S. Dr.)

S. Drum  
snares off

*p*

*p < mp p < mp p < mp*

*p < mp p < mp p*

Hp.

*mp*

*p*

231

... (♩. = 72) ♩. = 104, March

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*mp*

*pp*

*mp*

*pp*

*mp*

*p < mp p < mp p*

*mp*

*p*

*mp*

*p < mp*

230

231

232

233

234

235

236

237

239

Fl. 1 2  
Picc.  
Ob. 1 2  
E. Hn.  
Cl. 1 2 3  
Bsn. 1 2  
Cbsn.

239

Hn. 1 3 2 4  
Trpt. 1 2 3  
Tbn. 1 2  
B. Tbn.  
Tuba

Timp.  
Perc. 1 (Sus. Cym.)  
Perc. 2 (S. Dr.)  
Hp.

239

Vln. 1  
Vln. 2  
Vla.  
Vc.  
Cb.

238 239 240 241 242 243 244 245 246

247 254

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

Picc. *f* *ff*

Ob. 1 *p* *mf* *f*

E. Hn. *p* *mf* *f*

Cl. 1 *p* *mf* *f* *mf* *f*

Cl. 2 3 *p* *mf* *f* *mf* *f* *a2*

Bsn. 1 2 *p* *mf* *f*

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

247 254

Hn. 1 3 *sfz* *mf* *f* *mf* *f* *ff* *f*

Hn. 2 4 *sfz* *mf* *f* *mf* *f* *ff* *f*

Trpt. 1 2 3 *f* *ff* *ff*

Tbn. 1 2 *mf* *f* *mf* *f* *ff* *f*

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

Tuba *sfz* *sfz* *f*

Timp. *sfz* *mf* *sfz* *mf* *mf* *f*

Perc. 1 (Xyl.) *p* *mf* *sfz* *mf* *mf* *f* *f*

Perc. 2 (S. Dr.) *f* *r.s.* *f* *r.s.*

Hp. *f*

247 254

Vln. 1 *mp* *f* *mp* *f* *mf* *f* *f*

Vln. 2 *mp* *mf* *f* *mf* *f* *f* *f*

Vla. *mp* *mf* *f* *mf* *f* *f* *f*

Vc. *mp* *f* *mp* *f* *mf* *f* *f*

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

247 248 249 250 251 252 253 254 255 256 257

263

Fl. 1 2  
Picc.  
Ob. 1 2  
E. Hn.  
Cl. 1  
Cl. 2 3  
Bsn. 1 2  
Cbsn.

This block contains the musical notation for woodwinds and brass instruments. It includes parts for Flute 1 & 2, Piccolo, Oboe 1 & 2, English Horn, Clarinet 1, Clarinet 2 & 3, Bassoon 1 & 2, and Contrabassoon. The notation features various dynamics such as *f* and *ff*, and includes performance markings like *a 2* and accents.

263

Hn. 1 3  
Hn. 2 4  
Trpt. 1  
Trpt. 2 3  
Tbn. 1 2  
B. Tbn.  
Tuba

This block contains the musical notation for brass instruments. It includes parts for Horn 1 & 3, Horn 2 & 4, Trumpet 1, Trumpet 2 & 3, Trombone 1 & 2, Baritone Trombone, and Tuba. The notation features dynamics like *f* and *ff*, and includes performance markings like *a 2* and accents.

Timp.  
Perc. 1 (Xyl.)  
Perc. 2 (S. Dr.)  
Hp.

This block contains the musical notation for percussion and piano. It includes parts for Timpani, Percussion 1 (Xylophone), Percussion 2 (Snare Drum), and Harp. The notation features dynamics like *f* and *ff*, and includes performance markings like *(snare off)* and accents.

263

Vln. 1  
Vln. 2  
Vla.  
Vc.  
Cb.

This block contains the musical notation for string instruments. It includes parts for Violin 1, Violin 2, Viola, Violoncello, and Contrabass. The notation features dynamics like *f* and *ff*, and includes performance markings like accents.

258 259 260 261 262 263 264 265 266 267

274

Fl. 1  
2

Picc.

Ob. 1  
2

E. Hn.

Cl. 1  
2  
3

Bsn. 1  
2

Cbsn.

274

Hn. 1  
3  
2  
4

Trpt. 1  
2  
3

Tbn. 1  
2

B. Tbn.

Tuba

Timp.

Perc. 1 (Xyl.)

Perc. 2 (S. Dr.)

Hp.

274

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

268 269 270 271 272 273 274 275 276 277

282 288

Fl. 1 2 *f* *ff* *a 2*

Picc. *f* *ff*

Ob. 1 2 *f* *ff* *a 2*

E. Hn. *f* *ff*

Cl. 1 *f* *ff*

Cl. 2 3 *f* *ff* *a 2*

Bsn. 1 2 *f* *ff*

Cbsn. *f* *ff*

Hn. 1 3 *ff* *mf* *ff* *a 2*

Hn. 2 4 *ff* *mf* *ff* *a 2*

Trpt. 1 *ff* *mf* *f* *ff*

Trpt. 2 3 *ff* *mf* *f* *ff*

Tbn. 1 2 *ff* *mf* *ff*

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

Tuba *ff* *mf* *ff*

Timp. *f* *ff*

(Sus. Cym.) Perc. 1 (Bs. Dr.) Bs. Dr. / Sus. Cym. Timpani mallets *ff* *f* *ff*

Perc. 2 (S. Dr.) *f* *ff* snares on

Hp. *f* *ff*

Vln. 1 *ff* *mf* *f* *ff*

Vln. 2 *ff* *mf* *f* *ff*

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

Vc. *ff* *mf* *ff*

Cb. *ff* *mf* *ff*

278 279 280 281 282 283 284 285 286 287 288



294 rit. a tempo

Fl. 1 2  
Picc.  
Ob. 1 2  
E. Hn.  
Cl. 1 2 3  
Bsn. 1 2  
Cbsn.

294 rit. a tempo

Hn. 1 3  
2 4  
Trpt. 1 2 3  
Tbn. 1 2  
B. Tbn.  
Tuba  
Timp.  
Perc. 1 (Bs. Dr.)  
Perc. 2 (S. Dr.)  
Hp.

294 rit. a tempo

Vln. 1  
Vln. 2  
Vla.  
Vc.  
Cb.

303

Fl. 1 2  
Picc.  
Ob. 1 2  
E. Hn.  
Cl. 1 2  
3  
Bsn. 1 2  
Cbsn.

303

Hn. 1 3  
2 4  
Trpt. 1 2  
3  
Tbn. 1 2  
B. Tbn.  
Tuba  
Timp.  
(Sus. Cym.)  
Perc. 1 (Bs. Dr.)  
Perc. 2 (Chimes)

303

Vln. 1  
Vln. 2  
Vla.  
Vc.  
Cb.

299 300 301 302 303 304 305 306

310

Fl. 1 2  
 Picc. *f* to Flute  
 Ob. 1 2  
 E. Hn.  
 Cl. 1 2 *f*  
 Cl. 3 *f* warm  
 Bsn. 1 2 *f* (a 2)  
 Cbsn.

310

Hn. 1 3 *f* warm  
 Hn. 2 4 *f* warm  
 Trpt. 1 2 a 2  
 Trpt. 3  
 Tbn. 1 2 *f* warm  
 B. Tbn. *f* warm  
 Tuba *f* warm  
 Timp. *ff* *p* *f* *p* *f*  
 (Sus. Cym.) Perc. 1 (Tam-tam) *mp* *f* *mp* *f*  
 Perc. 2 (Chimes) *ff*

310

Vln. 1 *f* warm and legato  
 Vln. 2 *f*  
 Vla. *f* warm and legato  
 Vc. *f* warm and legato  
 Cb. *f* warm and legato

307 308 309 310 311 312 313 314 315



325 a tempo

332

Fl. 1, 2, 3  
Ob. 1, 2  
E. Hn.  
Cl. 1, 2  
B. Cl.  
Bsn. 1, 2  
Cbsn.

Musical score for woodwinds and strings. The score is in 4/4 time and features a key signature of one sharp (F#). It includes parts for Flute (1, 2, 3), Oboe (1, 2), English Horn, Clarinet (1, 2), Bass Clarinet, Bassoon (1, 2), and Contrabassoon. The music starts at measure 325 with a tempo marking of 'a tempo'. Measure 332 is marked with a box. Dynamics include *ff* and *f*. Performance markings include accents, slurs, and breath marks (a<sup>3</sup>).

325 a tempo

332

Hn. 1, 2, 3, 4  
Trpt. 1, 2, 3  
Tbn. 1, 2  
B. Tbn.  
Tuba  
Timp.  
(Sus. Cym.)  
Perc. 1 (Bs. Dr.)  
Perc. 2 (Chimes)  
Hp.

Musical score for brass and percussion. The score is in 4/4 time and features a key signature of one sharp (F#). It includes parts for Horn (1, 2, 3, 4), Trumpet (1, 2, 3), Trombone (1, 2), Baritone Trombone, Tuba, Timpani, Percussion 1 (Bass Drum), Percussion 2 (Chimes), and Harp. The music starts at measure 325 with a tempo marking of 'a tempo'. Measure 332 is marked with a box. Dynamics include *ff*, *f*, and *p*. Performance markings include accents, slurs, and breath marks (a<sup>2</sup>).

325 a tempo

332

Vln. 1, 2  
Vla.  
Vc.  
Cb.

Musical score for strings. The score is in 4/4 time and features a key signature of one sharp (F#). It includes parts for Violin (1, 2), Viola, Violoncello, and Contrabasso. The music starts at measure 325 with a tempo marking of 'a tempo'. Measure 332 is marked with a box. Dynamics include *ff* and *f*. Performance markings include accents and slurs.

325 326 327 328 329 330 331 332 333 334 335

338 344  
*molto accel. to* -----

Fl. 1, 2, 3  
 Ob. 1, 2  
 E. Hn.  
 Cl. 1, 2  
 B. Cl.  
 Bsn. 1, 2  
 Cbsn.

338 344  
*molto accel. to* -----

Hn. 1, 2, 3, 4  
 Trpt. 1, 2, 3  
 Tbn. 1, 2  
 B. Tbn.  
 Tuba

Timp.  
 (Sus. Cym.)  
 Perc. 1 (Bs. Dr.)  
 Perc. 2 (Chimes)

Tam-Tam

Hp.

338 344  
*molto accel. to* -----

Vln. 1, 2  
 Vla.  
 Vc.  
 Cb.

336 337 338 339 340 341 342 343 344 345

352

$\text{♩} = 104$  rit. to  $(\text{♩} = 72)$   $(\text{♩} = 72)$   $\text{♩} = 72$ , Grand

Fl. 1 2  
Fl. 3  
Ob. 1 2  
E. Hn.  
Cl. 1 2  
B. Cl.  
Bsn. 1 2  
Cbsn.

352

$\text{♩} = 104$  rit. to  $(\text{♩} = 72)$   $(\text{♩} = 72)$   $\text{♩} = 72$ , Grand

Hn. 1 3  
Hn. 2 4  
Trpt. 1  
Trpt. 2 3  
Tbn. 1 2  
B. Tbn.  
Tuba

Timp.  
(Sus. Cym.)  
Perc. 1 (Bs. Dr.)  
Perc. 2 (Chimes)  
Hp.

352

$\text{♩} = 104$  rit. to  $(\text{♩} = 72)$   $(\text{♩} = 72)$   $\text{♩} = 72$ , Grand

Vln. 1  
Vln. 2  
Vla.  
Vc.  
Cb.

346 347 348 349 350 351 352 353

1 2  
Fl. *p* *ff* *fff* *f* *mf* *rit.*

3  
*p* *ff* *fff* *f* *mf*

1 2  
Ob. *p* *ff* *fff* *f* *mf*

E. Hn. *p* *ff* *fff* *f* *mf*

1 2  
Cl. *p* *ff* *fff* *f* *mf*

B. Cl. *p* *ff* *fff* *f* *mf*

1 2  
Bsn. *p* *ff* *fff* *f* *mf*

Cbsn. *ff* *mf* *ff*

1 3  
Hn. *p* *ff* *fff* *f* *mf* *rit.*

2 4  
*p* *ff* *fff* *f* *mf*

1  
Trpt. 2 *p* *ff* *fff* *f* *mf*

3  
*p* *ff* *fff* *f* *mf*

1 2  
Tbn. *p* *ff* *fff* *f* *mf*

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

Tuba *ff* *fff* *f* *mf*

Timp. *ff* *fff* *f* *mf*

Perc. 1 (Bs. Dr.) *ff* *fff* *f* *mf*

Perc. 2 (Trgl.) *fff* *mf* Chimes

Hp. *ff* *fff* *f* *mf*

Vln. 1 *fff* *p* *ff* *fff* *f* *mf* *rit.*

Vln. 2 *fff* *p* *ff* *fff* *f* *mf*

Vla. *fff* *p* *ff* *fff* *f* *mf*

Vc. *fff* *p* *ff* *fff* *f* *mf*

Cb. *fff* *p* *ff* *fff* *f* *mf* *ff*



360 a tempo

1 2  
Fl. *ff* *mf* *mp*

3  
*ff*

Ob. 1 2  
*ff* *p*

E. Hn.  
*ff* *p*

Cl. 1 2  
*ff*

B. Cl.  
*ff* *f*

Bsn. 1 2  
*ff* *f*

Cbsn.  
*ff*

360 a tempo

1 3  
Hn. *ff* *f* *mp* a 2

2 4  
*ff* *f* *mp*

1  
Trpt. 2 *ff* *p*

3  
*ff*

Tbn. 1 2  
*ff*

B. Tbn.  
*ff*

Tuba  
*ff* *f* *mp*

Timp.  
*ff* *f* *mp*

Perc. 1

Perc. 2 (Chimes)  
*ff*

Hp.

360 a tempo

Vln. 1 *ff* *p*

Vln. 2 *ff* *p* *f* *mp*

Vla. *ff* *p* *f* *mp* *mp*

Vc. *ff* *p* *f* *mp* *mp*

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

360

361

362

363

364

365

368

rit.

1  
Fl. 2  
3

1  
Ob. 2

E. Hn.

1  
Cl. 2

B. Cl.

1  
Bsn. 2

Cbsn.

368

rit.

1  
Hn. 3

2  
4

1  
Trpt. 2  
3

1  
Tbn. 2

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Hp.

368

rit.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

366 367 368 369 370 371 372