

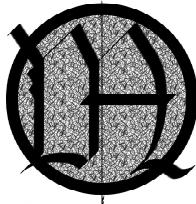
# Symphony No. 1

## in f-minor

# War

by

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- |     |                                  |       |
|-----|----------------------------------|-------|
| I   | threat and deception             | p. 3  |
| II  | memory                           | p. 32 |
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## **Orchestration:**

Three Flutes with first flute doubling as Piccolo  
Three Oboes  
Three Clarinets in B-flat  
Three Bassoons with third bassoon doubling as Contrabassoon  
Four Horns in F (The same transposition is used for both treble and bass cleff.)  
Two Trumpets in C  
Flugelhorn in B-flat (or Trumpet in B-flat if Flugelhorn is unavailable)  
Three Trombones  
Tuba  
Timpani

I write this symphony towards two ends. First, it is a tribute to Dmitri Shostakovich, that great composer who did more than perhaps any other composer in recent memory to preserve and advance the symphony as a valid and meaningful musical form in a confused and troubled world. While it has long been known that many if not most of Shostakovich's symphonies carry a political program, increasingly scholars have come to the conclusion that his symphonies secretly protested the brutal excesses of the Soviet regime.

Second, in my naive youth I believed that against all hope I had lived to see a day when our world would no longer be greatly troubled by the mindless god war, but once again we witness the flower of our youth consumed by his insatiable appetite. Shostakovich was unable to openly decry the policies that allowed war into his world. I would now do for him what he could not. This symphony is both a tribute to him, and a lament to all those who have suffered that hideous fate of death in war's senseless clutches, particularly those who laid down their life that others might live. I pray that one day we might conquer war itself, and I give my meager thanks to all that have fought to that end, both on the field of combat, and off it.

♩ = 80

Flutes

Oboes

Clarinets in B♭

Bassoons

Horns in F  
1 2

3 4

2 Trumpets in C

Flugelhorn in B♭

Trombones

Timpani

Cymbal

Bass Drum

Violin I

Violin II

Viola

Cello

Contra bass

Instrumental parts:

- Flutes: Rests throughout.
- Oboes: Rests until measure 10, then play eighth-note patterns.
- Clarinets in B♭: Rests throughout.
- Bassoons: Rests throughout.
- Horns in F (1st & 2nd): Rests until measure 10, then play eighth-note patterns.
- Horns in F (3rd & 4th): Rests until measure 10, then play eighth-note patterns.
- 2 Trumpets in C: Rests until measure 10, then play eighth-note patterns.
- Flugelhorn in B♭: Play eighth-note patterns.
- Trombones: Rests until measure 10, then play eighth-note patterns.
- Timpani: Play eighth-note patterns.
- Cymbal: Play eighth-note patterns.
- Bass Drum: Play eighth-note patterns.
- Violin I: Rests until measure 10, then play eighth-note patterns.
- Violin II: Rests until measure 10, then play eighth-note patterns.
- Viola: Rests until measure 10, then play eighth-note patterns.
- Cello: Rests until measure 10, then play eighth-note patterns.
- Contra bass: Rests until measure 10, then play eighth-note patterns.

Musical dynamics and markings:

- Measure 10: Oboes (f), Clarinets in B♭ (f), Bassoons (f), Horns in F (mf), Flugelhorn in B♭ (f), Trombones (mf).
- Measure 11: Timpani (pp), Cymbal (mf), Bass Drum (mf).
- Measure 12: Violin I (pp), Violin II (pp), Viola (pp), Cello (pp), Contra bass (pp).
- Measure 13: Violin I (mp), Violin II (mp), Viola (mp), Cello (mp), Contra bass (mp).

14

Fl.

Ob.

Bsn.

B♭ Cl.

Hn.

Tpt.

Fglhrn.

Tbn.

Tuba

Timp.

Cym.

Bs. Dr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

25

Pic.

Fl.

Ob.

B♭ Cl.

Bsn.

Hn. 1  
2

Tpt.

Fglhrn.

Tbn.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mp*  
*solo*

*mp*

*p*

*pp*

*solo* *f*

*pp*

*mf*

*muted*

*p*

*pp*

33

Pic.

Fl.

Ob.

B♭ Cl.

Bsn. *p* *mp* tutti

1  
2

Hn.

3  
4

Tpt.

Fglhrn.

Tbn. *solo* *mf*

Vln. I

Vln. II

Vla.

Vc.

Cb.

*n* *mp*

*n* *mp*

This page contains five systems of musical notation. The first system includes parts for Picc., Flute, Oboe, Bassoon, and Bassoon. The second system includes parts for Horn 1, Horn 2, Trombone, French Horn, and Bassoon. The third system includes parts for Violin I, Violin II, Viola, Cello, and Double Bass. Measure 33 begins with sustained notes on the Picc., Flute, and Oboe. The Bassoon part features eighth-note patterns with dynamics *p* and *mp*. The Bassoon part concludes with the word "tutti". The second system starts with sustained notes. The Trombone part is labeled "solo" and has a dynamic *mf*. The third system begins with sustained notes. The Viola part has a grace note with dynamic *n*, followed by eighth-note patterns with dynamic *mp*. The Cello part also has eighth-note patterns with dynamic *n*, followed by *mp*.

Fl.

Ob.

B♭ Cl.

Bsn.

Hn. 1  
2

Hn. 3  
4

Tpt.

Fglhrn.

Tbn.

Vln. I

Vln. II

Vla.

Vc.

Cb.

stopped

*p*

*p*

*p*

*n*

*mp*

*mp*

*pp*

1st

2nd and 3rd

*mp*

*p*

*mp*

*pp*

I

Fl. *sforzando*

Ob.

B♭ Cl.

Bsn.

Hn. 1  
2

Hn. 3  
4

Tpt.

Fglhrn.

Tbn.

Vln. I *mp*

Vln. II *mp*

Vla. *p*

Vc. *p*

Cb.

*Accel.*

♩ = 120      Accel.      ♩ = 180

Rit.

60

Fl.

Ob.

Bsn.

Hn. 1  
2

Hn. 3  
4

Tpt.

Fglhrn.

Tbn.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Rit.

A Tempo

Fl.

Ob.

B♭ Cl.

Bsn.

Hn. 1

Hn. 2

Tpt.

Fglhrn.

Tbn.

Vln. I

Vln. II

Vla.

Vc.

Cb.

A Tempo

*p*

*pp*

*pp*

*pp*

*pp*

*mp* ————— *pp*

Fl.

Ob.

B♭ Cl.

Bsn.

Hn. 1  
2

Hn. 3  
4

Tpt.

Fglhrn.

Tbn.

Vln. I

Vln. II

Vla.

Vc.

Cb.

solo

tutti

*mf*

*mf*

Fl. 1st *mf*  
2nd and 3rd

Ob. 1st *mf*  
2nd and 3rd *mf*

B♭ Cl.

Bsn.

Hn. 1  
2 open  
*mp*  
3  
4

Tpt.

Fglhrn.

Tbn. *mp* *mp* *pp*

Vln. I

Vln. II

Vla.

Vc.

Cb. *mf*

Fl.

Ob.

B♭ Cl.

Bsn.

Hn. 1  
2

Hn. 3  
4

Tpt.

Fglhrn.

Tbn.

Vln. I

Vln. II

Vla.

Vc.

Cb.

128

Fl.

Ob.

Bsn.

Hn. 1  
2

Tpt. 3  
4

Fglhrn.

Tbn.

Bs. Dr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff mf f >

f

f

I

This musical score page contains five systems of music. The first system (measures 128) includes parts for Flute, Oboe, Bassoon, Horn 1, Horn 2, Trombone 1, Trombone 2, Bass Drum, Violin I, Violin II, Cello, and Double Bass. The second system (measures 1-4) includes parts for Horn 1, Horn 2, Trombone 1, Trombone 2, Bass Drum, Violin I, Violin II, Cello, and Double Bass. The third system (measures 5-8) includes parts for Trombone 1, Trombone 2, Bass Drum, Violin I, Violin II, Cello, and Double Bass. The fourth system (measures 9-12) includes parts for Trombone 1, Trombone 2, Bass Drum, Violin I, Violin II, Cello, and Double Bass. The fifth system (measures 13-16) includes parts for Trombone 1, Trombone 2, Bass Drum, Violin I, Violin II, Cello, and Double Bass. Measure 128 features dynamic markings ff, mf, and f. Measures 13-16 feature dynamic markings f.

Fl. Ob. B♭ Cl. Bsn. *p* *mp* *mp*

Hn. 1 2 3 4 Tpt. Fglhrn. Tbn. Timp. *p*

Cym. Snr. *ppp* *p* *ppp* *p*

Vln. I Vln. II Vla. Vc. Cb. *p* *mp* *mf* *p* *p* *p*

154

Fl.

Ob.

B♭ Cl.

Bsn. solo  
*p*  
*mp*

Cbsn.

Hn. 1  
2

Hn.

Tpt.

Fghrn.

Tbn.

Timp.  
*mp*  
*f*  
*ff*

Vln. I

Vln. II

Vla.

Vc.

Cb.

166

Fl.

Ob.

Bsn.

B♭ Cl.

Cbsn.

Hn. 1  
2

Hn. 3  
4

Tpt.

Fghrn.

Tbn.

Tuba

Timp.

Bs. Dr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

176

Fl. *mf*  
Ob. *mf*  
Bsn. *mf*  
Bsn. *mf*  
Hn. 1  
Hn. 2 *mf*  
Hn. 3  
Hn. 4 *mf*  
Tpt. *mf*  
Fglhrn.  
Tbn.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

open 3 3 3      open 3 3 3

*p*                *p*  
*p*                *p*  
*p*                *p*  
*p*

*mf*                *mf*  
*open*                *mf*  
*mf*                *mf*

*mf*                *mf*  
*p*                *p*  
*p*

*mp*  
*mp*  
*mp*  
*mp*

187

Fl.

Ob.

Bsn.

Hn. 1

Hn. 2

Tpt.

Fglhrn.

Tbn.

Tuba

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

The musical score page 187 features a complex arrangement of instruments. The top section includes Flute, Oboe, Bassoon, Horn 1, Horn 2, Trombone, Tuba, and Timpani. The bottom section includes Violin I, Violin II, Cello, Double Bass, and Bassoon. Measure 187 begins with sustained notes from the Flute, Oboe, Bassoon, and Horn 1. The Trombone and Tuba enter with eighth-note patterns. The Violins play sixteenth-note patterns, while the Double Bass provides harmonic support. The bassoon continues its eighth-note pattern throughout the section.

202

Fl.

Ob.

Bsn.

Hn. 1

Hn. 2

Tpt.

Fglhrn.

Tbn.

Tuba

mp

mf

f

ff

Timp.

mp

mf

f

ff

Bs. Dr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf < f*

*ff 3*

The musical score page contains ten staves of music. The top staff includes Flute, Oboe, Bassoon, Horn 1, Horn 2, Trombone, Tuba, Timpani, Bass Drum, Violin I, Violin II, Cello, and Double Bass. Measure 202 begins with a dynamic of *f*. The Flute, Oboe, and Bassoon play eighth-note patterns. The Bassoon has dynamics *mf*, *f*, and *f*. The Trombone and Tuba play eighth-note patterns with dynamics *mf* and *f*. The Timpani and Bass Drum play eighth-note patterns with dynamics *mp*, *mf*, *f*, and *ff*. The Violin I, Violin II, Cello, and Double Bass are silent. Measure 203 starts with a dynamic of *ff* over three measures. The Bass Drum has a dynamic of *ff* with a '3' above it. The Double Bass has a dynamic of *ff* with a '3' above it. The Violin I, Violin II, Cello, and Double Bass play eighth-note patterns with a dynamic of *ff*.

216

Fl.

Ob.

Bsn.

Hn. 1  
2

Hn. 3  
4

Tpt.

Fglhrn.

Tbn.

Tuba

Vln. I

Vln. II

Vla.

Vc.

Cb.

Flute part: Measures 1-6 are rests. Measure 7 starts with a forte dynamic (f) and a sixteenth-note pattern. Measures 8-9 show eighth-note patterns. Measure 10 ends with a half note and a fermata.

Oboe part: Measures 1-6 are rests. Measures 7-9 show eighth-note patterns. Measure 10 ends with a half note and a fermata.

Bassoon part: Measures 1-6 are rests. Measures 7-9 show eighth-note patterns. Measure 10 ends with a half note and a fermata.

Horn 1 part: Measures 1-6 are rests. Measures 7-9 show eighth-note patterns. Measure 10 ends with a half note and a fermata.

Horn 2 part: Measures 1-6 are rests. Measures 7-9 show eighth-note patterns. Measure 10 ends with a half note and a fermata.

Trombone part: Measures 1-6 are rests. Measures 7-9 show eighth-note patterns. Measure 10 ends with a half note and a fermata.

Tuba part: Measures 1-6 are rests. Measures 7-9 show eighth-note patterns. Measure 10 ends with a half note and a fermata.

Violin I part: Measures 1-6 are rests. Measures 7-9 show eighth-note patterns. Measure 10 ends with a half note and a fermata.

Violin II part: Measures 1-6 are rests. Measures 7-9 show eighth-note patterns. Measure 10 ends with a half note and a fermata.

Cello part: Measures 1-6 are rests. Measures 7-9 show eighth-note patterns. Measure 10 ends with a half note and a fermata.

Double Bass part: Measures 1-6 are rests. Measures 7-9 show eighth-note patterns. Measure 10 ends with a half note and a fermata.

224

Fl.

Ob.

Bsn.

Hn. 1  
2  
3  
4

Tpt.

Fglhrn.

Tbn.

Tuba

Timp.

Cym.

Snr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

234

I

(8<sup>va</sup>)

245

Pic.

Fl.

Ob.

B♭ Cl.

Bsn.

Cbsn.

Hn.

Tpt.

Fglhrn.

Tbn.

Tuba

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f*

*mf*

*mf*

*mf*

*f* = 180

259

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.  
1  
2

3  
4

Tpt.

Fglhrn.

Tbn.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Rit.

Accel.

*mf*

A Tempo

Fl.

Ob.

Bsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt.

Fglhrn.

Tbn.

Vln. I

Vln. II

Vla.

Vc.

Cb.

273

A Tempo

Rit.   A Tempo

287

Fl.

Ob.

Bsn.

B♭ Cl.

Hn. 1  
2  
3  
4

Tpt.

Fglhrn.

Tbn.

Vln. I

Vln. II

Vla.

Vc.

Cb.

302

Fl.

Ob.

Bsn.

B♭ Cl.

Hn. 1

Hn. 2

Tpt.

Fglhrn.

Tbn.

Vln. I

Vln. II

Vla.

Vc.

Cb.

315

A musical score for orchestra and bass drum. The score is divided into three systems by bar lines. The top system contains Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Bass Clarinet (B♭ Cl.), and Horn (Hn.) parts. The middle system contains Horn (Hn.), Trombone (Tbn.), Trompete (Tpt.), French Horn (Fglhrn.), and Bass Drum (Bs. Dr.) parts. The bottom system contains Violin I (Vln. I), Violin II (Vln. II), Cello (Cb.), Double Bass (Vla.), and Bassoon (Bsn.) parts. Measure 315 starts with a rest followed by eighth-note patterns. Measures 316-317 show various eighth-note patterns across the ensemble. Measure 318 begins with a dynamic ***ff***. Measure 319 concludes with a fermata over the bass drum.

328

Fl. Ob. B♭ Cl. Bsn.

Hn. 1 2

Tpt. Fglhrn. Tbn.

Vln. I Vln. II

Vla. Vc. Cb.

♩ = 120

♩ = 180

*mp*

*mf*

*mp*

*mf*

342

Rit. molto

Fl.

Ob.

B♭ Cl.

Bsn.

Hn. 1

Hn. 2

Tpt.

Fglhrn.

Tbn.

Tim.

Bs. Dr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*Rit. molto*

*pp* *ff* *pp*

*pp* *ff* *pp*

*pp* *ff* *p*

*pp* *ff* *mp*

*pp* *ff* *f*

*pp* *ff* *pp*

*pp* *ff* *pp*

*pp* *ff* *pp*

*pp* *ff* *pp*

||

*d* = 80

Fl.

Ob.

Bsn.

B♭ Cl.

tutti

*mp*

Hn.

Tpt.

Fglhrn.

*mp*

Tbn.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pizz.

*p*

12

Fl.

Ob.

B♭ Cl.

Bsn.

tutti

*mp*

1  
2

Hn.

3  
4

Tpt.

Fglhrn.

Tbn.

Snr.

*pp*

Vln. I

Vln. II

Vla.

Vc.

Cb.

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Tpt.

Fglhrn.

Tbn.

Snr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

23

1 & 2

*mp*

*mf*

*p*

The musical score page contains ten staves of music. The instruments listed from top to bottom are Flute, Oboe, Bassoon, Horn, Trumpet, Bass Trombone, Snare Drum, Violin I, Violin II, Cello, and Double Bass. Measure 23 begins with a dynamic of *mp*, followed by *mf*, and then *p*. Measure 1 & 2 follows, featuring a continuous eighth-note pattern. The instrumentation includes woodwind instruments (Flute, Oboe, Bassoon), brass instruments (Horn, Trumpet, Bass Trombone), percussion (Snare Drum), strings (Violin I, Violin II, Cello, Double Bass), and woodwind instruments (Flute, Oboe, Bassoon) again in the second measure.

Fl.

Ob.

B♭ Cl.

Bsn.

Hn. 1  
2

Hn. 3  
4

Tpt.

Fglhrn.

Tbn.

Snr.

Vln. I *mp*

Vln. II *mp*

Vla. *p*

Vc.

Cb.

36

Fl.

Ob.

B♭ Cl.

Bsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt.

Fglhrn.

Tbn.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mp*

*mp*

*mp*

*mp*

*mp*

*arco*

*mp*

54

Fl.

Ob.

Bsn.

Hn. 1

Hn. 2

Tpt.

Fglhrn.

Tbn.

Snr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*solo*

*p*

*mp*

*pp*

*p*

*mp*

*mp*

67

Fl.

Ob.

Bsn.

Hn.

Tpt.

Fghrn.

Tbn.

Snr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

78

Fl.

Ob.

Bsn.

Hn. 1

Hn. 2

Tpt.

Fglhrn.

Tbn.

Tuba

Timp.

Snr.

Bs. Dr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

88

Fl.

Ob.

B♭ Cl.

Bsn.

Hn. 1  
2

Tpt.

Fglhrn.

Tbn.

Tuba

Tim.

Snr.

Bs. Dr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Fl. 1 & 2 *mf*

tutti

Ob.

B♭ Cl. solo *mf*

Bsn.

Hn. 1  
2

Tpt.

Fglhrn.

Tbn.

Vln. I

Vln. II

Vla. *mf*

Vc. *mp*

Cb.

115

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.  
1  
2

3  
4

Tpt.

Fglhrn.

Tbn.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mp*

*mp*

*solo*

*mp*

129

Fl.

Ob.

Bsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt.

Fglhrn.

Tbn.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*

*solo*

*mp*

*mp*

*mp*

143

Fl.

Ob.

Bsn.

B♭ Cl.

Hn.

Tpt.

Fglhrn.

Tbn.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mp*

*mp*

*mp*

*mp*

158

Fl. Ob. B♭ Cl. Bsn. Cbsn.

Hn. 1 2 Hn. 2 solo

Hn. 3 4 Horn 4 solo

Tpt. Fglhrn. Tbn.

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

173

Fl.

Ob.

B♭ Cl.

Bsn.

Cbsn.

1  
2  
Hn.

3  
4

Tpt.

Fglhrn.

Tbn.

Vln. I

Vln. II

Vla.

Vc.

Cb.

187

Fl.

Ob.

B♭ Cl.

Bsn.

Cbsn.

Hn. 1  
2

Tpt. 3  
4

Fglhrn.

Tbn.

Vln. I

Vln. II

Vla.

Vc.

Cb.

204

Fl.

Ob.

B♭ Cl.

Bsn.

Cbsn.

Hn. 1  
2

Hn. 3  
4

Tpt.

Fglhrn.

Tbn.

Vln. I

Vln. II

Vla.

Vc.

Cb.



$\text{♩} = 160$

Hn. 1  
Hn. 2 *mf*

Tuba *mf*

Vln. I  $\text{♩} = 160$  *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

|||

18

Hn. 1  
Hn. 2 *f*

Tuba *f*

Vln. I *f* pizz.

Vln. II *f* pizz.

Vla. *f* *Gliss.*

Vc.

Cb.

30

Vln. I

Vln. II

Vla.

Vc.

Cb.

pizz

arco

pizz

arco

pizz

f

44

Vln. I

Vln. II

Vla.

Vc.

Cb.

arco

arco

strings

Gliiss.

58

Vln. I

Vln. II

Vla.

Vc.

Cb.

arco

71

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



85

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



98

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

*Glissando*

*rit.*

Attaca to Mvmt. IV

Musical score for orchestra, page 52, Attaca to Mvmt. IV. The score consists of six staves: Timpani (Tim.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello (Vc.), and Double Bass (Cb.). The music is in common time (indicated by a 'C') and key signature of one flat (indicated by a 'B-flat'). The score begins with a dynamic of *p*. The first measure shows the Timpani playing eighth-note patterns with a '3' above them. The Violins play sustained notes with grace marks. The Violas play eighth-note patterns. The Cellos play sustained notes. The Double Bass plays eighth-note patterns with a '3' above them. The second measure continues with sustained notes for the Violins and eighth-note patterns for the other instruments. The third measure shows the Timpani playing eighth-note patterns again. The fourth measure continues with sustained notes for the Violins and eighth-note patterns for the other instruments. The fifth measure shows the Timpani playing eighth-note patterns again. The sixth measure continues with sustained notes for the Violins and eighth-note patterns for the other instruments. The seventh measure shows the Timpani playing eighth-note patterns again. The eighth measure continues with sustained notes for the Violins and eighth-note patterns for the other instruments. The ninth measure shows the Timpani playing eighth-note patterns again. The tenth measure continues with sustained notes for the Violins and eighth-note patterns for the other instruments. The eleventh measure shows the Timpani playing eighth-note patterns again. The twelfth measure continues with sustained notes for the Violins and eighth-note patterns for the other instruments. The thirteenth measure shows the Timpani playing eighth-note patterns again. The fourteenth measure continues with sustained notes for the Violins and eighth-note patterns for the other instruments. The fifteenth measure shows the Timpani playing eighth-note patterns again. The sixteenth measure continues with sustained notes for the Violins and eighth-note patterns for the other instruments. The十七th measure shows the Timpani playing eighth-note patterns again. The eighteen measure continues with sustained notes for the Violins and eighth-note patterns for the other instruments. The nineteen measure shows the Timpani playing eighth-note patterns again. The twenty measure continues with sustained notes for the Violins and eighth-note patterns for the other instruments. The twenty-one measure shows the Timpani playing eighth-note patterns again. The twenty-two measure continues with sustained notes for the Violins and eighth-note patterns for the other instruments. The twenty-three measure shows the Timpani playing eighth-note patterns again. The twenty-four measure continues with sustained notes for the Violins and eighth-note patterns for the other instruments. The twenty-five measure shows the Timpani playing eighth-note patterns again. The twenty-six measure continues with sustained notes for the Violins and eighth-note patterns for the other instruments. The twenty-seven measure shows the Timpani playing eighth-note patterns again. The twenty-eight measure continues with sustained notes for the Violins and eighth-note patterns for the other instruments. The twenty-nine measure shows the Timpani playing eighth-note patterns again. The thirty measure continues with sustained notes for the Violins and eighth-note patterns for the other instruments. The thirty-one measure shows the Timpani playing eighth-note patterns again. The thirty-two measure continues with sustained notes for the Violins and eighth-note patterns for the other instruments. The thirty-three measure shows the Timpani playing eighth-note patterns again. The thirty-four measure continues with sustained notes for the Violins and eighth-note patterns for the other instruments. The thirty-five measure shows the Timpani playing eighth-note patterns again. The thirty-six measure continues with sustained notes for the Violins and eighth-note patterns for the other instruments.

IV

53

$\text{♩} = 80$

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.  
1  
2

Tpt.  
3  
4

Fglhrn.  
 $mp$

Tbn.  
 $mp$

Timp.

Bs. Dr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

**A tempo**

Fl.

Ob.

B♭ Cl.

Bsn.

Cbsn.

F. Horn

Hn. 1  
Hn. 2

Tpt.

Fglhrn.

Tbn.

Timp.

Bs. Dr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*A tempo*

*mf*

*f*

*f*

*f*

*f*

*trumpet*

*f*

*f*

*mf*

*f*

*ff*

32

Fl.

Ob.

B♭ Cl.

Bsn.

Hn. 1  
2

Tpt. 3  
4

Fglhrn.

Tbn.

Timp.

Cym.

Snr.

Bs. Dr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

44

Fl.

Ob.

Bsn.

Hn. 1  
Hn. 2

Tpt.

Fglhrn.

Tbn.

Tim.

Cym.

Snr.

Bs. Dr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

1 & 2 solo

55

Fl.

Ob.

Bsn.

Hn. 1

Hn. 2

Tpt.

Fglhrn.

Tbn.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Musical score for orchestra and piano, page 58, system 64. The score consists of two systems of musical staves. The top system includes Flute, Oboe, Bassoon, Clarinet, and Horn parts. The bottom system includes Trombone, Trumpet, Flugelhorn, Trombone, Violin I, Violin II, Cello, Double Bass, and Piano parts. The piano part features a bass line with dynamic markings *mf*, *mp*, and *mf*. The violins play eighth-note patterns, and the cellos play sixteenth-note patterns.

Fl. *mf*

Ob. *mf*

B♭ Cl. *mf*

Bsn.

Hn. 1  
2 *mp*

3  
4

Tpt.

Fglhrn.

Tbn. *mp*  
trombones

Vln. I

Vln. II

Vla.

Vc.

Cb.

Fl. *mf*

Ob. *mf*

B♭ Cl.

Bsn.

Hn. 1  
2

3  
4

Tpt.

Fglhrn.

Tbn.

Vln. I *mf*

Vln. II *mf*

Vla.

Vc.

Cb.

Fl. Ob. B♭ Cl. Bsn.

1 2 Hn. 3 4 Tpt. Fglhrn. Tbn. Timp.

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

mf

1 2 Hn. 3 4 Tpt. Fglhrn. Tbn. Timp.

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

ppp — mp mp

mf

mf

mf

mf

mf

Fl. *mf*

Ob.

B♭ Cl.

Bsn.

Hn. 1  
2 *mf*

3  
4

Tpt.

Fglhrn.

Tbn.

Tuba

Tim.

Vln. I

Vln. II

Vla.

Vc.

Cb.

115

Fl.

Ob.

B♭ Cl.

Bsn.

Hn. 1  
2  
3  
4

Tpt.

Fglhrn.

Tbn.

Tuba

Timpani

Vln. I

Vln. II

Vla.

Vc.

Cb.

128

Fl.

Ob.

B♭ Cl.

Bsn.

Cbsn.

Hn.

Tpt.

Fglhrn.

Tbn.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f*

Fl.

Ob.

B♭ Cl.

Bsn.

Hn. 1  
2

Hn. 3  
4

Tpt.

Fglhrn.

Tbn.

Vln. I

Vln. II

Vla.

Vc.

Cb.



165

Fl.

Ob.

Bsn.

B♭ Cl.

Hn.

Tpt.

Fglhrn.

Tbn.

Timp.

Snr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

176

Fl.

Ob.

Bsn.

B♭ Cl.

Hn.

Tpt.

Fglhrn.

Tbn.

Timp.

Snr.

Bs. Dr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

1  
2  
3  
4

*mf*

*mp*      *fp*

*fp*

*fp*

*fp*

*fp*

*fp*

185

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Tpt.

Fglhrn.

Tbn.

Timp.

Cym.

Snr.

Bs. Dr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Fl. *mp* *f*

Ob. *mp* *f*

B♭ Cl. *f*

Bsn. *mp* *f*

Cbsn. *mp* *f*

Hn. 1, 2 *mp* *f*

Hn. 3, 4 *mp* *f*

Tpt. *mp* *mf*

Fglhrn. *mp* *f*

Tbn. *p* *mp*

Tuba *mp* *f*

Timp. *p* *mp*

Vln. I *pp* *mf*

Vln. II *pp* *mf*

Vla. *pp* *mf*

Vc. *pp* *mf*

Cb. *pp* *mf*

