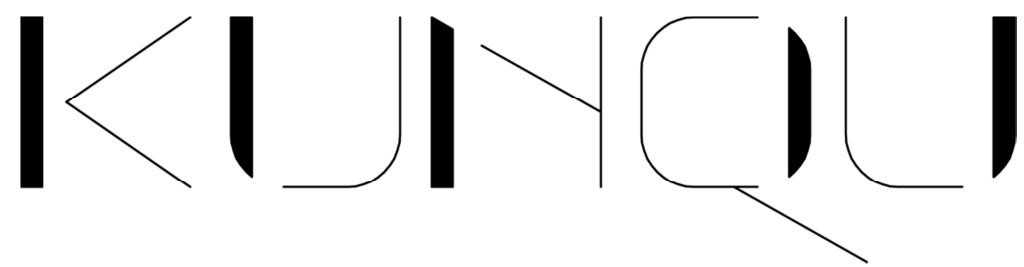


ALESSANDRA SALVATI



FOR SYMPHONIC ORCHESTRA

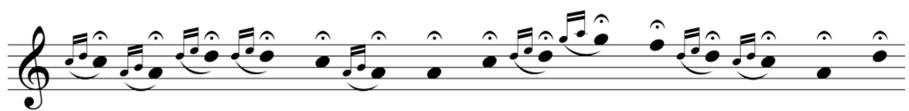
INTRODUCTION TO THE SCORE

Kun Qu is one of the oldest forms of Chinese opera still performed today. It developed under the Ming dynasty between XIV and XVII century in the city of Kunshan (region of Suzhou, in southeast China), and combines music, drama, symbolic gestures and acrobatics.

Melodies are accompanied by a bamboo flute, small drums, gongs and other traditional Chinese instruments. In 2008 the Kun Qu opera was inscribed by UNESCO on the List of the Intangible Cultural Heritage of Humanity.

Kunqu proposes melodic elements and typical gestures of the Kun opera repertoire in a contemporary context, trying to preserve the fine poetry and the ravishing beauty of the atmospheres of the ancient Chinese opera. Tang Xianzu's masterpiece, the *Peony Pavilion*, was the main source of inspiration in the development of the emotional journey of the score, through an implicit narrative that touches the main themes of Xianzu's work: the dimensions of dream, love and death, the presence of elements - such as water, gardens and flowers - that still today make Suzhou one of the most beautiful cities of China, the 'Venice of the East.'

The main themes of this score are drawn from melodies that accompanied the ancient performances of the *Peony Pavilion*, traditionally played by the bamboo flute.



In *Kunqu* the above melodic materials open the work and - starting from b.58 - float on big masses of sound [flutes (bb. 58-76), violins (79-90), brass (91-102)].

The melodic fragment below also belongs to the repertoire of the Kun opera and can be observed in other passages of the score (see, for instance, violins bb.196-199).



Further harmonic and melodic materials come from the matrix below.

Whole series, fragments of the series and the rings highlighted with different colors were used to build motivic and harmonic structures.

	I ₀	I ₁	I ₇	I ₈	I ₄	I ₆	I ₅	I ₂	I ₁	I ₃	I ₁₀	I ₉	
P ₀	D	D _b	A	B _b	G _b	A _b	G	E	E _b	F	C	B	R ₀
P ₁	E _b	D	B _b	B	G	A	A _b	F	E	G _b	D _b	C	R ₁
P ₅	G	G _b	D	E _b	B	D _b	C	A	A _b	B _b	F	E	R ₅
P ₄	G _b	F	D _b	D	B _b	C	B	A _b	G	A	E	E _b	R ₄
P ₈	B _b	A	F	G _b	D	E	E _b	C	B	D _b	A _b	G	R ₈
P ₆	A _b	G	E _b	E	C	D	D _b	B _b	A	B	G _b	F	R ₆
P ₇	A	A _b	E	F	D _b	E _b	D	B	B _b	C	G	G _b	R ₇
P ₁₀	C	B	G	A _b	E	G _b	F	D	D _b	E _b	B _b	A	R ₁₀
P ₁₁	D _b	C	A _b	A	F	G	G _b	E _b	D	E	B	B _b	R ₁₁
P ₉	B	B _b	G _b	G	E _b	F	E	D _b	C	D	A	A _b	R ₉
P ₂	E	E _b	B	C	A _b	B _b	A	G _b	F	G	D	D _b	R ₂
P ₃	F	E	C	D _b	A	B	B _b	G	G _b	A _b	E _b	D	R ₃
	R _I ₀	R _I ₁₁	R _I ₇	R _I ₈	R _I ₄	R _I ₆	R _I ₅	R _I ₂	R _I ₁	R _I ₃	R _I ₁₀	R _I ₉	

In three passages of the score (bb. 42-45, 170-173, 304-305) performers are required to whisper short sentences from Xianzu's opera, in English translation. With their intervention, they accompany and underline the emotional context of these sections. That is consistent with other technical aspects of the score, such as partially aleatoric procedures, meant to realize a sort of 'molecular agitation' and increase the communicative power of this work. The short quotations from Cyril Birch's translation of the *Peony Pavilion* were kindly authorized by Indiana University Press.

Percussion play an important role and mark the main sections of the work. Some extended techniques, such as the circular friction on the chau gong with a rub mallet or the roll of the cymbal on timpani, are adopted in the passage that ideally invokes the descent to the underworld and the infernal judgment (bb.242-277). *Kunqu* was conceived as a dialogue and an encounter between ancient Chinese music tradition and Western contemporary repertoire. The melodic and harmonic materials, drawn from the Kun opera repertoire, blend with structures freely derived from a matrix. The interpretative key of this work is in its dramaturgic and communicative strategies, meant to establish a contact with the audience and offer a new perspective of integration of Eastern and Western cultures.



for symphonic orchestra

INSTRUMENTATION

Piccolo

2 Flutes

2 Oboes

English Horn

2 Bb Clarinets

2 Bassoons

Contrabassoon

4 F Horns

3 C Trumpets

3 Trombones

Tuba

3 Timpani [29", 26", 23"]

Percussion instruments:

5 Temple blocks, 5 Tom toms, Wood block, Bass drum, Bongos, Snare drum, Suspended cymbal, Cymbal for the timpani player, 32" Chau gong, 12" Heng gong, Tam tam, Thunder sheet, Tubular bells, Wind chimes, Vibraphone, Glockenspiel

Perc. I: Vibraphone, Suspended cymbal, Temple blocks, Wind chimes, Bass drum

Perc. II: Chau gong, Heng gong, Tam tam, Suspended cymbal, Tubular bells, Bongos, Snare drum, Wood block

Perc. III: Tom toms, Glockenspiel, Heng gong, Thunder sheet, Bass drum

Score is transposed

Accidentals hold throughout the measure

 Unless differently notated

Approximate duration: 11 minutes

Text excerpts from the *Peony Pavilion*, by Tang Xianzu, translated by Cyril Birch (Indiana University Press, 2002). With kind permission from the Publisher.

SYMBOLS:

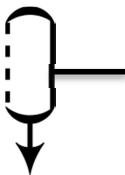
STRING INSTRUMENTS

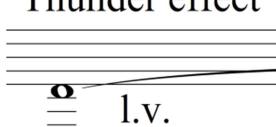
▲ Highest note of the instrument

 Play between bridge and tailpiece (two strings)

 $\frac{1}{4} \uparrow$ Keep the intonation a quarter tone up

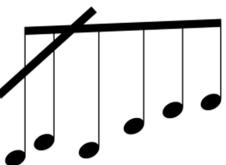
HARP

 Rapid strumming on consecutive strings (clusters)

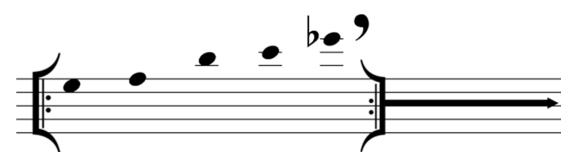
Thunder effect 
Rapid, forceful glissando on the wire strings,
causing them to strike against each other

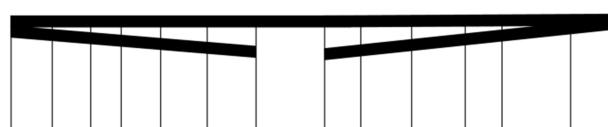

GENERAL CONVENTIONS

 Prominent part

 Play the passage as fast as possible

 or  Repeat the passage

 Repeat the passage with free rhythm

 Rapid accelerando and decelerando

Transposed score



Alessandra Salvati

Moderato $\text{♩} = 120$

3 4 5 4 5 3

4 4 4 4 4 4

Piccolo
Flute 1
Flute 2
Oboe 1
Oboe 2
English Horn
Clarinet in B♭ 1
Clarinet in B♭ 2
Bassoon 1
Bassoon 2
Contrabassoon

Horn in F 1
Horn in F 2
Horn in F 3
Horn in F 4
C Trumpet 1
C Trumpet 2-3
Trombone 1-2
Trombone 3
Tuba

Dead stroke
Timpani

Percussion 1
Vibraphone
Chau gong
Percussion 2
Tubular Bells
Bass drum
Percussion 3
Glockenspiel

Harp
D C B A E F G A

Violin I
Violin II
Viola
Cello
Double Bass

9

4
4

Picc. Fl. 1 Fl. 2 Timp. Perc.2 Perc.3



Picc. Fl. 1 Fl. 2 B♭ Cl. 2 Hp.

15

ALL STRINGS VERY GENTLE ATTACK

Vln.I Vln.II Vla. Vc. D.B.

21

A

B♭ Cl. 1

B♭ Cl. 2

C Tpt. 1

C Tpt. 2-3

Tbn. 1-2

Tbn. 3

Perc. 1

Perc. 2

Perc. 3

Temple blocks

H.gong C.gong

Toms

21

SLOW PITCH INFLECTIONS



Vln.I

Vln.II

Vla.

Vc.

D.B.

27

31

Music score for orchestra and percussion, measures 27 and 31.

Measure 27: B♭ Cl. 1, B♭ Cl. 2, Hn. 1, Hn. 2, Hn. 3, Hn. 4, C Tpt. 1, C Tpt. 2-3, Tbn. 1-2, Tbn. 3, Timp., Perc. 1, Perc. 2, Perc. 3.

Measure 31: Bongos, Glock. Solo.

Percussion 1: 7:4, mp, p, Vib motor on.

Percussion 2: H.gong, C.gong, mp, p.

Percussion 3: mp, mp, mp, mp, mp.

27

1/4↑

31

ALL STRINGS INDIVIDUAL BOWING

Music score for strings, measures 27 and 31.

Measure 27: Vln.I, Vln.II, Vla., Vc., D.B.

Measure 31: All strings individual bowing.

B

ALL THE PERFORMERS WHO ARE NOT
PLAYING, FREELY WHISPER THE ASSIGNED WORDS
CLEARLY ARTICULATING EACH SYLLABLE

pp *mp* *pp*

Picc. Roused by dream of young scholar who broke off branch from willow

Fl. 1 Oh, lots to look at, half a dozen pavilions.. it is really beautiful

Fl. 2 Let me only keep faith with the history of this longing

Ob. 1 My days are a daze of thoughts of love and about two weeks ago I had a dream

Ob. 2 I fear only the waiting of my precious dream flower before the jealousy of Chang E.

E. Hn. The flowering apricot yields sour fruit, the willow has frowning brows

B♭ Cl. 1 Some day spring sun will touch in the dimness the willow to yellow gold

B♭ Cl. 2 Willow and apricot flourish, their splendor at the gate

Bsn. 1 In dream I stood before my prince but doubt assailed my waking

Bsn. 2 In my heart a hundred blooms not yet their time to open

C.Bsn. Oh, lots to look at, half a dozen pavilions.. it is really beautiful

46

pp *mp* *pp*

Hn. 1 Young lady leaves brocaded chamber to idle among the flowers

Hn. 2 All the flowers have come into bloom now, but it's still too early for the peony

Hn. 3 Willow and apricot flourish, their splendor at the gate

Hn. 4 In my heart a hundred blooms not yet their time to open

C Tpt. 1 Roused by dream of young scholar who broke off branch from willow

C Tpt. 2-3 The flowering apricot yields sour fruit, the willow has frowning brows

Tbn. 1-2 Oh, lots to look at, half a dozen pavilions.. it is really beautiful

Tbn. 3 In dream I stood before my prince but doubt assailed my waking

Tuba Willow and apricot flourish, their splendor at the gate

Timp. Young lady leaves brocaded chamber to idle among the flowers

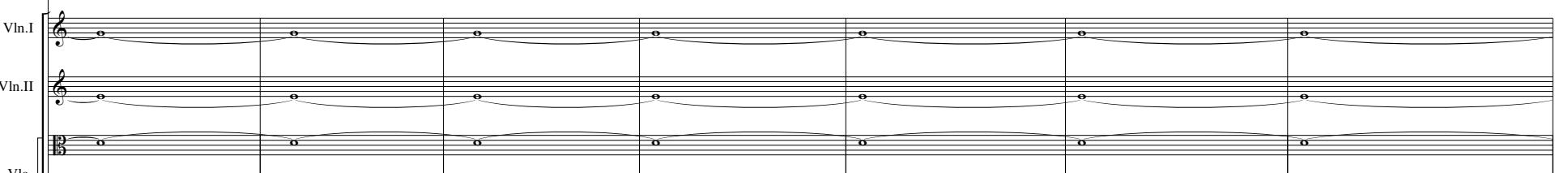
Perc. 1 Oh, lots to look at, half a dozen pavilions.. it is really beautiful

T.B. In dream I stood before my prince but doubt assailed my waking

Perc. 3 Willow and apricot flourish, their splendor at the gate

Hp. 

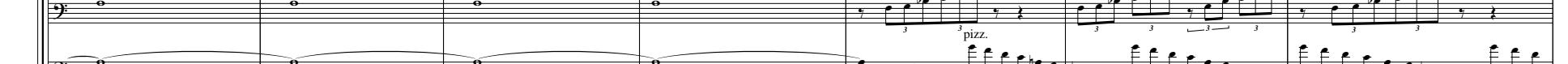
42 46

Vln.I 

Vln.II 

Vla. 

Vc. 

D.B. 

pizz. 

pizz. 

pizz. 

pizz. 

49

52

Ob. 1

Ob. 2

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

C.Bsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Hp.

49

52

Vln.I

Vln.II

Vla.

Vc.

D.B.

56

C

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

C.Bsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2-3

Tuba

Hp.

56

56

Vln.I

Vln.II

Vla.

Vcl.

D.B.

mf

63

67

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

C.Bsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2-3

Tuba

Hp.

63

67

Vln.I

Vln.II

Vla.

Vcl.

D.B.

70

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

C.Bsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2-3

Tuba

Hp.

70

Vln.I

Vln.II

Vla.

Vc.

D.B.

74

D

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

C.Bsn.

pp

mf

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2-3

Tbn. 1-2

Tbn. 3

Tuba

p

f

mf

Perc.1

Perc.2

Perc.3

Hp.

f

74

Vln.I

Vln.II

Vla.

Vc.

D.B.

bouncing

78

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

C.Bsn.

Hn. 1 flt.

Hn. 2 flt.

Hn. 3 flt.

Hn. 4 flt.

C Tpt. 1

C Tpt. 2-3

Tbn. 1-2

Tbn. 3

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

78

Vln.I

Vln.II

Vla.

Vc.

D.B.

E

86

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

C.Bsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2-3

Tbn. 1-2

Tbn. 3

Tuba

Timpani

Perc. 1

Perc. 2

Perc. 3

Hp.

gliss. 12

mf

p

gliss. 11

f

mf

gliss. II

f

mf

p

f

p

f

p

f

p

f

p

f

p

f

mf

7:4

5

5

f

Thunder effect

l.v.

Musical score for orchestra, page 86, measures 1-4. The score includes parts for Vln.I, Vln.II, Vla., Vc., and D.B. The strings play eighth-note patterns with grace notes and slurs. Measure 1: Vln.I and Vln.II play eighth-note pairs. Vla. and Vc. play eighth-note pairs with grace notes. D.B. plays eighth-note pairs. Measure 2: Vln.I and Vln.II play eighth-note pairs. Vla. and Vc. play eighth-note pairs with grace notes. D.B. plays eighth-note pairs. Measure 3: Vln.I and Vln.II play eighth-note pairs. Vla. and Vc. play eighth-note pairs with grace notes. D.B. plays eighth-note pairs. Measure 4: Vln.I and Vln.II play eighth-note pairs. Vla. and Vc. play eighth-note pairs with grace notes. D.B. plays eighth-note pairs.

F

90

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2-3

Tbn. 1-2

Tbn. 3

Tuba

Hp.

90

Vln.I

Vln.II

Vla.

Vc.

D.B.

94

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

C.Bsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2-3

Tbn. 1-2

Tbn. 3

Tuba

Hp.

94

Vln.I

Vln.II

Vla.

Vc.

D.B.

98

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
E. Hn.
B♭ Cl. 1
B♭ Cl. 2
Bsn. 1
Bsn. 2
C.Bsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
C Tpt. 1
C Tpt. 2-3
Tbn. 1-2
Tbn. 3
Tuba
Hp.

98

Vln.I
Vln.II
Vla.
Vc.
D.B.

102

G

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

C.Bsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2-3

Tbn. 1-2

Tbn. 3

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

102

Vln.I

Vln.II

Vla.

Vc.

D.B.

arco ord.

arco ord.

arco

arco

106

H

Tutti crescendo molto

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

C.Bsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2-3

Tbn. 1-2

Tbn. 3

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp.

f e marcato

f e marcato

f e marcato

f e marcato

p f

p f

p f

p f

pp f

p 7:4

5 5

*xylophonic sound
(pluck in the middle of the string)*

106

Tutti crescendo molto

Vln.I

Vln.II

Vla.

Vc.

D.B.

110

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

C.Bsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2-3

Tbn. 1-2

Tbn. 3

Tuba

Perc. 2

Hp.

110

Vln.I

Vln.II

Vla.

Vc.

D.B.

ff cresc.

Picc. *ff*

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1 *ff*

Ob. 2 *ff*

E. Hn. *ff*

B♭ Cl. 1 *ff*

B♭ Cl. 2 *ff*

Bsn. 1 *ff*

Bsn. 2 *ff*

C.Bsn. *ff*

Hn. 1 *ff*

Hn. 2 *ff*

Hn. 3 *ff*

Hn. 4 *ff*

C Tpt. 1

C Tpt. 2-3

Tbn. 1-2

Tbn. 3

Tuba *ff*

Timp. *p* *molto cresc.*

Perc. 1

Perc. 2

Perc. 3

Hp. *ff*

ff cresc.

Vln.I

Vln.II

Vla.

Vc.

D.B.

I

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

C.Bsn.

Hn. 1 *marcatissimo*

Hn. 2 *marcatissimo*

Hn. 3 *marcatissimo*

Hn. 4 *marcatissimo*

C Tpt. 1

C Tpt. 2-3

Tbn. 1-2

Tbn. 3

Tuba

Timpani

Perc. 1

Perc. 2

Perc. 3

Hp.

119

Vln.I

Vln.II

Vla.

Vc.

D.B.

121

ffff

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
E. Hn.
B♭ Cl. 1
B♭ Cl. 2
Bsn. 1
Bsn. 2
C.Bsn.

Hn. 1
Hn. 2
Hn. 3
Hn. 4
C Tpt. 1
Tpt. 2-3
Tbn. 1-2
Tbn. 3
Tuba
Timpani
Perc. 1
T.B.
Perc. 3
Hp.

125 Calm and dreamy $\text{♩} = 96$

Vln.I
Vln.II
Vla.
Vc.
D.B.

121

ffff

Vln.I
Vln.II
Vla.
Vc.
D.B.

125

Vib motor on (slow)
Gisp
p Tubular bells
p

145

Picc.

Fl. 1

Ob. 1

B♭ Cl. 1

150

This section shows measures 145 and 150. The instrumentation includes Picc., Fl. 1, Ob. 1, B♭ Cl. 1, Perc. 1, T.B., Perc. 3, and Hp. Measure 145 features sustained notes and dynamics like *p*. Measure 150 includes performance instructions like *Vib* and *Clop*.

Vib

Perc. 1

T.B.

Clop

Perc. 3

Hp.

This section continues the score from measure 150, featuring Vib, Perc. 1, T.B., Clop, Perc. 3, and Hp. The *Clop* instruction is present in measure 150.

145

sul tasto

Vln.I

Vln.II

Vla.

Vc.

D.B.

150

pp sul tasto

pp

pp

pp

pp

pp

pp

This section shows measures 145 and 150 for the strings: Vln.I, Vln.II, Vla., Vc., and D.B. The strings play eighth-note patterns with dynamic markings like *pp* and *sul tasto*. Measures 145 and 150 feature sustained notes and dynamics like *p*.

153

K

Picc.

Vib

Perc.1

T.B.

Perc.3

Gisp

pp subito

motor off

pp subito

pp subito

pp subito

Hp.

152

153

Musical score for strings (Vln.I, Vln.II, Vla., Vc., D.B.) showing six measures of music. The score consists of five staves. Measure 1: Vln.I and Vln.II play eighth-note patterns. Measure 2: Vln.I and Vln.II play eighth-note patterns. Measure 3: Vln.I and Vln.II play eighth-note patterns. Measure 4: Vln.I and Vln.II play eighth-note patterns. Measure 5: Vln.I and Vln.II play eighth-note patterns. Measure 6: Vln.I and Vln.II play eighth-note patterns.

157

Musical score for Perc.1, T.B., Perc.3, and Hp. The score consists of four staves over five measures. Perc.1 (top staff) has eighth-note patterns with grace notes. T.B. (second staff) has sustained notes. Perc.3 (third staff) has eighth-note patterns. Hp. (bottom staff) has sustained notes with vertical stems.

157

Musical score for strings (Vln.I, Vln.II, Vla., Vc., D.B.) showing measures 26-27. The score consists of five staves. Measures 26 and 27 begin with rests. Measure 28 starts with a dynamic of ***p***. The first measure of measure 29 begins with a dynamic of ***p***, followed by a fermata over three measures. The second measure of measure 29 begins with a dynamic of ***p***, followed by a fermata over three measures. The third measure of measure 29 begins with a dynamic of ***p***, followed by a fermata over three measures.

160

Vib

Perc.1

T.B.

Perc.3

Gisp

Hp.

L

poco rit.

160

Vln.I

Vln.II

Vla.

Vc.

D.B.

164

Perc.1

T.B.

Perc.3

Hp.

164

Vln.I

Vln.II

Vla.

Vc.

D.B.

pizz.

SPOKEN PARTS ***pp***

Picc.

Fl. 1 How beautifully you are dressed and adorned today!

Fl. 2 The coils of your hair dressed with silken swallows in the mode of spring

Ob. 1 See now how vivid shows my madder skirt

Ob. 2 How brilliant gleam these combs all set with gems

E. Hn. What if my beauty should amaze the birds...while all flowers tremble?

B♭ Cl. 1so smiling lips open to greet romance

B♭ Cl. 2 I have never seen a young man in my life - what is he doing here?

Bsn. 1 Lady, come with me just over there where we can talk

Bsn. 2 Open the fastening at your neck, loose the girdle at your waist

C.Bsn. Bear with me patiently a while then drift into gentle slumber

Hn. 1 Somewhere at some past time you and I met

Hn. 2 Now we behold each other in solemn awe

Hn. 3 What if my beauty should amaze the birds...while all flowers tremble?

Hn. 4 How brilliant gleam these combs all set with gems

C Tpt. 1 Lady, come with me just over there where we can talk

C Tpt. 2-3 I have never seen a young man in my life - what is he doing here?

Tbn. 1-2 Open the fastening at your neck, loose the girdle at your waist

Tbn. 3 See now how vivid shows my madder skirt

Tubaso smiling lips open to greet romance

Timp. Somewhere at some past time you and I met

Perc. 1 What if my beauty should amaze the birds...while all flowers tremble? *p*

T.B. Wind chimes *l.v*

Perc. 3 Heng gong *mp* *l.v*

p

Hp. How brilliant gleam these combs all set with gems

Vln.I Lady, come with me just over there where we can talk

Vln.II Open the fastening at your neck, loose the girdle at your waist

Vla. Bear with me patiently a while then drift into gentle slumber

Vc. Somewhere at some past time you and I met

D.B. Now we behold each other in solemn awe

.....so smiling lips open to greet romance

3
4 Andante con moto $\text{♩} = 92$

Hn. 3
Hn. 4
3
4
Vln.I arco ♩
Vln.II arco ♩
Vla. arco ♩
Vc. ♩
D.B. arco
mf con sentimento

180
4
3
4
180
4
3
4
3
4

Hn. 1
Hn. 2
Hn. 3
Hn. 4
Vln.I
Vln.II
Vla.
Vc.
D.B.

M

3 4

B♭ Cl. 1 Hn. 1 Hn. 2 Hn. 3 Hn. 4

3 4

Vln. I Vln. II Vla. Vc. D.B.



N

Ob. 1 Bsn. 1 Bsn. 2 Hn. 1 Hn. 2 Hn. 3

Vln. I Vln. II Vla. Vc. D.B.

194

poco allarg.

Picc.

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1

Ob. 2 *mf*

E. Hn. *mf*

B♭ Cl. 1 *mf*

B♭ Cl. 2 *mf*

Bsn. 1

Bsn. 2

C.Bsn.

f

Hn. 1

Hn. 2

Hn. 3

Hn. 4 *mf*

C Tpt. 1

C Tpt. 2-3

Tbn. 1-2

Tbn. 3

Tuba

f

194

Vln.I

Vln.II

Vla.

Vc.

D.B.

f

f

f

f

f

198

attacca subito: Deciso ♩ = 126

5
8 0 3
 4

198

al tallone

5
8

Vln.I

Vln.II

Vla.

Vc.

D.B.

5 8 3 8 4 8 3 8 5 8 4 4 P

Picc. Fl. 1 Fl. 2 Ob. 1 Ob. 2 E. Hn. B♭ Cl. 1 B♭ Cl. 2 Bsn. 1 Bsn. 2 C.Bsn. C Tpt. 1 C Tpt. 2-3 Tbn. 1-2 Tbn. 3 Tuba Timp. Perc.1 Perc.2 Perc.3

Temple blocks
 f Snare drum
 snares off f Bass drum

5 8 3 8 4 8 3 8 5 8 4 4

Vln.I Vln.II Vla. Vc. D.B.

211

5

8

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

C.Bsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2-3

Tbn. 1-2

Tbn. 3

Tuba

Timpani

Perc. 1

Perc. 2

Perc. 3

Toms

211

5

8

Vln.I

Vln.II

Vla.

Vc.

D.B.

218

3 4 **2 4** **4 4**

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

C.Bsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2-3

Tbn. 1-2

Tbn. 3

Tuba

Timp.

Perc.1

Perc.2

This page contains ten staves of musical notation for various woodwind and brass instruments. The instrumentation includes Picc., Flute 1, Flute 2, Oboe 1, Oboe 2, English Horn, Bassoon 1, Bassoon 2, Bassoon 3, Bassoon 4, Clarinet 1, Clarinet 2-3, Trombone 1-2, Trombone 3, Tuba, Timpani, Percussion 1, and Percussion 2. The music consists of six measures. Measure 1 starts with a forte dynamic (ff) in 3/4 time. Measures 2-3 show a transition to 2/4 time with sustained notes. Measures 4-5 return to 4/4 time with eighth-note patterns. Measure 6 concludes with a forte dynamic (ff). Measure 7 begins with a forte dynamic (ff) in 3/8 time. Measures 8-9 show a transition to 4/4 time with eighth-note patterns. Measure 10 concludes with a forte dynamic (ff).

218

3 4 **2 4** **4 4**

Vln.I

Vln.II

Vla.

Vc.

D.B.

This page continues the musical score from page 218, featuring the string section. The instrumentation includes Violin I, Violin II, Cello, Double Bass, and Double Bassoon. The music consists of six measures. Measures 1-3 continue the rhythmic pattern established in the previous section. Measures 4-5 show a transition to 4/4 time with eighth-note patterns. Measure 6 concludes with a forte dynamic (ff).

4
4 Q

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

C.Bsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2-3

Tbn. 1-2

Tbn. 3

Tuba

Rapid accelerando and decelerando glissando on random notes in the low register

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp.

Vln.I

Vln.II

Vla.

Vc.

D.B.

R

229 *molto allarg.* = 100

Picc. *f*
 Fl. 1 *f*
 Fl. 2 *f*
 Ob. 1 *f*
 Ob. 2 *f*
 E. Hn. *f*
 B♭ Cl. 1 *f*
 B♭ Cl. 2 *f*
 Bsn. 1 *f*
 Bsn. 2 *f*
 C.Bsn. *f*

Hn. 1 *f*
 Hn. 2 *f*
 Hn. 3 *f*
 Hn. 4 *f*
 C Tpt. 1 *mf*
 C Tpt. 2-3 *mf*
 Tbn. 1-2 *mf*
 Tbn. 3 *mf*
 Tuba *mf*

Vln.I *sfz*
 Vln.II *sfz*
 Vla. arco
 Vc. *sfz*
 D.B. *sfz*

234

Vln.I

Vln.II

Vla.

Vc.

D.B.

242 Rigorous, with coldness $\text{♩} = 112$ **S**

Bsn. 1

Bsn. 2

Tbn. 1-2

Tbn. 3

Tuba

I. flt.

p flt. mf

Vib motor off (no pedal) mf

Perc. 1

with mute

Hp. mp cresc. mf

Vln.I mp pizz. mf cresc. mf cresc.

Vln.II mp pizz. mf cresc. mf cresc.

Vla. sfz mf cresc. sfz mf cresc.

Vc. sfz mf cresc. sfz mf cresc.

D.B.

Bsn. 1

Bsn. 2

C.Bsn.

Tbn. 1-2

Tbn. 3 *mf*

Tuba *Vib*

Perc. 1

Perc. 2 Chau gong *mf*
friction slowly in circle with a small rub mallet *mf*

Hp. *(8va)* *f*

Vln.I

Vln.II

Vla.

Vc. *mf cresc.* *sfz* *f*

D.B. *mf cresc.* *sfz* *f cresc.* *sfz*

254

C.Bsn.

Tuba

Tim.

Perc.2

Perc.3

Hp.

(8va)

Mute off

254

Vln.I

Vln.II

Vla.

Vc.

D.B.

sfz *sfz*
f cresc.

ff cresc.

sfz *sfz*
ff cresc.

sfz *sfz*
ff cresc.

ff cresc.

fff

U

261

Con molta espressione

Ob. 1

B♭ Cl. 2

Hn. 1

261

Vln.I arco
mp espr. e legato
arco

Vln.II mp espr. e legato
arco ord.

Vla. mp espr. e legato
arco ord.

Vc. mp espr. e legato
arco ord.

D.B. mp espr. e legato
arco ord.

mp espr. e legato

268

Picc.

Fl. 1

Fl. 2

Ob. 1 mp

E. Hn.

B♭ Cl. 1 mp

B♭ Cl. 2 mp

Hn. 1

Hn. 2 mp

Hn. 3

Hn. 4

268

Vln.I

Vln.II

Vla.

Vc.

D.B.

Tempo primo $\text{♩} = 120$

3
4

4
4

5
4

4
4

5
4

275

Picc. Fl. 1 Fl. 2 Ob. 1 E. Hn. B♭ Cl. 1 B♭ Cl. 2 Hn. 1 Hn. 2 Hn. 3 Hn. 4 Tim. Perc. 2 Perc. 3

Dead stroke

Chau gong

Bass drum

3
4

4
4

5
4

4
4

5
4

275

Vln.I Vln.II Vla. Vc. D.B.

f f f f f

43

5
 4
 3
 4
 4
 4

Picc.
 Fl. 1
 Fl. 2
 Perc. 2

288 Broad and majestic $\text{♩} = 116$

E. Hn.
 B♭ Cl. 1
 B♭ Cl. 2
 Bsn. 1
 Bsn. 2
 C.Bsn.
 Hn. 1
 Hn. 2
 Hn. 3
 Hn. 4
 C Tpt. 1
 Tpt. 2-3
 Tbn. 1-2
 Tbn. 3
 Tuba
 Timp.

Vln.I
 Vln.II
 Vla.
 Vc.
 D.B.

294

V

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

C.Bsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2-3

Tbn. 1-2

Tbn. 3

Tuba

Timp.

Vln.I

Vln.II

Vla.

Vc.

D.B.

308

Perc.1

Hp.

X

308

Vln.I

Vln.II

pizz.

Vla.

pizz. 3

p

Vc.

p

pp

D.B.

p

pp

ppp

p

pp

ppp

p

pp

ppp

315

Vln.I

Vln.II

Vla.

Vc.

D.B.