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Title

Invisible Cities

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Invisible Cities

for large orchestra

John Polglase

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duration c.35 minutes

I Introduction

| | | |
|--|----------|----------|
| <i>The Herald of the Great Khan</i> | p. 1 – 6 | c.1' 20" |
| <i>The Great Khan</i> | 7 – 8 | 55" |
| <i>The Ambassadors and Petitioners</i> | 9 – 12 | 2' 10" |

II Cities and eyes

| | | |
|----------------------------|---------|-------|
| <i>Cities and desire</i> | 12 – 26 | 5'00" |
| <i>Cities and the sky</i> | 26 – 30 | 5'25" |
| <i>Cities and memory</i> | 30 – 48 | 6'00" |
| <i>Cities and the dead</i> | 49 – 60 | 4'45" |
| | 61 – 71 | 6'10" |

(Funeral Cortège of The Khan)

The title and inspiration for this work comes from the book 'Invisible Cities' by Italo Calvino. In its collection of evocative and beautiful vignettes the traveller Marco Polo converses with the great Kubali Khan, revealing to him his empire through the cities he has visited both real and, increasingly as the narrative progresses, of invention. The empire of imagination, beginning as an adjunct to the real, becomes the abstraction of all the Khan's (and Polo's) conquests and desires, while at the same time describing that singular, constant city; Venice.

Part I describes the entrance of the Great Khan into audience with his ambassadors and petitioners, preceded by his herald. In Part II, transitional material derived from Part I links the individual movements together. This material is primarily from *The Ambassadors and Petitioners*, but on occasion the Khan rouses himself as well.

Marco Polo describes a bridge, stone by stone.

“But which is the stone that supports the bridge?”

Kublai Khan asks.

“The bridge is not supported by one stone or another”

Marco answers, “but by the arch that they form.”

Kublai Khan remains silent, reflecting. The he adds:

“Why do you speak to me of stones? It is only the arch that matters to me.”

Polo answers: “Without stones there is no arch.”

“The inferno of the living is not something that will be; if there is one, it is already here, the inferno where we live every day, that we form by being together. There are two ways to escape suffering it. The first is easy for many; accept the inferno and become such a part of it that you can no longer see it. The second is risky and demands constant vigilance and apprehension: seek and learn to recognise who and what, in the midst of the inferno, are not inferno, then make them endure, give them space.

Italo Calvino
Invisible Cities

Performance Notes

The full score is notated 'in C', all transposing instruments are written at sounding pitch, save those which normally have octave transpositions.

Accidentals carry for the bar in which they occur unless otherwise altered, over the bar line they are automatically naturalised. They may be respelled within the bar or naturalised over the bar line for reasons of clarity.

While the music is fundamentally tonal the score does not employ a key signature. Accidentals will at times utilise enharmonic spelling. For example one part may have notes spelled C to A flat while another is concurrently spelled E to G sharp. These enharmonic notes presume equivalence in pitch.

Dynamics are used in a conventional way, allowing ample room for interpretation on behalf of the performers. Dynamic levels are generally kept between *pp* and *ff*, marks outside of this range occur rarely and should be considered as extreme.

Accents notated as > should be strong, at least one step up from the current dynamic. Notes marked *sfz* or *fffz* should be considered as having a very or extremely strong accent regardless of the prevailing dynamic. The tenuto mark does not inherently imply an accent but rather that the whole value of the note is to be held and is used mostly to counteract general indications (such as *leggiero*) or in passages where shorter or lighter articulations predominate.

Trills, unless otherwise indicated, should be to the next naturally occurring step or half step above the primary note.

String harmonics, unless available on an open string, are notated with the notes to be stopped written normally and the note to be touched lightly as a diamond shape.

Percussion is notated conventionally. On occasion the type of sticks or mallets to be used may be marked in the score. At other times the appropriate choice is left to the good taste of the player.

The Orchestra

Piccolo

3 Flutes

3 Oboes

English Horn

3 Clarinets in B flat

Bass Clarinet

3 Bassoon

Contra Bassoon

6 horns in F

3 trumpets in C

2 tenor trombones

bass trombone

tuba

8 timpani with two players

4 percussionists playing;

2 gongs of differing size; one large and deep toned,
tam tam, bass drum, snare drum,

3 tom toms; low-mid, mid, and high,

3 suspended cymbals of differing pitch; from low and
sonorous to high and bright,

crash cymbals, triangle, tambourine,

glockenspiel, marimba, tubular bells

2 Harps

Celeste

Strings

16 violin I,

14 violin II,

12 viola,

10 cello,

8 double bass (at least 2 basses with C string or extension)

The Herald of the Great Khan

Risoluto ♩ = c.104

5

10

Piccolo

3 Flutes

3 Oboes

English Horn

3 Clarinets in B♭

Bass Clarinet

3 Bassoons

Contrabassoon

Horn in F 1,2

Horn in F 3,4

Horn in F 5,6

3 Trumpets in C

2 Tenor Trombones

Bass Trombone

Tuba

Timpani 1

Timpani 2

Tam Tam

ff *a3* *sempre stacc.*

ff *sempre stacc.*

ff *sempre stacc.*

f *a2* *f*

f *a2* *f*

f

f *sempre stacc.*

f *non troppo marc.* F A C C-C♭

f *non troppo marc.* G♭ B♭ D♭

tam tam to bass drum *f*

Risoluto ♩ = c.104

5

10

Violin I

Violin II

Viola

Cello

Double Bass

ff *sempre*

ff *sempre*

ff *sempre*

ff *sempre*

ff *sempre*

14 20

Picc. *ff*

1,2 *ff*

Fl. *ff*

3 *ff*

1,2 *ff*

Ob. *ff*

3 *ff*

E. Hn. *ff*

1,2 *ff*

Cl. *ff*

3 *ff*

Bs. Cl. *ff*

3 Bsn. *ff*

C. Bsn. *ff*

14 *ff* 20

Hn. 1,2

Hn. 3,4

Hn. 5,6

3 Tpt. *mf* *f*

Tbn. 1,2 *mf* *f*

B. Tbn. *f*

Tuba *f*

Timp. 1

Timp. 2

Cymb. *f*

B.D. *p* *f* *tr* *to gongs*

Tmb. *shake* *slap* *hit* *tr* *(thumb roll)*

14 20

Vn. I

Vn. II

Vla.

Vc.

Db.

2

25 30 35

Picc. *ff*

3 Fl. *ff*

3 Ob. *ff*

E. Hn. *ff*

3 Cl. *ff*

Bs. Cl. *p*

3 Bsn. *p*

C. Bsn. *p*

25 30

Hn. 5,6 *fp*

Tbn. 1,2 *fp*

B. Tbn. *fp*

Tuba *fp*

Timp. 1

Timp. 2

Cymb.

Gongs

Tmb. *tr*

2

25 30 35

Vn. I *p*

Vn. II *p*

Vla. *p*

Vc. *p*

Db. *p*

36 40

Picc. *mf*

3 Fl. *mf*

3 Ob. *mf*

3 Cl. ^{1,2} *mp* *mf* *mf*

Bs. Cl. *mp* *mf* *mf*

Bsn. 1,2 ¹ *mp* *mf* *mf*

C. Bsn. *mp* *mf* *mf*

36 40

Hn. 1,2 *pp* *p* *mp*

Hn. 3,4 ⁴ *pp* *p* *mp*

Hn. 5,6 *p* *mp*

3 Tpt. ³ *mp* ^{2,3}

Tbn. *mp*

B. Tbn.

Tuba

Timp. I

36 40

Vn. I *mp* *mf*

Vn. II *mp* *mf*

Vla. *mp* *mf*

Vc. *mp* *mf*

Db. *mp* *mf*

3

44

Picc. *f* 10

1 *f*

Fl. 2 *f*

3 *f*

3 Ob. *f*

3 Cl. *f*

Bs. Cl. *f*

Bsn. 1, 2 *mf* 1.2 *a2* *f* *a3* *f*

C. Bsn. *f*

44

Hn. 1, 2 *mf* *f*

Hn. 3, 4 *mf* *f*

Hn. 5, 6 *mf*

3 Tpt. *mf* 1.2 *a2* *f* 3

Tbn. 1, 2 *mf* *f*

B. Tbn. *mf* *f*

Timp. 1 *f*

3

44

Vn. I *f* *div.*

Vn. II *f* *div.*

Vla. *f* *div.*

Vc. *f*

Db. *f*

Picc. *ff*

1 *ff*

Fl. 2 *ff*

3 *ff*

3 Ob. *ff*

E. Hn. *ff*

1 *ff*

Cl. 2 *ff*

3 *ff*

Bs. Cl. *ff*

3 Bsn. *ff*

C. Bsn. *ff*

Hn. 1, 2 *f*

Hn. 3, 4 *f*

Hn. 5, 6 *f*

3 Tpt. *f*

B. Tbn. *f*

Tuba *f*

Timp. 1 *f*

Timp. 2 *f*

Tri. *ff* triangle to tam tam

Vn. I *ff*

Vn. II *ff*

Vla. *ff*

Vc. *ff*

Db. *ff*

50

50

B-C#-D-E#

The Great Khan

Maestoso ♩ = c.60

♩ = c.104

55 60 65

Picc. 1 Fl. 2 3 Ob. E. Hn. 3 Cl. Bs. Cl. 3 Bsn. C. Bsn.

55 60 65

Hn. 1, 2 Hn. 3, 4 Hn. 5, 6 Tbn. 1, 2 B. Tbn. Tuba Timp. 1 Timp. 2 Cymb. B.D. T.Bells

Maestoso ♩ = c.60

♩ = c.104

55 60 65

Vn. I Vn. II Vla. Vc. Db.

4

Moderato ♩ = c.54

3 Ob.
E. Hn.
1, 2 Cl.
3 Bs. Cl.
3 Bsn.
C. Bsn.

67 70

Hn. 1, 2
Hn. 3, 4
Hn. 5, 6
Tbn. 1, 2
B. Tbn.
Tuba
Timp. 1
Timp. 2
Cymb.
B.D.
Tam tam
T.Bells

67 75

4

Moderato ♩ = c.54

Vn. I
Vn. II
Vla.
Vc.
Db.

67 70

bow freely
fff sempre, non dim.
bow freely

78 *piu mosso* ♩ = c.63 80 *rit.* 85 ♩ = c.54

Ob. 1 *p solo* *p* *pp* *pp*

1, 2 Cl. *pp* *pp*

3 Cl. *pp* *pp*

Bs. Cl. *pp* *pp*

Vla. 78 *piu mosso* ♩ = c.63 80 *pizz.* *rit.* 85 ♩ = c.54

Vc. *p* *div pizz.* *p*

Db. *p* *p*

87 5 ♩ = c.63 90 95

1 Ob. *p solo* *p solo*

2 Ob. *p solo*

E. Hrn. *p solo*

1, 2 Cl. *pp* *pp*

3 Cl. *pp* *pp*

Bs. Cl. *pp* *pp*

Bsn. *p solo*

Cymb. *slide* *ding* *mp* *p* *mp* *p*

Gongs *large gong* *p* *p*

Hp. 1 *p* D C# Bb Eb F G A

Hp. 2 *p* D C# Bb Eb F G A

Vla. 87 5 ♩ = c.63 90 95

Vc. *p*

Db. *p*

This musical score page contains measures 98 through 100. The instruments and their parts are as follows:

- Flute (Fl.):** Measures 98-99 are silent. Measure 100 features a melodic line starting with a *mf* dynamic, including triplets and a first ending marked 1,2.
- Oboe 1 (Ob. 1):** Features a melodic line with dynamics *mp*, *mf*, and *f*.
- Oboe 2 (Ob. 2):** Features a melodic line with dynamics *mp*, *mf*, and *f*.
- English Horn (E. Hn.):** Features a melodic line with dynamics *mp*, *mf*, and *f*.
- Bassoon 1 (Bsn. 1):** Features a melodic line with dynamics *mp*, *mf*, and *f*.
- Bassoon 2 (Bsn. 2):** Features a melodic line with dynamics *mp*, *mf*, and *f*.
- 3 Trumpets (3 Tpt.):** Measures 98-99 are silent. Measure 100 features a *p* dynamic part with the instruction "con sord." (con sordina).
- Cymbal (Cymb.):** Features a rhythmic pattern with dynamics *mp*, *mf*, and *cresc.* (crescendo).
- Harp 1 (Hp. 1):** Features a chordal accompaniment with dynamics *mp*, *mf*, *f*, and *cresc.*
- Harp 2 (Hp. 2):** Features a chordal accompaniment with dynamics *mp*, *mf*, *f*, and *cresc.*
- Violin I (Vn. I):** Measures 98-99 are silent. Measure 100 features a *mf* dynamic part with a *pizz.* (pizzicato) instruction.
- Violin II (Vn. II):** Measures 98-99 are silent. Measure 100 features a *mf* dynamic part with a *pizz.* instruction.
- Viola (Vla.):** Features a chordal accompaniment with dynamics *mp*, *mf*, and *f cresc.*
- Violoncello (Vc.):** Features a chordal accompaniment with dynamics *mp*, *mf*, and *f cresc.*
- Double Bass (Db.):** Features a chordal accompaniment with dynamics *mp*, *mf*, and *f cresc.*

6 ♩ = c.54

105

Fl. *ff*

1 *ff*

Ob. 2 *ff*

3 *ff*

E. Hn. *ff*

1, 2 *pp*

Cl. 3 *pp*

Bs. Cl. *pp*

1 *ff*

Bsn. 2 *ff*

3 Tpt. *mf* *f* senza sord.

Cymb. *f*

Hp. 1 *ff*

Hp. 2 *ff*

6 ♩ = c.54

105

Vn. I *ff*

Vn. II *ff*

Vla. *ff*

Vc. unis. *ff*

Db. *ff*

109 110 $\text{♩} = c.72$ 115

E. Hn. *p*

1, 2 Cl. *pp*

3 Cl. *pp*

Bs. Cl. *pp*

1 Bsn. *p*

2 Bsn. *p*

C. Bsn. *p*

Vla. *arco* *p* *div.* *unis. pizz.*

Vc. *pizz.* *p*

Db. *pizz.* *p* *arco* *p*

117 120 *accel.*

1 Fl. *mf*

2 Fl. *mf*

1 Ob. *p* *mp* *mf* *mf*

2 Ob. *mp* *mf* *cresc.*

E. Hn. *mp* *mf*

1 Cl. *mp* *mf* *cresc.*

2 Cl. *p* *mp* *mf* *mf*

Bs. Cl. *mp* *mf*

1 Bsn. *mp* *mf*

2 Bsn. *mp* *mf*

C. Bsn. *mp* *mf*

117 120 *accel.*

Vn. I *mf* *f*

Vn. II *mp* *mf* *f*

Vla. *mp* *mf* *f*

Vc. *mp* *mf* *arco*

Db. *mp* *mf*

7 Con moto, scherzando ♩ = c.84 (♩ = c.126)

124 125

Fl. 1, 2
Ob. 1, 2
Cl. 1, 2
Bs. Cl.
Bsn. 1, 2
C. Bsn.
Tri.
Hp. 1
Hp. 2
Cel.

7 Con moto, scherzando ♩ = c.84 (♩ = c.126)

124 125

Vn. I
Vn. II
Vla.
Vc.
Db.
chitarra

This page contains the orchestral score for measures 130 through 135. The instruments and their parts are as follows:

- Flutes (Fl. 1, 2):** Melodic lines with various articulations and dynamics.
- Oboes (Ob. 1, 2):** Supportive parts, often playing sustained notes or chords.
- Horns (E. Hn. 1, 2):** Play sustained notes, with dynamics ranging from *p* to *f*.
- Clarinets (Cl. 1, 2):** Melodic lines, often playing sixteenth-note patterns.
- Bassoons (Bs. Cl.):** Supportive parts, often playing sustained notes.
- Bassoons I (Bsn. I):** Supportive parts, often playing sustained notes.
- Trumpets (Tri.):** Supportive parts, often playing sustained notes.
- Glockenspiel (Glock.):** Short melodic fragments.
- Harp (Hp. 1, 2):** Play chords and arpeggios, with dynamics ranging from *p* to *f*.
- Cello (Cel.):** Supportive parts, often playing sustained notes.
- Violins I (Vn. I):** Melodic line with dynamics *f*, *mf*, and *p*. Includes instructions like "senza sord.", "pizz. div.", and "con sord. arco".
- Violins II (Vn. II):** Supportive parts with dynamics *f* and *mf*. Includes instructions like "senza sord." and "con sord. arco".
- Violas (Vla.):** Supportive parts with dynamics *f* and *mf*. Includes instructions like "senza sord." and "pizz. div.".
- Violas (Vc.):** Supportive parts with dynamics *f* and *mf*. Includes instructions like "pizz. div.".

Measure numbers 130 and 135 are indicated in boxes at the top of the first and last staves respectively.

8

(3+2+2+3)

136

Fl. 1

Ob. 1,2

E. Hn.

Cl. 1,2

Bs. Cl.

Bsn. 1

Perc. *susp. cymbals*

Hp. 1

Hp. 2

Cel.

8

(3+2+2+3)

Vn. I

Vn. II

Vla.

Vc.

Db.

140

Picc.

Fl. 1, 2

Ob. 1, 2

E. Hn.

Cl. 1, 2

Bsn. 1

Bsn. 2, 3

Tri.

Glock.

Hp. 1

Hp. 2

Cel.

140

Vn. I

Vn. II

Vla.

Vc.

Db.

arco

8va...

9

145

Picc.
1, 2 Fl.
3
1, 2 Ob.
3
E. Hn.
1, 2 Cl.
3
Bs. Cl.
1 Bsn.
2, 3
C. Bsn.

145

Hn. 1, 2
3 Tpt.
Tri.
Toms
Glock.
Hp. 1
Hp. 2
Cel.

145

Vn. I
Vn. II
Vla.
Vc.
Db.

150 Picc. 1, 2, 3
Fl. 2, 3
Ob. 1, 2, 3
E. Hn.
Cl. 1, 2, 3
Bs. Cl.
Bsn. 1, 2, 3
C. Bsn.

150 Hn. 1, 2
3 Tpt.
Perc.
Glock.
Hp. 1
Hp. 2
Cel.

150 Vn. I
Vn. II
Vla.
Vc.
Db.

154 155 GP GP

Picc. 1
Fl. 2
3
1,2
Ob. 3
E. Hn.
1,2
Cl. 3
Bs. Cl. 1
Bsn. 2,3
C. Bsn.

Detailed description: This section of the score covers measures 154 to 155. It includes parts for Piccolo, Flutes (1, 2, 3), Oboe (1, 2), Horns (E-flat, 1, 2), Clarinets (1, 2, 3), Bassoon (1), Bassoon (2, 3), and Contrabassoon. The woodwinds play melodic lines with various articulations like accents and slurs. The strings (Violins I and II, Viola, Cello, Double Bass) provide harmonic support with sustained chords and moving lines. Dynamic markings include *p*, *f*, and *tr*. There are two Grand Pianos (GP) markings.

154 155 160

Hn. 1,2
Hn. 3,4
Hn. 5,6
3 Tpt.
B. Tbn.
Tuba
Timp. 2
Toms
Glock.
Hp. 1
Hp. 2
Cel.

Detailed description: This section covers measures 154 to 160. It includes parts for Horns (1, 2, 3, 4, 5, 6), Trumpets (3), Trombones (Bass, Tuba), Timpani (2), Tom-toms, Glockenspiel, Harp (1, 2), and Cymbals. The brass instruments play rhythmic patterns and chords. The percussion instruments provide a steady accompaniment. Dynamic markings include *p*, *f*, *pp*, *mf*, and *con sord.* There are two Grand Pianos (GP) markings.

154 155 GP GP

Vn. I
Vn. II
Vla.
Vc.
Db.

Detailed description: This section covers measures 154 to 155. It includes parts for Violins I, Violins II, Viola, Cello, and Double Bass. The strings play sustained chords and moving lines. Dynamic markings include *p*, *f*, and *tr*. There are two Grand Pianos (GP) markings.

161 165 170

Fl. 1, 2
Ob. 1, 2
Cl. 1, 2
Tbn. 1, 2
B. Tbn.
Tuba
Timp. 1
Timp. 2

con sord.
p, *mp*, *mf*, *f*, *ff*

161 165 170

Vn. I
Vn. II
Vla.
Vc.
Db.

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

arco

11

172 175

Picc.
Fl. 1, 2
Ob. 1, 2
Cl. 1, 2

f

11

172 175

Tbn. 1, 2
B. Tbn.
Tuba
Timp. 2
Glock.
Hp. 1
Hp. 2
Cel.

f, *ff*

11

172 175

Vn. I
Vn. II
Vla.
Vc.
Db.

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

div.

180 185

Fl. 1, 2
Ob. 1, 2
Cl. 1, 2

mf

mf

senza sord.

mf

mf

mf

f

mp

f

Vn. I
Vn. II
Vla.
Vc.
Db.

180 185

unis.

f

f

f

f

f



12

195 200 GP

Fl. 1, 2
Ob. 1, 2
Cl. 1, 2

f

a2

f

Hn. 1, 2
Tpt. 1, 2
Tbn. 1, 2
B. Tbn.
Tuba

a2

mf

pp

1

f

mp

GP

12

195 200 GP

Vn. I
Vn. II
Vla.
Vc.
Db.

mf

mp dim.

p

mf

mp

p

pizz.

p

pizz.

p

GP

13

205

201

Musical score for measures 201-210. Instruments include Flute (Fl.), Oboe (Ob.), Horns (Hn.), Trumpets (Tr.), Trombones (Tbn.), Percussion (Perc.), Harp (Hp.), and Cello/Double Bass (Cel./Db.).

Measure 201: Flute and Oboe play a complex sixteenth-note pattern. Horns play a sustained note. Harp plays chords. Percussion includes suspended cymbals.

Measure 205: Flute and Oboe continue their pattern. Horns play a triplet. Harp plays chords. Percussion includes suspended cymbals.

Measure 210: Flute and Oboe play a complex sixteenth-note pattern. Horns play a sustained note. Harp plays chords. Percussion includes suspended cymbals.

13

205

201

Musical score for measures 201-210. Instruments include Violin I (Vn. I), Violin II (Vn. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.).

Measure 201: Violins and Viola play a melodic line. Violoncello and Double Bass play a bass line.

Measure 205: Violins and Viola play a melodic line. Violoncello and Double Bass play a bass line.

Measure 210: Violins and Viola play a melodic line. Violoncello and Double Bass play a bass line.

14

210

215

Musical score for measures 210-215. Instruments include Clarinet (Cl.), Horns (Hn.), Trumpets (Tr.), Trombones (Tbn.), Percussion (Perc.), Harp (Hp.), and Cello/Double Bass (Cel./Db.).

Measure 210: Clarinet and Horns play a melodic line. Harp plays chords. Percussion includes suspended cymbals.

Measure 215: Clarinet and Horns play a melodic line. Harp plays chords. Percussion includes suspended cymbals.

14

210

215

Musical score for measures 210-215. Instruments include Violin I (Vn. I), Violin II (Vn. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.).

Measure 210: Violins and Viola play a melodic line. Violoncello and Double Bass play a bass line.

Measure 215: Violins and Viola play a melodic line. Violoncello and Double Bass play a bass line.

218 220

Picc.

Fl. 1, 2

Ob. 1, 2

E. Hn.

1, 2

3

CL.

3

1, 2

Bsn.

3

C. Bsn.

Mmb.

Hp. 1

Hp. 2

Cel.

218 220

Vn. I

Vn. II

Vla.

Vc.

Db.

The musical score is arranged in two systems. The first system contains parts for Piccolo, Flutes 1 and 2, Oboes 1 and 2, English Horns, Clarinets 1 and 2, Bassoons 1 and 2, Contrabassoon, Mellophone, Horns 1 and 2, and Cello. The second system contains parts for Violins I and II, Viola, Violoncello, and Double Bass. The score is in 3/4 time and features various dynamics such as *p*, *mp*, *mf*, and *f*. The key signature has two flats. The score is divided into two systems, with measures 218-220 marked at the beginning of each system.

Picc. *mf*

Fl. 1, 2 *mf*

Ob. 1, 2 *f* *mf*

E. Hn. *f* *mf*

1, 2 *f* *mf*

Bsn. 3 *f* *mf*

C. Bsn. *f* *mf*

Mmb. *ff*

Hp. 1 *ff*

Hp. 2 *ff*

Cel. *ff*

Detailed description: This block contains the musical score for woodwinds, brass, and percussion. The Piccolo (Picc.) part has a tremolo effect. Flutes (Fl. 1, 2) and Oboes (Ob. 1, 2) play melodic lines with *mf* dynamics. English Horns (E. Hn.), Bassoons (Bsn. 1, 2), and Contrabassoons (C. Bsn.) provide harmonic support with *f* and *mf* dynamics. The Mimbass (Mmb.) part features a *ff* tremolo. Horns (Hp. 1, 2) play sustained chords with *ff* dynamics. The Celesta (Cel.) part has a *ff* tremolo.

Vn. I *ff*

Vn. II *ff*

Vla. *ff*

Vc. *ff*

Db. *ff*

Detailed description: This block contains the musical score for the string section. Violins I (Vn. I) and Violins II (Vn. II) play melodic lines with *ff* dynamics. Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.) parts provide harmonic support with *ff* dynamics.

229 230

Fl. 1, 2

3 Ob.

E. Hn.

1, 2
Cl.

3

Bs. Cl.

1, 2
Bsn.

3

C. Bsn.

Glock.

Mmb.

Hp. 1

Hp. 2

Cel.

229 230

Vn. I

Vn. II

Vla.

Vc.

Db.

235 240 245 *p*

Fl. 1

Ob. 1

3 Cl. *pp* 1,2

Bs. Cl. *pp* *p*

Bsn. 1

C. Bsn.

Glock. *mf* *mp*

Hp. 1 *mf* *mp*

Hp. 2 *mf* *mp*

Vla. *mp* *p* *arco* *div.*

Vc. *mp* *p* *arco* *div.*

Db. *mp* *p* *arco* *div.*

Cites and desire

Lento molto $\text{♩} = c.76$

246 250 255

Picc. *p*

Fl. 1, 2 *pp*

Ob. 1

Cl. 1, 2 *pp* *p*

Hn. 1, 2 *pp*

Vn. I *arco* *pp* *mp* *pizz.* *p* *arco*

Vn. II *pizz.* *p* *arco*

Vla. *pizz.* *p* *arco*

Vc. *unis.* *pizz.* *p* *arco*

Db. *unis.* *pizz.* *p* *arco*

256 260 *rit.* *a tempo*

Fl. 1, 2
 Ob. 1
 E. Hn.
 Cl. 1
 Bs. Cl.
 Bsn. 1
 Hn. 1, 2

256 260 *rit.* *a tempo*

Vn. I
 Vn. II
 Vla.
 Vc.
 Db.

con sord.
niente
p



17 *poco andante* ♩ = c.88

265 270 *rit.*

Fl. 1, 2
 Ob. 1, 2
 Cl. 1, 2
 Bs. Cl.
 Bsn. 1, 2
 C. Bsn.
 Hn. 1, 2

mp
p
pp
pp
pp
pp

17 *poco andante* ♩ = c.88

265 270 *rit.*

Vn. I
 Vn. II
 Vla.
 Vc.
 Db.

pp *con sord.* *senza sord.* *div.* *pp*
pp *pp* *pp*
pp *pp*

accel.

rit.

lunga

274 1,2

3 Fl. *mf* *f*

3 Ob. *mf* *f*

E. Hn.

3 Cl. *mf* *f*

Bs. Cl.

1,2 Bsn. *mf* *f*

3 C. Bsn. *mp* *mf* *f*

Hn. 1,2 *mp* *mf* *f*

Hn. 3,4 *f*

Hn. 5,6 *f*

accel.

rit.

lunga

274

Vn. I *mp* *cresc. poco a poco* *mf(cresc.)* *f*

Vn. II *pp* *mp* *cresc. poco a poco* *mf(cresc.)* *f*

Vla. *pp* *p* *cresc. poco a poco* *mf(cresc.)* *f*

Vc. *pp* *p* *cresc. poco a poco* *mf(cresc.)* *f*

Db. *p* *cresc. poco a poco* *mf(cresc.)* *f*

18 ♩ = c.76

♩ = c.84

♩ = c.76

Fl. 1,2
 Ob. 1,2
 E. Hn.
 Cl. 1,2
 Bs. Cl.
 Bsn. 1,2
 Hn. 1,2
 Hp. 1
 Hp. 2

18 ♩ = c.76

♩ = c.84

♩ = c.76

Vn. I
 Vn. II
 Vla.
 Vc.
 Db.

293 295 19 ♩ = c.63 300 *accel.*

Ob. 1 *p solo dolce*

3 Cl. *pp*

Bs. Cl. *pp*

Hp. 1 *mp*

Hp. 2 *mp* *pp*

Vn. I *pp unis.*

Vn. II *pp unis.*

Vla. *pp unis.*

Vc. *pp div.*

Db. *pp*



Cities and the sky

302 *a tempo poco piu mosso* 305 *rit.* ♩ = c.106

Picc. *fp*

1 *fp*

FL. 2 *fp*

1 *fp*

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

3 *fp*

E. Hn. *p*

3 Cl. *pp* *fp* *mf*

Bs. Cl. *pp* *mf*

Hp. 1 *non arp.* *ff*

Hp. 2 *non arp.* *ff*

Allegramente ♩ = c.120

308 310 315

Picc. *ff*

1, 2 Fl. *ff*

3 Fl.

3 Ob. *ff*

3 Cl. *ff*

Bs. Cl. *ff*

3 Bsn. *ff*

C. Bsn. *ff*

308 310 315

Hn. 1, 2 *f*

Hn. 3, 4 *f*

Hn. 5, 6 *f*

3 Tpt. *f*

Tbn. 1, 2 *fp*

B. Tbn. *fp*

Tuba *f*

Timp. 1 *f*

Timp. 2 *f*

3 tom toms *f*

Cymb. *f*

Gongs

Bs. D. *f*

bass drum

Allegramente ♩ = c.120

308 310 315

Vn. I *ff* pizz. div. a3

Vn. II *ff* pizz. div. a3

Vla. *ff* pizz. div. arco

Vc. *ff* pizz. div. arco

Db. *ff* pizz. arco

317 325

1
Fl. 2
3
1
Ob. 2
3
1
Cl. 2
3
Bs. Cl.
3 Bsn.
C. Bsn.

Detailed description: This block contains the musical score for woodwinds and brass instruments. It includes parts for Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2, Bassoon 1 & 2, and Saxophone. The score is in 2/4 time and features complex rhythmic patterns with triplets and sixteenth notes. Dynamic markings include *pp* and *f*. Measure numbers 317 and 325 are indicated at the top.

317 320 325

Hn. 1, 2
Hn. 3, 4
Hn. 5, 6
3 Tpt.
Tbn. 1, 2
B. Tbn.
Tuba
Timp. 1
Timp. 2
Toms
Cymb.
Gongs
Bs. D.

Detailed description: This block contains the musical score for percussion instruments. It includes parts for Horns 1-6, Trumpets 3, Trombones 1-2, Tuba, Timpani 1 & 2, Toms, Cymbals, and Gong/Bass Drum. The score is in 2/4 time and features various rhythmic patterns. Dynamic markings include *f*, *fp*, and *f*. Measure numbers 317, 320, and 325 are indicated at the top.

317 20 325

Vn. I
Vn. II
Vla.
Vc.
Db.

Detailed description: This block contains the musical score for string instruments. It includes parts for Violin I & II, Viola, Violoncello, and Double Bass. The score is in 2/4 time and features complex rhythmic patterns with triplets. Dynamic markings include *arco* and *ff*. Measure numbers 317, 20, and 325 are indicated at the top.

326 330 335

Picc. *ff*

3 Fl. *ff*

3 Ob. *ff*

3 Cl. *ff*

Bs. Cl. *ff*

3 Bsn. *ff*

C. Bsn. *ff*

326 330 335

Hn. 1,2 *ff*

Hn. 3,4 *ff*

Hn. 5,6 *ff*

3 Tpt. *f*

Tbn. 1,2 *f*

B. Tbn. *f*

Tuba *f*

Timp. 1 *f*

Timp. 2 *mp* *f*

Toms *f* to tam tam

Sus. cymb. *p* *f* to cymbals

326 330 335

21

Vn. I *ff*

Vn. II *ff*

Vla. *ff*

Vc. *ff*

Db. *ff*

* a short 'scoop' up to the note but not as a full gliss.

340 345 350

Picc. *f*

3 Fl. *f*

3 Ob. *f*

E. Hn. *f*

3 Cl. *f*

Bs. Cl. *f*

3 Bsn. *f*

C. Bsn. *f*

340 345 350

Hn. 1,2 *f*

Hn. 3,4 *f*

Tpt. 1,2 *mf*

Tbn. 1,2 *f*

B. Tbn. *f*

Tuba *f*

Timp. 1 *mf* *f*

Tam tam *poco f*

B.D. *poco f*

340 345 350

22

Vn. I *f*

Vn. II *f*

Vla. *f*

Vc. *f*

Db. *f*

352 355 360

Picc. 3 Fl. 3 Ob. E. Hn. 3 Cl. Bs. Cl. 3 Bsn. C. Bsn.

352 355 360

Hn. 1,2 Hn. 3,4 Tpt. 1,2 Tbn. 1,2 B. Tbn. Tuba Timp. I Tam tam Sus. cymb. B.D.

352 355 360

Vn. I Vn. II Vla. Vc. Db.

362 365

Picc. *ff*

3 Fl. *ff*

3 Ob. *ff*

E. Hn.

3 Cl. *ff*

Bs. Cl.

3 Bsn. *ff*

C. Bsn. *ff*

Hn. 1, 2

Hn. 3, 4

Hn. 5, 6

3 Tpt. *f*

Tbn. 1, 2 *fp*

B. Tbn. *f*

Tuba *f*

Timp. 1 *f*

Timp. 2 *f*

Toms *f* 3 tom toms

Sus. cymb. *f*

Gongs

Bs. D. *f* bass drum

362 365

23

Vn. I *ff*

Vn. II *ff*

Vla. *ff*

Vc. *ff*

Db. *ff*

3 Fl. 368 370 375

3 Ob. 368 370 375

E. Hn. 368 370 375

3 Cl. 368 370 375

Bs. Cl. 368 370 375

3 Bsn. 368 370 375

C. Bsn. 368 370 375

Hn. 1,2 368 370 375

Hn. 3,4 368 370 375

Hn. 5,6 368 370 375

3 Tpt. 368 370 375

Tbn. 1,2 368 370 375

B. Tbn. 368 370 375

Tuba 368 370 375

Timp. 1 368 370 375

Timp. 2 368 370 375

Toms 368 370 375

Sus. cymb. 368 370 375

Gongs 368 370 375

Bs. D. 368 370 375

Vn. I 368 370 375

Vn. II 368 370 375

Vla. 368 370 375

Vc. 368 370 375

Db. 368 370 375

Picc. 376 380

3 Fl. 376 380

3 Ob. 376 380

E. Hn. 376 380

3 Cl. 376 380

Bs. Cl. 376 380

3 Bsn. 376 380

C. Bsn. 376 380

Hn. 1,2 376 380 385

Hn. 3,4 376 380 385

Hn. 5,6 376 380 385

3 Tpt. 376 380 385

Tbn. 1,2 376 380 385

B. Tbn. 376 380 385

Tuba 376 380 385

Timp. 1 376 380 385

Timp. 2 376 380 385

Toms 376 380 385

Sus. cymb. 376 380 385

Gongs 376 380 385

Bs. D. 376 380 385

Vn. I 376 380 24

Vn. II 376 380 24

Vla. 376 380 24

Vc. 376 380 24

Db. 376 380 24

Picc. 386 390 395

3 Fl. *ff* *a3*

3 Ob. *ff* *a3*

E. Hn.

3 Cl. *ff*

Bs. Cl. *ff*

3 Bsn. *ff*

C. Bsn. *ff*

Hn. 1,2 *ff* *sfz*

Hn. 3,4 *ff* *sfz*

Hn. 5,6 *ff* *sfz*

3 Tpt. *ff* *sfz*

Tbn. 1,2 *ff* *ffz* *ff*

B. Tbn. *ffz* *ff*

Tuba *ffz* *ff*

Timp. 1 *ff* *f* *p*

Timp. 2 *f*

Toms

Cymb. *f*

Gongs

Bs. D. *f*

Vn. I *sfz*

Vn. II *sfz*

Vla. *sfz*

Vc. *sfz*

Db. *sfz*

386 390 395

Picc. 405 410

3 Fl. *f*

3 Ob. 1,2 *ff*

E. Hn. *ff*

1,2 Cl. *ff*

3 Cl. *ff*

Bs. Cl. *ff*

3 Bsn. *ff*

C. Bsn. *ff*

mf

400 405 410

Hn. 1,2 *ff*

Hn. 3,4 *ff*

Hn. 5,6 *ff*

3 Tpt. *ff*

Tbn. 1,2 *ff*

B. Tbn. *ff*

Tuba *ff*

Tim. 1 *ff*

Tim. 2 *ff*

Toms *f*

Cymb. to susp cymbals

a2

p

25 405 410

Vn. I *fff*

Vn. II *fff*

Vla. *fff*

Vc. *fff*

Db. *fff*

fff

mf

412 415 420

1,2
Ob. *p*

3
p

E. Hn. *p*

1,2
Cl. *p*

3

Bs. Cl. *p*

1,2
Bsn. *p*

3

Tpt. 1 *pp* *mf* 1 solo

Sus. cymb. *p* *poco* *pp* *poco*

412 415

Vn. I *mp* *mp* *p*

Vn. II *mp* *p*

Vla. *mp* *mp* *p*

Vc. *mp* *mp* *p*

Db. *mp* *p*



26

424 430 435

3 Cl. *p*

Bs. Cl. *p*

424 430 435

Vn. I *poco. cresc.* *mf* *dim.* *p*

Vn. II *poco. cresc.* *mf* *dim.* *p*

Vla. *poco. cresc.* *mf* *dim.* *p*

Vc. *p poco. cresc.* *mf* *dim.* *p*

Db. *p poco. cresc.* *mf* *dim.* *p*

3 Fl. 445 450

3 Ob. *p* *poco* *p*

E. Hn. *p* *poco* *p*

3 Cl. *p* *poco* *p*

Bs. Cl. *p* *poco* *p*

Bsn. 1,2 *mp* *mp solo*

Hn. 1 *mp* *1 solo*

439 445 450

Vn. I *pp*

Vn. II *pp*

Vla. *p* *pp*

Vc. *p* *pp*

452 455 460 465

Fl. 1 *p*

Ob. 1 *1 solo* *p* *solo*

E. Hn. *p* *solo*

Cl. 1 *1 solo* *p* *solo*

Bs. Cl. *solo* *p*

Bsn. 1,2 *p* *1 solo* *2 solo* *p*

Timp. 2 *mp* *mp*

Tam tam *mp* *mp*

T. Bells *p*

Hp. 1 *mp*

Hp. 2 *mp*

452 460

Vn. I *mp*

Vn. II *mp*

Vla. *pizz.* *mp*

Vc. *pizz.* *mp*

Db. *pizz.* *mp*

29

470

Picc. *ff*

1 *ff*

Fl. 2 *ff*

3 *ff*

3 Ob. *ff*

E. Hn. *ff*

3 Cl. *ff*

Bs. Cl. *ff*

3 Bsn. *ff*

C. Bsn. *ff*

466

470

Hn. 1,2 *f* *a2*

Hn. 3,4 *f* *a2*

Hn. 5,6 *f* *cuivré*

3 Tpt. *f*

Tbn. 1,2 *fp*

B. Tbn. *fp*

Tuba *f*

Timp. 1 *f*

Timp. 2 *f*

Toms *f* *3 tom toms*

Cymb. *f* *cymbals*

Gongs *f* *gongs*

Bs. D. *f* *bass drum*

29

470

Vn. I *ff* *div. pizz.* *unis. arco*

Vn. II *ff* *div. pizz.* *unis. arco*

Vla. *ff* *div. pizz.* *arco* *unis.*

Vc. *ff* *div. pizz.* *arco* *unis.*

Db. *ff* *arco*

475 480

Picc. 1

Fl. 2 3

Ob. 2 3

E. Hn. 1

Cl. 2 3

Bs. Cl.

3 Bsn.

C. Bsn.

Detailed description: This block contains the musical notation for woodwinds and brass instruments. It includes parts for Piccolo (1), Flute (2, 3), Oboe (2, 3), English Horn (1), Clarinet (2, 3), Bass Clarinet, Bassoon (3), and Contrabassoon. The notation features complex rhythmic patterns, including sixteenth and thirty-second notes, and various articulations like slurs and accents. Measure numbers 475 and 480 are clearly marked at the beginning and end of the section.

475 480

Hn. 1, 2

Hn. 3, 4

Hn. 5, 6

3 Tpt.

Tbn. 1, 2

B. Tbn.

Tuba

Timp. 1

Timp. 2

Toms

Cymb.

Gongs

Bs. D.

Detailed description: This block contains the musical notation for percussion instruments. It includes parts for Horns (1, 2; 3, 4; 5, 6), Three Trumpets, Two Tenors, Baritone, and Tuba, Timpani (1, 2), Tom-toms, Cymbals, Gongs, and Bass Drum. The notation includes dynamic markings such as *fp* (fortissimo piano) and *f* (forte), and performance instructions like "to bass drum" and "to susp. cymbals". Measure numbers 475 and 480 are clearly marked.

30 480

Vn. I

Vn. II

Vla.

Vc.

Db.

Detailed description: This block contains the musical notation for string instruments. It includes parts for Violin I, Violin II, Viola, Violoncello, and Double Bass. The notation features complex rhythmic patterns, including sixteenth and thirty-second notes, and various articulations like slurs and accents. Measure numbers 30 and 480 are clearly marked at the beginning and end of the section.

31

483 485 490

Picc. *ff* *f*

3 Fl. *a3* *ff* *f*

3 Ob. *a3* *1,2* *3* *ff* *f*

E. Hn. *ff* *ff*

3 Cl. *1* *2,3* *ff* *f*

Bs. Cl. *ff* *f*

3 Bsn. *ff* *f*

C. Bsn. *ff* *f*

483 485 490

Hn. 1,2 *f*

Hn. 3,4 *f*

Hn. 5,6 *f*

3 Tpt. *mf* *f*

Tbn. 1,2 *mf* *f* *mf*

Tbn. *mf*

B. Tbn. *mf* *mf*

Tuba *f* *mf* *mf*

Timp. 1 *mf*

Timp. 2 *mp* *f* *mf*

B.D. *f*

Cymb. *f*

Sus. cymb. *p* *f*

31

483 485 490

Vn. I *fz* *f*

Vn. II *fz* *f*

Vla. *fz* *f*

Vc. *fz* *f*

Db. *fz* *f*

32

505

494

Fl. 1, 2
Ob. 1, 2
E. Hn.
3 Cl.
Bs. Cl.
3 Bsn.
C. Bsn.

494

500

505

1
Tpt. 2
3
1
Tbn.
2
B. Tbn.
Tuba
Timp. 1
Timp. 2

32

505

494

Vn. I
Vn. II
Vla.
Vc.
Db.

33

508 510 515 520

Fl. 1,2
3 Ob.
E. Hn.
3 Cl.
Bs. Cl.
3 Bsn.
C. Bsn.

1,2 a2
1,2
3
f
f
a3

33

508 510 515 520

Hn. 1,2
Hn. 3,4
Hn. 5,6
3 Tpt.
Tbn. 1,2
B. Tbn.
Tuba
Timp. 1
Timp. 2
Tam tam
T. Bells

a2
4
mf
p
f
f
f
f
f
f
f
ff

33

508 510 515 520

Vn. I
Vn. II
Vla.
Vc.
Db.

508 510 515 520

♩ = c.96

34

521 525

Picc. *ff*

3 Fl. *ff*

3 Ob. *ff*

E. Hn. *ff*

1,2 Cl. *p* *mp* *rit. . . .* *in tempo* *p*

3 Cl. *mp* *rit. . . .* *p*

Bs. Cl. *mp* *rit. . . .* *p*

3 Bsn. *ff*

C. Bsn. *ff*

521 525

Hn. 1,2 *ff*

Hn. 3,4 *ff*

Hn. 5,6 *ff*

3 Tpt. *p* *f* *p* *ff*

Tbn. 1,2 *ff*

B. Tbn. *ff*

Tuba *ff*

Timp. 1 *ff*

Timp. 2 *ff*

Tam tam *p*

Cymb. *f*

Sus. cymb. *f*

T. Bells *f*

521 525

♩ = c.96

34

Vn. I *fff* *div.* *ppp*

Vn. II *fff* *div.* *ppp*

Vla. *fff*

Vc. *fff*

Db. *fff*

Allegretto ♩ = c.88

530

Fl. 1

Fl. 2

Cl. 1, 2

Bs. Cl.

Hn. 1

Glock.

Hp. 1

Hp. 2

535

p sempre

p

pp

mp solo

mp

p

Allegretto ♩ = c.88

530

Vn. 1

Vla.

Vc.

535

desk 1

desk 2

desk 3

pp

pp

pp

pizz.

p

p

536

Fl. 1

Fl. 2

Hn. 1

Hp. 2

Vn. 1

540

p

desk 1

p

mp

541

Picc.

1

Fl.

2

Ob. 1

Cl. 1

Bs. Cl.

Hn. 1,2

Hp. 1

Hp. 2

Vn. I

545

p

p poco marcato

541 desk 1

545

547

Picc.

1

Fl.

2

Ob. 1

Cl. 1

Bs. Cl.

Hn. 1,2

Sus. cymb.

Hp. 1

Hp. 2

Cel.

547

Vn. I

Vn. II

Db.

36

mf

mp

p

pp

2 solo

pp

37

553 555

1 Fl. 2

Ob. 1, 2

Sus. cymb.

Hp. 1

Hp. 2

Cel.

37

553 555

Vn. I

Vn. II

Vla.

Vc.

Db.



559

1

Bsn. 2

3

Hn. 1

Glock.

Hp. 1

Hp. 2

559

Vn. I

Vn. II

Vla.

Vc.

Db.

564

Ob. 1 *p*

E. Hn. *p*

Cl. 1 *p*

Bs. Cl. *p*

1 *p*

Bsn. 2 *p*

C. Bsn. *mp*

Hn. 1,2 *mp* con sord.

Tpt. 1,2 *mp* con sord.

Tbn. 1,2 *mp* con sord.

Hp. 1 *mp*

Hp. 2 *mp*

564

Vn. I *p*

Vn. II *p*

Vla. *p*

Vc. *p*

Db. *p*

569

C. Bsn.

Hn. 1,2

Tpt. 1,2

Tbn. 1,2

Hp. 1

Hp. 2

Bb D7 C# F# C# F#

569

Vn. I

Vn. II

Vla.

Vc.

Db.

div arco

div arco *p*

p



39

574

580

C. Bsn.

Hn. 1,2

Tpt. 1,2

Tbn. 1,2

Hp. 1

Hp. 2

G# C#

mf

f

ff

mp

mf

f

ff

senza sord.

39

574

580

Vn. I

Vn. II

Vla.

Vc.

Db.

mp

mf

f marcato

mp

mf

f marcato

mp

mf

f marcato

mp

mf

f marcato

div. arco

div. arco *p*

Picc. 1,2 Fl. 3 Ob. 1,2 3 E. Hn. 1,2 3 Cl. 1,2 3 Bs. Cl. Bsn. C. Bsn.

Hn. 1,2 Hn. 3,4 Hn. 5,6 1 Tpt. 2,3 Tbn. 1,2 B. Tbn. Tuba Timp. 2 Glock. Hp. 1 Hp. 2

Vn. I Vn. II Vla. Vc. Db.

40

595

1 *ff*

Fl. 2 *ff*

3

1 *ff*

Ob. 2 *ff*

3

1 *ff*

Cl. 2 *ff*

3

1 *ff*

Bsn. 2 *ff*

3

592

595

Hn. 1, 2 *ff*

1

Tpt. 2, 3

Tbn. 1, 2

B. Tbn.

Tuba

Glock.

40

595

Vn. I *ff* *div. arco*

Vn. II *ff* *div. arco 2*

Vla. *ff* *div. arco 3*

Vc. *ff* *div. arco 2*

Db. *ff* *arco 1*

597 600

1 Fl. 2
3
1 Ob. 2
3
1 Cl. 2
3
1 Bsn. 2
3

Detailed description: This block contains the first system of the musical score, covering measures 597 to 600. It includes parts for Flutes 1 and 2, Oboes 1 and 2, Clarinets 1 and 2, and Bassoons 1 and 2. The notation is in treble clef with a key signature of two flats and a 3/4 time signature. Measures 597 and 598 are in 3/4 time, while measures 599 and 600 are in 2/4 time. The score features various musical notations including slurs, accents, and dynamic markings.

597 600

1, 2 Hn. 3
1, 2 Tpt. 3

Detailed description: This block contains the second system of the musical score, covering measures 597 to 600. It includes parts for Horns 1, 2 and 3, and Trumpets 1, 2 and 3. The notation is in treble clef with a key signature of two flats and a 3/4 time signature. Measures 597 and 598 are in 3/4 time, while measures 599 and 600 are in 2/4 time. The score features various musical notations including slurs, accents, and dynamic markings. There are also some specific performance instructions like 'flz.' and 'f'.

597 600

1 Vn. I
2 Vn. II
3 Vla.
4 Vc.
5 Db.

Detailed description: This block contains the third system of the musical score, covering measures 597 to 600. It includes parts for Violins I and II, Viola, Violoncello, and Double Bass. The notation is in treble clef with a key signature of two flats and a 3/4 time signature. Measures 597 and 598 are in 3/4 time, while measures 599 and 600 are in 2/4 time. The score features various musical notations including slurs, accents, and dynamic markings. The strings play a rhythmic accompaniment with triplets and slurs.

41

605

Musical score for woodwinds and brass instruments. The score is in 3/4 time and includes parts for Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2, Bassoon 1 & 2, and Saxophone 1 & 2. The music features melodic lines with dynamic markings such as *f* (forte) and *mp* (mezzo-piano). There are various articulations and phrasing slurs throughout the section.

601

605

Musical score for strings. The score includes parts for Horns 1, 2, 3, & 4; Horns 5, 6; Trumpets 1, 2, 3; and Trombones 1, 2, 3. The music features complex rhythmic patterns and dynamic markings such as *mf* (mezzo-forte) and *mp* (mezzo-piano). There are numerous articulations, including accents and slurs, and some parts are marked *flz.* (flautissimo).

41

605

Musical score for the string quartet. The score includes parts for Violin I, Violin II, Viola, Violoncello (Vc.), and Double Bass (Db.). The music is primarily sustained with dynamic markings such as *mf* (mezzo-forte) and *mp* (mezzo-piano). Some parts are marked *unis.* (unison) and *pizz.* (pizzicato).

607

1
Fl. 2
3
Ob. 1
E. Hn.
1
Cl. 2
3
Bs. Cl.
Bsn. 1

mf
mp
*mf*³
*mp*³
mf
mp
*mf*³
*mp*³
*mf*³
*mf*³
p
mf
p
p
mf
p

607

610

Hn. 1, 2
3
Tpt.
3
Tbn. 1, 2
B. Tbn.
Tuba
Glock.
Mmb.
Hp. 1
Hp. 2
Cel.

p
p
p
mp
mp
mp
*f*³
p
*f*³
p
*f*³
p
mf
mp

607

42

Vn. I
Vn. II
Vla.
Vc.

p
pizz.
p

614

1 *p sempre*

Fl. 2 *p* *p sempre*

3 *p* *p sempre*

Ob. 1 *p sempre*

E. Hn. *p sempre*

1 *mp* *p sempre*

Cl. 2 *mp* *p sempre*

3 *mp* *p sempre*

Bs. Cl.

Bsn. 1

Detailed description: This block contains the first system of a musical score, measures 614 through 618. It features eight staves for various instruments. The first staff (1) has a treble clef and a key signature of two flats, with a dynamic marking of *p sempre*. The second staff (Fl. 2) has a treble clef and a dynamic marking of *p*, with *p sempre* appearing in the second measure. The third staff (3) has a treble clef and a dynamic marking of *p*, with *p sempre* appearing in the second measure. The fourth staff (Ob. 1) has a treble clef and a dynamic marking of *p sempre*. The fifth staff (E. Hn.) has a treble clef and a dynamic marking of *p sempre*. The sixth staff (1) has a treble clef and a dynamic marking of *mp*, with *p sempre* appearing in the second measure. The seventh staff (Cl. 2) has a treble clef and a dynamic marking of *mp*, with *p sempre* appearing in the second measure. The eighth staff (3) has a treble clef and a dynamic marking of *mp*, with *p sempre* appearing in the second measure. The ninth staff (Bs. Cl.) has a bass clef. The tenth staff (Bsn. 1) has a bass clef.

614

Hn. 1, 2 *p*

Hn. 3, 4 *p*

Tbn. 1, 2 *p*

B. Tbn.

Tuba *p*

Cel. *p*

Detailed description: This block contains the second system of a musical score, measures 614 through 618. It features five staves for various instruments. The first staff (Hn. 1, 2) has a treble clef and a dynamic marking of *p*. The second staff (Hn. 3, 4) has a treble clef and a dynamic marking of *p*. The third staff (Tbn. 1, 2) has a bass clef and a dynamic marking of *p*. The fourth staff (B. Tbn.) has a bass clef. The fifth staff (Tuba) has a bass clef and a dynamic marking of *p*. The sixth staff (Cel.) has a treble clef and a dynamic marking of *p*.

620

2 Fl. *niente*

3 Fl. *niente*

Ob. 1 *niente*

E. Hn.

1 *meno mosso* ♩ = c.72

Cl. 2 *p solo, doloroso e espress.*

3 *p solo, doloroso e espress.*

Bs. Cl. *niente*

Bsn. 1 *niente*

620

Hn. 1, 2

Hn. 3, 4

Tbn. 1, 2 *p*

B. Tbn. *p*

Tuba *p*

620

Vc. *pizz.*

Db. *pizz.*

p

625 *Alla marcia lenta* ♩ = c.80 (♩ = c.40) 630

Tbn. 1,2
B. Tbn.
Tuba
Cymb.
S.D.
B.D.

crash cymb.
snare drum - muffled head
bass drum - muffled head

p *mp* *mf* *p*
p *mp* *mf* *mp* *p*
p *mp* *mf* *mp* *p*

625 *Alla marcia lenta* ♩ = c.80 (♩ = c.40) 630

Vla.
Vc.
Db.

arco
arco
arco

pp *mp*
pp *mp*
pp *mp*



635 640

Tbn. 1,2
B. Tbn.
Tuba
Cymb.
S.D.
B.D.

635 640

Vn. II
Vla.
Vc.
Db.

mp

658 660

Tpt. 1,2
Tbn. 1,2
B. Tbn.
Tuba
Timp. 2
Cymb.
S.D.
B.D.

658 660

Vn. I
Vn. II
Vla.
Vc.
Db.



664

Tpt. 1,2
Tbn. 1,2
B. Tbn.
Tuba
Timp. 2
Cymb.
S.D.
B.D.

664

Vn. I
Vn. II
Vla.
Vc.
Db.

669 *solo* *p* 675

Cl. 1

Bs. Cl.

Bsn. 1,2

C. Bsn.

Hn. 3,4

3 Tpt.

Tbn. 1,2

B. Tbn.

Tuba

Timp. 2

Gong

Cymb.

S.D.

B.D.

Hp. 2

p *f* *mp*

to large gong large gong muffles off

669 675 *sul tasto molto*

Vn. I *ff* *pp*

Vn. II *ff* *pp* *div. sul tasto molto*

Vla. *ff* *pp* *sul tasto molto*

Vc. *ff* *p* *mp*

Db. *ff* *p* *mp*



679 *1 solo* *mp* 685

Hn. 1,2

Hn. 3,4

Gong

Cymb.

B.D.

Hp. 2

to crash cymb. muffles off

679 685

Vn. I

Vn. II

Vla.

Vc.

Db.

46

Fl. 1,2
Ob. 1,2
Cl. 1,2
Bs. Cl.
3 Bsn.
C. Bsn.

688 690

688

690

Tpt. 1,2
Tbn. 1,2
B. Tbn.
Tuba
Timp. 1
Timp. 2
Cymb.
S.D.
B.D.

688 690

46

690

Vn. I
Vn. II
Vla.
Vc.
Db.

690

Fl. 1,2
Ob. 1,2
Cl. 1,2
Bs. Cl.
3 Bsn.
C. Bsn.

692 695

This block contains the musical notation for the woodwind and reed section. It includes parts for Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2, Bass Clarinet, 3 Bassoons, and Contrabassoon. The notation is in a common time signature with a key signature of two flats. Measures 692 and 695 are marked with boxed numbers. The woodwinds play melodic lines with various articulations and dynamics, while the reeds provide harmonic support with sustained notes and rhythmic patterns.

Tpt. 1,2
Tbn. 1,2
B. Tbn.
Tuba
Timp. 1
Timp. 2
Cymb.
S.D.
B.D.

692 695

This block contains the musical notation for the brass and percussion section. It includes parts for Trumpet 1 & 2, Trombone 1 & 2, Baritone Trombone, Tuba, Timpani 1 & 2, Cymbal, Snare Drum (S.D.), and Bass Drum (B.D.). The brass instruments play a variety of rhythmic and melodic figures, often with accents and dynamic markings. The percussion section provides a steady rhythmic accompaniment with snare and bass drum patterns.

Vn. I
Vn. II
Vla.
Vc.
Db.

692 695

This block contains the musical notation for the string section. It includes parts for Violin I, Violin II, Viola, Violoncello (Vc.), and Double Bass (Db.). The strings play a complex rhythmic and melodic texture, often with slurs and dynamic markings. The notation is in a common time signature with a key signature of two flats.

696

Picc.

3 Fl.

3 Ob.

3 Cl.

Bs. Cl.

3 Bsn.

C. Bsn.

696

1,2 Tpt.

3

Tbn. 1,2

B. Tbn.

Tuba

Timp. 1

Timp. 2

Cymb.

S.D.

B.D.

696

Vn. I

Vn. II

Vla.

Vc.

Db.

700

Picc.
 3 Fl.
 3 Ob.
 3 Cl.
 Bs. Cl.
 3 Bsn.
 C. Bsn.

700

Hn. 1,2
 Hn. 3,4
 Hn. 5,6
 3 Tpt.
 Tbn. 1,2
 B. Tbn.
 Tuba
 Timp. 1
 Timp. 2
 Cymb.
 S.D.
 B.D.

700

Vn. I
 Vn. II
 Vla.
 Vc.
 Db.

48

705

710

Picc. *fff*

3 Fl. *fff*

3 Ob. *fff*

3 Cl. *fff*

Bs. Cl. *fff*

3 Bsn. *fff*

C. Bsn. *fff*

705

710

Hn. 1,2 *fff*

Hn. 3,4 *fff*

Hn. 5,6 *fff*

3 Tpt. *sfzp* *fff*

Tbn. 1,2 *fff*

B. Tbn. *fff*

Tuba *fff*

Timp. 1 *sfz* *ff*

Timp. 2 *ff*

Cymb. *ff*

S.D. *ff*

B.D. *ff*

48

705

710

Vn. I *fff*

Vn. II *fff*

Vla. *fff*

Vc. *fff*

Db. *fff*

49 poco meno mosso ♩ = c.76

711 715 720 725

Bs. Cl. *f dim. poco a poco.* niente

3 Bsn. *f dim. poco a poco.* niente

C. Bsn. *f dim. poco a poco.* niente

Hn. 5,6 *f*

B. Tbn. *f*

Tuba *f*

Timp. 1 *f mf* *pp*

Timp. 2 *f*

Gong Cymb. *f* *p* *p*

S.D. *f* *dim.* *p*

B.D. *f* *dim.* *p*

T.Bells *p*

49 poco meno mosso ♩ = c.76

711 720 725

Vn. I

Vn. II *f*

Vla. *f* *div.* *p* *div. a3*

Vc. *ff* *f dim. poco a poco.* *pp* *pp* *pp*

Db. *ff* *f dim. poco a poco.* *pp* *pp* *pp*

50

726 730 735

T.Bells

Hp. 2 *mp* *D^b C B E F G A^b* *G[#] A²*

Vla. *pp* *pp*

Vc. *mp sempre detache* *mp sim.*

Db. *mp sempre detache* *mp sim.*

736 51 740 745

Bs. Cl. *pp*

Hn. 1, 2 *p solo, sotto voce*

T Bells

Hp. 1 *poco marcato*

Hp. 2

Vla. 736 51 740 745

Vc. *pizz.*
p

Db. *pizz.*
p