

Nocturne

A Poem for Symphonic Orchestra

*Composed by
Daniel Léo Simpson*

*Los Angeles, California
1990*

Nocturne - A Poem for Symphonic Orchestra

by Daniel Leo Simpson

Synopsis

I have always loved the haunting piano Nocturnes of Chopin which eventually birthed my own Nocturne in C# minor for piano solo. However, I felt the emotion I was attempting to convey could be better articulated and more dramatically expressed and rendered through the interpretation of a full symphony orchestra. The orchestral composition as it now stands, far expands and I believe supersedes the original effort. The modern symphonic orchestra offers such a wonderful pallet of sounds for the composer to choose from of which I explored only a handful for this composition – I was determined to keep the original spirit of simplicity, elegance and romantic imagery of the original opus intact.

This work is an emotional ABA form. It starts simply at dusk with the oboe chanting the solo, builds through the night, tumultuously reaching a romantic zenith before receding and returning to the oboe's original theme signaling dawn.

The challenge with composing a 'period' piece (in this case Romantic,) is to come up with something truly fresh and original that justifies itself in a modern world. I hope I've at least been somewhat successful in this effort but will leave it to the listener to determine the degree to which I've succeeded.

Daniel Leo Simpson
San Carlos, California
October 9, 2008

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A Poem for Symphonic Orchestra

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Summer 1990

Adagio Triste $\text{♩}=116$

Flute 1-2

Oboe 1-2 solo mp

Clarinet in B♭ 1-2

Bass Clarinet in B♭

Bassoon 1

Bassoon 2

Horn in F I-III

Horn in F II-IV

Trumpet in B♭ 1-2-3

Trombone 1-2 Bass Trombone

Harp

Timpani (3)*

Orchestral Bells

Cymbals*

Violin I

Violin II pizz. *delicato*

Viola pizz. *delicato*

Violoncello pizz. *delicato*

Contrabass* pizz. *delicato*

* requires extension for optional low Eb at bar 142

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cum sancto spiritu

4

poco rit. a tempo

Fl. 1-2

Ob. 1-2

Cl. 1-2

B. Cl.

Bsn. 1

Bsn. 2

Hn. I-III

Hn. II-IV

Tpt. 1-2-3

Tbn.

Hp.

Tim.

Orch. Bells

Cym.

Vln. I

Vln. II

Vla.

Vc.

Cb.

poco rit. a tempo

7

Fl. 1-2

Ob. 1-2

Cl. 1-2

B. Cl.

Bsn. 1

Bsn. 2

Hn. I-III

Hn. II-IV

Tpt. 1-2-3

Tbn.

Hp.

Tim.

Orch. Bells

Cym.

Vln. I

Vln. II

Vla.

Vc.

Cb.

10

Fl. 1-2
Ob. 1-2
Cl. 1-2
B. Cl.
Bsn.1
Bsn.2
Hn. I-III
Hn. II-IV
Tpt. 1-2-3
Tbn.
Hp.
Tim.
Orch. Bells
Cym.
Vln. I
Vln. II
Vla.
Vc.
Cb.

Fl. 1-2: Measures 10-11. Measure 10: Rest. Measure 11: 4 eighth-note groups. Dynamics: *mp*. Measure 12: Rest.

Ob. 1-2: Measures 10-11. Measure 10: (2) 8th note. Measure 11: 4 eighth-note groups. Measure 12: Rest.

Cl. 1-2: Measures 10-11. Measure 10: Rest. Measure 11: Rest. Measure 12: Rest.

B. Cl.: Measures 10-11. Measure 10: Rest. Measure 11: Rest. Measure 12: Rest.

Bsn.1: Measures 10-11. Measure 10: Rest. Measure 11: Rest. Measure 12: Rest.

Bsn.2: Measures 10-11. Measure 10: Rest. Measure 11: Rest. Measure 12: Rest.

Hn. I-III: Measures 10-11. Measure 10: Rest. Measure 11: Rest. Measure 12: Rest.

Hn. II-IV: Measures 10-11. Measure 10: Rest. Measure 11: Rest. Measure 12: Rest.

Tpt. 1-2-3: Measures 10-11. Measure 10: Rest. Measure 11: Rest. Measure 12: Rest.

Tbn.: Measures 10-11. Measure 10: Rest. Measure 11: Rest. Measure 12: Rest.

Hp.: Measures 10-11. Measure 10: Rest. Measure 11: Rest. Measure 12: Rest.

Tim.: Measures 10-11. Measure 10: Rest. Measure 11: Rest. Measure 12: Rest.

Orch. Bells: Measures 10-11. Measure 10: Rest. Measure 11: Rest. Measure 12: Rest.

Cym.: Measures 10-11. Measure 10: Rest. Measure 11: Rest. Measure 12: Rest.

Vln. I: Measures 10-11. Measure 10: (2) 8th note. Measure 11: 4 eighth-note groups. Measure 12: Rest.

Vln. II: Measures 10-11. Measure 10: Rest. Measure 11: 8th note. Measure 12: arco 4 eighth-note groups. Dynamics: *mp* *poco cresc.*

Vla.: Measures 10-11. Measure 10: Rest. Measure 11: (2) 8th note. Measure 12: Rest. Dynamics: *poco cresc.*

Vc.: Measures 10-11. Measure 10: (2) 8th note. Measure 11: 4 eighth-note groups. Measure 12: Rest. Dynamics: *poco cresc.*

Cb.: Measures 10-11. Measure 10: Rest. Measure 11: 8th note. Measure 12: Rest. Dynamics: *poco cresc.*

14

poco rit. a tempo ♩=116

Fl. 1-2
Ob. 1-2
Cl. 1-2
B. Cl.
Bsn. 1
Bsn. 2

Hn. I-III
Hn. II-IV
Tpt. 1-2-3
Tbn.
Hp.

Timp.
Orch. Bells
Cym.

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

17

Fl. 1-2 solo *mf* *f* cresc.

Ob. 1-2 *f* *f*

Cl. 1-2 *f* *f* cresc.

B. Cl. solo *mf* *f* cresc.

Bsn. 1 *mp* *f* cresc.

Bsn. 2 *cresc.*

Hn. I-III *f* cresc. *a2*

Hn. II-IV *f* cresc. *a2*

Tpt. 1-2-3 *f* cresc. *1-2* *3.* *f* cresc.

Tbn. *mf* *f* cresc.

Hp. *mf* gliss. *f*

D# Cb B | Eb F# Gb A

Tim. *mp* *f* cresc.

Orch. Bells

Cym. *mp* Sus. Cym. *f* let ring

Vln. I *f* cresc.

Vln. II *f* cresc.

Vla. *f* cresc.

Vc. [div.] *f* cresc.

Cb. *arco* *f* cresc.

19

Fl. 1-2
Ob. 1-2
Cl. 1-2
B. Cl.
Bsn. 1
Bsn. 2
Hn. I-III
Hn. II-IV
Tpt. 1-2-3
Tbn.
Hp.
Timp.
Orch. Bells
Cym.
Vln. I
Vln. II
Vla.
Vc.
Cb.

ff *mf*
ff *mf*
ff *mf*
ff *mp*
ff *mf*
ff *mp*
ff *mf*
ff *mp*
ff *mf*
ff *mp*
ff *mf*
ff *mf*
ff *mf*
ff *mf*

f *ff* *mf*
f *ff* *mf*
f *ff* *mf*
f *ff* *mf*
f *ff* *mf*
f *ff* *mf*
f *ff* *mf*
f *ff* *mf*
f *ff* *mf*
f *ff* *mf*
f *ff* *mf*
f *ff* *mf*
f *ff* *mf*
f *ff* *mf*

solo
II
let ring
cresc.
(hard or metal mallets)
soli
mf

24

Fl. 1-2 *mf*

Ob. 1-2 *mp*

Cl. 1-2

B. Cl. *mp*

Bsn. 1 *mf*

Bsn. 2

Hn. I-III *mp*

Hn. II-IV *mp*

Tpt. 1-2-3

Tbn.

Hp.

Tim.

Orch. Bells

Cym.

Vln. I

Vln. II

Vla.

Vc.

Cb. *pizz.* *mp*

poco cresc.

poco cresc.

poco cresc.

poco cresc.

poco cresc.

poco cresc.

30

Fl. 1-2

Ob. 1-2

Cl. 1-2

B. Cl.

Bsn. 1

Bsn. 2

Hn. I-III

Hn. II-IV

Tpt. 1-2-3

Tbn.

Hp.

Tim.

Orch. Bells

Cym.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

a2

mp

p

arco

mp

36

Fl. 1-2 *poco cresc.* *f* — *mf*

Ob. 1-2 *poco cresc.* *f*

Cl. 1-2 *mf* *poco cresc.* *f*

B. Cl. *poco cresc.* *f* — *mf*

Bsn. 1 *poco cresc.* *f*

Bsn. 2 *poco cresc.* *f* — *mf*

Hn. I-III *poco cresc.* *mf* — *f* — *mf*

Hn. II-IV *mf* — *f*

Tpt. 1-2-3 *solo* *poco cresc.* *mf* *f*

Tbn. b.t. 2. 1. *poco cresc.* *mf* — *f*

Hp. —

Tim. *mf* — *cresc.* *f*

Orch. Bells —

Cym. *mp* — *f* let ring

Vln. I *poco cresc.* *f* — *mf*

Vln. II *poco cresc.* *f* — [div.]

Vla. *poco cresc.* *f* — *mf*

Vc. *poco cresc.* *f* — *mf*

Cb. *poco cresc.* *mf* — *f*

42

Fl. 1-2
Ob. 1-2
Cl. 1-2
B. Cl.
Bsn. 1
Bsn. 2
Hn. I-III
Hn. II-IV
Tpt. 1-2-3
Tbn.
Hn.
Tim.
Orch. Bells
Cym.
Vln. I
Vln. II
Vla.
Vc.
Cb.

con moto $\text{♪}=132$

Fl. 1-2 rit. accel.

Ob. 1-2 *mf* *mf*

Cl. 1-2 *mf*

B. Cl. *mf*

Bsn. 1 *mf*

Bsn. 2

Hn. I-III *mf*

Hn. II-IV *mf*

Tpt. 1-2-3

Tbn.

Hp. *mf* gliss.

D Cb B | E Fb G# Ab

Tim.

Orch. Bells solo *mf*

Cym. rit. accel. con moto $\text{♪}=132$

Vln. I *f* *espress.*
Vln. II *f* *espress.*
Vla. *f* *espress.*
Vc. *f* *espress.*
Cb. pizz. *mf*

49

Fl. 1-2

Ob. 1-2 *mf*

Cl. 1-2

B. Cl.

Bsn. 1

Bsn. 2

Hn. I-III

Hn. II-IV

Tpt. 1-2-3

Tbn.

Hp.

Tim.

Orch. Bells *mf*

Cym.

Vln. I

Vln. II

Vla. [div.]

Vc. *mf*

Cb.

53

Fl. 1-2 *mp*

Ob. 1-2 *mp*

Cl. 1-2 *mp*

B. Cl.

Bsn.1

Bsn.2

Hn. I-III *mp*

Hn. II-IV *mp*

Tpt. 1-2-3

Tbn.

Hp. *mf*
D C B | E F G A

Timp.

Orch. Bells

Cym.

Vln. I *mf*

Vln. II

Vla. *mf*

Vc. *mf*

Cb.

Fl. 1-2

Ob. 1-2

Cl. 1-2

B. Cl.

Bsn. 1

Bsn. 2

Hn. I-III

Hn. II-IV

Tpt. 1-2-3

Tbn.

Hp.

Timp.

Orch. Bells

Cym.

Vln. I

Vln. II

Vla.

Vc.

Cb.

56

D Cb B | E Fb G# Ab

(pizz.)

Fl. 1-2 (59) rit.

Ob. 1-2

Cl. 1-2 a2

B. Cl.

Bsn. 1

Bsn. 2

Hn. I-III

Hn. II-IV

Tpt. 1-2-3

Tbn.

Hp.

Tim.

Orch. Bells

Cym.

Vln. I

Vln. II

Vla.

Vc.

Cb.

63 *meno mosso* $\text{♩}=120$

Fl. 1-2 *mp* *mf* *p*

Ob. 1-2 *mp* *mf* *p*

Cl. 1-2 *mp* *mf* *p*

B. Cl.

Bsn. 1 *solo* *mf* *mp*

Bsn. 2

Hn. I-III *p*

Hn. II-IV

Tpt. 1-2-3 *p*

Tbn.

Hp. *mf*
D C B | E F G A

Tim.

Orch. Bells

Cym. *meno mosso* $\text{♩}=120$

Vln. I

Vln. II

Vla.

Vc.

Cb.

Fl. 1-2 (b) 66

Ob. 1-2

Cl. 1-2

B. Cl.

Bsn. 1 *mf*

Bsn. 2

Hn. I-III

Hn. II-IV

Tpt. 1-2-3

Tbn.

Hp. *mf* D# C B | Eb F# Gb A

Tim.

Orch. Bells

Cym. *mp* let ring

Vln. I

Vln. II

Vla.

Vc.

Cb. (pizz.)

Flute 1-2 play a sustained note with a grace note. Oboe 1-2 and Clarinet 1-2 play sustained notes with grace notes. Bassoon 1 plays a sustained note with a grace note. Bassoon 2 plays a sustained note with a grace note. Horns I-III play sustained notes. Horns II-IV play sustained notes. Trombones 1-2-3 play sustained notes. Tuba plays sustained notes. Bassoon 1 plays a sustained note with a grace note. Timpani plays sustained notes. Orchestral Bells play sustained notes. Cymbals play sustained notes. Violin I, Violin II, Viola, and Cello play eighth-note patterns. Cello uses pizzicato technique.

68

Fl. 1-2
Ob. 1-2
Cl. 1-2
B. Cl.
Bsn.1
Bsn.2
Hn. I-III
Hn. II-IV
Tpt. 1-2-3
Tbn.
Hp.
Tim.
Orch. Bells
Cym.
Vln. I
Vln. II
Vla.
Vc.
Cb.

mf

70

Fl. 1-2
Ob. 1-2
Cl. 1-2
B. Cl.
Bsn.1
Bsn.2
Hn. I-III
Hn. II-IV
Tpt. 1-2-3
Tbn.
Hp.
Timp.
Orch. Bells
Cym.
Vln. I
Vln. II
Vla.
Vc.
Cb.

mf

poco dim.

mf

mp

poco dim.

poco dim.

p

p

p

pizz.

mp

p

71

Fl. 1-2
Ob. 1-2
Cl. 1-2
B. Cl.
Bsn.1
Bsn.2
Hn. I-III
Hn. II-IV
Tpt. 1-2-3
Tbn.
Hp.
Tim.
Orch. Bells
Cym.
Vln. I
Vln. II
Vla.
Vc.
Cb.

poco cresc.
poco cresc.
poco cresc.
poco cresc.

D C B | E F G A

73

Fl. 1-2

Ob. 1-2

Cl. 1-2

B. Cl.

Bsn. 1

Bsn. 2

Hn. I-III

Hn. II-IV

Tpt. 1-2-3

Tbn.

Hp.

Tim.

Orch. Bells

Cym.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pizz.

(pizz.)

gliss.

D C B[#] | E F^b G A

medium hard mallets

75

Fl. 1-2

Ob. 1-2

Cl. 1-2

B. Cl.

Bsn.1

Bsn.2

Hn. I-III

Hn. II-IV

Tpt. 1-2-3

Tbn.

Hp.

Tim.

Orch. Bells

Cym.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

mf cresc.

cresc.

cresc.

a2

mf

mp

cresc.

mp

cresc.

let ring

f

mf

cresc.

arco

mf

cresc.

arco

mf

cresc.

arco

mf

cresc.

77

Fl. 1-2
Ob. 1-2
Cl. 1-2
B. Cl.
Bsn.1
Bsn.2
Hn. I-III
Hn. II-IV
Tpt. 1-2-3
Tbn.
Hp.
Tim.
Orch. Bells
Cym.
Vln. I
Vln. II
Vla.
Vc.
Cb.

f = *mp*
mf
f = *mp*
f = *mp*
f = *mp*
f = *mp*
f > *mp*
f > *mp*
f = *mp*
f > *mp*
f = *mp*
mf = *f*
f
mf = *f*
f = *mp*
f = *mp*
f = *mp*
f = *mp*
f

1.
2-3

let ring.

Fl. 1-2 *mf* *p* rall.

Ob. 1-2 *mf* *p*

Cl. 1-2 *mf* *p* *mp*

B. Cl. *mf* *p*

Bsn. 1 *mf* *mp*

Bsn. 2

Hn. I-III

Hn. II-IV

Tpt. 1-2-3

Tbn.

Hp.

Timp.

Orch. Bells *mf*

Cym.

Vln. I

Vln. II

Vla.

Vc.

Cb.

This page contains two systems of musical notation. The first system begins with woodwind entries: Flute 1-2 playing eighth-note patterns with grace notes, followed by Oboe 1-2 with similar patterns. This is followed by Clarinet 1-2, Bassoon 1, and Bassoon 2. The second system begins with a dynamic change (from *mf* to *p*) and continues with various brass and woodwind entries. The score is written in 2/4 time with a key signature of one sharp.

grazioso ♩=108 rit. Andantino ♩=116

Fl. 1-2 Ob. 1-2 Cl. 1-2 B. Cl. Bsn.1 Bsn.2

Hn. I-III Hn. II-IV Tpt. 1-2-3 Tbn. Hp.

Tim. Orch. Bells Cym.

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

Db C# Bb | E F# Gb A#

rit.

grazioso ♩=108 Andantino ♩=116

84

Fl. 1-2

Ob. 1-2

Cl. 1-2

B. Cl.

Bsn. 1

Bsn. 2

Hn. I-III

Hn. II-IV

Tpt. 1-2-3

Tbn.

Hp.

Tim.

Orch. Bells

Cym.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Flute 1-2: Measures 1-4, then rests. Measure 5: Solo, *mf*.
 Oboe 1-2: Rests throughout.
 Clarinet 1-2: Rests throughout.
 Bassoon 1: Rests throughout.
 Bassoon 2: Rests throughout.
 Horn I-III: Measures 1-4, then rests. Measure 5: *mp*.
 Horn II-IV: Measures 1-4, then rests. Measure 5: *mp*.
 Trombone 1-2-3: Rests throughout.
 Trombone: Rests throughout.
 Bassoon: Rests throughout.
 Horn: Measures 1-4, then rests. Measure 5: *mp*.
 Timpani: Rests throughout.
 Orch. Bells: Measures 1-4, then rests. Measure 5: *mp*.
 Cymbals: Rests throughout.
 Violin I: Rests throughout.
 Violin II: Rests throughout.
 Viola: Measure 1: $\frac{15}{8}$, then rests.
 Cello: Rests throughout.
 Double Bass: Rests throughout.

88

Fl. 1-2

Ob. 1-2

Cl. 1-2

B. Cl.

Bsn.1

Bsn.2

Hn. I-III

Hn. II-IV

Tpt. 1-2-3

Tbn.

Hp.

Tim.

Orch. Bells

Cym.

Vln. I

Vln. II

Vla.

Vc.

Cb.

solo

mf

p

mp

mf

p

p

mp

D# C B | E F# G# A

93 poco più mosso $\text{♩}=120$

Fl. 1-2
Ob. 1-2
Cl. 1-2
B. Cl.
Bsn. 1
Bsn. 2

Hn. I-III
Hn. II-IV
Tpt. 1-2-3
Tbn.

Hp.

Tim.

Orch. Bells

Cym.

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

96

Fl. 1-2 *f*

Ob. 1-2 *f*

Cl. 1-2 *f*

B. Cl. *f*

Bsn. 1

Bsn. 2

Hn. I-III *mf*

Hn. II-IV *mf*

Tpt. 1-2-3

Tbn.

Hp. *f* 6 C to C# D# to D D C# B | E F# G# A

Tim.

Orch. Bells

Cym.

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb.

98

Fl. 1-2

Ob. 1-2

Cl. 1-2

B. Cl.

Bsn.1

Bsn.2

Hn. I-III

Hn. II-IV

Tpt. 1-2-3

Tbn.

Hp.

Timp.

Orch. Bells

Cym.

Vln. I

Vln. II

Vla.

Vc.

Cb.

solo

mf

mf

f

f

f

f

pizz.

mp

The musical score page contains two systems of music. The first system (measures 98-99) features woodwind entries: Flute 1-2, Oboe 1-2, Clarinet 1-2, Bassoon 1, Bassoon 2, Horn I-III, Horn II-IV, Trompete 1-2-3, Trombone, Bassoon, Horn 1-2, Timpani, Orchestral Bells, Cymbals, Violin I, Violin II, Viola, Cello, and Double Bass. The second system (measures 100-101) begins with a solo for Clarinet 1-2, followed by entries from Bassoon 2, Horn I-III, Horn II-IV, Trompete 1-2-3, Trombone, Bassoon, Horn 1-2, Timpani, Orchestral Bells, Cymbals, Violin I, Violin II, Viola, Cello, and Double Bass. Dynamics include *mf*, *f*, *pizz.*, and *mp*.

100



Fl. 1-2
Ob. 1-2
Cl. 1-2
B. Cl.
Bsn. 1
Bsn. 2

Hn. I-III
Hn. II-IV
Tpt. 1-2-3
Tbn.

Hp.

Tim.

Orch. Bells

Cym.

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

Flute 1-2: Solo, *mf*.
Oboe 1-2: Solo, *mf*.
Clarinet 1-2: Solo, *mf*.
Bassoon 1: Rest.
Bassoon 2: Rest.
Horn I-III: Rest.
Horn II-IV: Rest.
Trombone 1-2-3: Rest.
Tuba: Rest.
Bassoon: Rest.
Timpani: Rest.
Orch. Bells: Rest.
Cymbals: Rest.
Violin I: *pizz.*, *mp*.
Violin II: *pizz.*, *mp*.
Viola: *pizz.*, *mp*.
Cello: *pizz.*, *mp*.
Double Bass: Rest.

Db C# B | E F# Gb A

gloss.

3/8

102 a²

Fl. 1-2
Ob. 1-2
Cl. 1-2
B. Cl.
Bsn.1
Bsn.2
Hn. I-III
Hn. II-IV
Tpt. 1-2-3
Tbn.
Hp.
Tim.
Orch. Bells
Cym.
Vln. I
Vln. II
Vla.
Vc.
Cb.

Fl. 1-2 107 a2 12/8
 Ob. 1-2 6 a2 12/8
 Cl. 1-2 6 a2 12/8
 B. Cl. 12/8
 Bsn.1 12/8
 Bsn.2 12/8
 Hn. I-III 12/8
 Hn. II-IV 12/8
 Tpt. 1-2-3 12/8
 Tbn. 12/8
 Hp. 12/8
 D Cb B | E Fb Gb A
 f
 gliss.
 Timp. 12/8
 Orch. Bells 12/8
 Cym. 12/8
 Vln. I 6 12/8
 Vln. II 6 12/8
 Vla. 6 12/8
 Vc. 12/8
 Cb. 12/8

111 a2.

Fl. 1-2 $\frac{12}{8}$ f

Ob. 1-2 $\frac{12}{8}$ f

Cl. 1-2 $\frac{12}{8}$ f

B. Cl. $\frac{12}{8}$ f

Bsn. 1 $\frac{12}{8}$ f 6

Bsn. 2 $\frac{12}{8}$ f 6

Hn. I-III $\frac{12}{8}$ f

Hn. II-IV $\frac{12}{8}$ f

Tpt. 1-2-3 $\frac{12}{8}$ f

Tbn. $\frac{12}{8}$ f

Hp. ff

Tim. $\frac{12}{8}$ f

Orch. Bells $\frac{12}{8}$

Cym. $\frac{12}{8}$ f let ring

Vln. I $\frac{12}{8}$ f

Vln. II $\frac{12}{8}$ f

Vla. $\frac{12}{8}$ f 6

Vc. $\frac{12}{8}$ f 6

Cb. $\frac{12}{8}$ f pizz.

112

Fl. 1-2

Ob. 1-2

Cl. 1-2

B. Cl.

Bsn. 1

Bsn. 2

Hn. I-III

Hn. II-IV

Tpt. 1-2-3

Tbn.

Hp.

Timp.

Orch. Bells

Cym.

Vln. I

Vln. II

Vla.

Vc.

Cb.

113

Fl. 1-2
Ob. 1-2
Cl. 1-2
B. Cl.
Bsn.1
Bsn.2
Hn. I-III
Hn. II-IV
Tpt. 1-2-3
Tbn.
Hp.
Tim.
Orch. Bells
Cym.
Vln. I
Vln. II
Vla.
Vc.
Cb.

115 (a2)

Fl. 1-2
Ob. 1-2
Cl. 1-2
B. Cl.
Bsn. 1
Bsn. 2
Hn. I-III
Hn. II-IV
Tpt. 1-2-3
Tbn.
Hp.
Tim.
Orch. Bells
Cym.
Vln. I
Vln. II
Vla.
Vc.
Cb.

f

D C B | E F G A

mp

pizz.

6

116

Fl. 1-2

Ob. 1-2

Cl. 1-2

B. Cl.

Bsn. 1

Bsn. 2

Hn. I-III

Hn. II-IV

Tpt. 1-2-3

Tbn.

Hp.

Tim.

Orch. Bells

Cym.

Vln. I

Vln. II

Vla.

Vc.

Cb.

E to E#

D C B | E# F G A

mf

let ring

mf

3

6

pizz. arco [div.]

6

6

3

6

6

3

117

Fl. 1-2

Ob. 1-2

Cl. 1-2

B. Cl.

Bsn. 1

Bsn. 2

Hn. I-III

Hn. II-IV

Tpt. 1-2-3

Tbn.

Hp.

Tim.

Orch. Bells

Cym.

Vln. I

Vln. II

Vla.

Vc. arco

Cb.

118

Fl. 1-2
Ob. 1-2
Cl. 1-2
B. Cl.
Bsn.1
Bsn.2
Hn. I-III
Hn. II-IV
Tpt. 1-2-3
Tbn.
Hp.
Tim.
Orch. Bells
Cym.
Vln. I
Vln. II
Vla.
Vc.
Cb.

119

Fl. 1-2 ff

Ob. 1-2 ff

Cl. 1-2 ff

B. Cl. ff

Bsn. 1 ff

Bsn. 2 ff

Hn. I-III a2 f

Hn. II-IV a2

Tpt. 1-2-3 1-2 f

Tbn. 1.

Hp.

Tim. ff f

Orch. Bells

Cym. ff let ring To: Crash Cym.

Vln. I ff

Vln. II ff

Vla. ff

Vc. ff

Cb. arco ff

120

Fl. 1-2

Ob. 1-2

Cl. 1-2

B. Cl.

Bsn. 1

Bsn. 2

Hn. I-III

Hn. II-IV

Tpt. 1-2-3

Tbn.

Hp.

Tim.

Orch. Bells

Cym.

Vln. I

Vln. II

Vla.

Vc.

Cb.

121

Fl. 1-2
ff

Ob. 1-2
ff

Cl. 1-2
ff

B. Cl.

Bsn. 1
ff

Bsn. 2
ff

Hn. I-III
ff

Hn. II-IV
ff

Tpt. 1-2-3
ff

Tbn.
ff

Hp.

Timp.
ff

Orch. Bells

Cym.
ff Crash Cym.

Vln. I
simile

Vln. II
simile

Vla.

Vc.
ff

Cb.
ff

Ritardando

122

Fl. 1-2

Ob. 1-2

Cl. 1-2

B. Cl.

Bsn. 1

Bsn. 2

Hn. I-III

Hn. II-IV

Tpt. 1-2-3

Tbn.

Hp.

Timp.

Orch. Bells

Cym.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Maestoso ♩=112

123

Fl. 1-2 *ff*

Ob. 1-2 a2 *ff*

Cl. 1-2 *ff*

B. Cl. *ff*

Bsn. 1 *ff*

Bsn. 2 *ff*

Hn. I-III *ff*

Hn. II-IV *ff*

Tpt. 1-2-3 *ff*

Tbn. *ff*

Hp.

Tim. *ff*

Orch. Bells

Cym. (crash) *ff* let ring

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

This musical score page contains two staves of music. The top staff includes parts for Flute 1-2, Oboe 1-2, Clarinet 1-2, Bassoon 1, Bassoon 2, Horn I-III, Horn II-IV, Trombone 1-2-3, Trombone 4, Bass Trombone, Horn 5, and Timpani. The bottom staff includes parts for Cymbals, Violin I, Violin II, Viola, Cello, and Double Bass. The key signature is A major (three sharps). Measure 123 starts with a dynamic of *ff*. The woodwind section (Flute, Oboe, Clarinet) plays sixteenth-note patterns. The brass section (Bassoon, Bassoon 2, Horn I-III, Horn II-IV, Trombone 1-2-3, Trombone 4, Bass Trombone) plays eighth-note patterns. The brass section (Horn 5, Timpani) and Cymbals play sustained notes. The strings (Violin I, Violin II, Viola, Cello, Double Bass) play eighth-note patterns. Measures 124-125 show the continuation of these patterns, with some dynamics like *ff* and *ff* appearing again. Measure 126 begins with a dynamic of *ff*, followed by a sustained note from the brass section (Horn 5, Timpani) and Cymbals, and eighth-note patterns from the strings.

124

Fl. 1-2
Ob. 1-2
Cl. 1-2
B. Cl.
Bsn.1
Bsn.2
Hn. I-III
Hn. II-IV
Tpt. 1-2-3
Tbn.
Hp.
Tim.
Orch. Bells
Cym.
Vln. I
Vln. II
Vla.
Vc.
Cb.

125

A musical score for orchestra and brass band, page 48, measure 125. The score includes parts for Flute 1-2, Oboe 1-2, Clarinet 1-2, Bassoon 1, Bassoon 2, Horn I-III, Horn II-IV, Trombone 1-2-3, Bass Trombone, Horn 4, Timpani, Orchestral Bells, Cymbals, Violin I, Violin II, Viola, Cello, and Double Bass. The instrumentation is as follows:

- Flute 1-2:** Playing eighth-note patterns with grace notes.
- Oboe 1-2:** Playing eighth-note patterns with grace notes.
- Clarinet 1-2:** Playing eighth-note patterns with grace notes.
- Bassoon 1:** Playing eighth-note patterns with grace notes.
- Bassoon 2:** Playing eighth-note patterns with grace notes.
- Horn I-III:** Playing eighth-note patterns with grace notes.
- Horn II-IV:** Playing eighth-note patterns with grace notes.
- Trombone 1-2-3:** Playing eighth-note patterns with grace notes.
- Bass Trombone:** Playing eighth-note patterns with grace notes.
- Horn 4:** Playing eighth-note patterns with grace notes.
- Timpani:** Playing eighth-note patterns with grace notes, dynamic ff.
- Orch. Bells:** Playing eighth-note patterns with grace notes.
- Cymbals:** Playing eighth-note patterns with grace notes, dynamic ff, instruction (crash) let ring.
- Violin I:** Playing sixteenth-note patterns with grace notes, dynamic ff, instruction let ring.
- Violin II:** Playing sixteenth-note patterns with grace notes, dynamic ff, instruction let ring.
- Viola:** Playing sixteenth-note patterns with grace notes, dynamic ff, instruction let ring.
- Cello:** Playing sixteenth-note patterns with grace notes, dynamic ff.
- Double Bass:** Playing sixteenth-note patterns with grace notes, dynamic ff.

The score is in common time, key signature is A major (three sharps). Measure 125 consists of two measures of music, each ending with a fermata over the last note. Measures 126 and 127 follow, with measure 127 concluding with a repeat sign and a double bar line.

126

Fl. 1-2

Ob. 1-2

Cl. 1-2

B. Cl.

Bsn. 1

Bsn. 2

Hn. I-III

Hn. II-IV

Tpt. 1-2-3

Tbn.

Hp.

Tim.

Orch. Bells

Cym.

Vln. I

Vln. II

Vla.

Vc.

Cb.

127

Fl. 1-2

Ob. 1-2

Cl. 1-2

B. Cl.

Bsn. 1

Bsn. 2

Hn. I-III

Hn. II-IV

Tpt. 1-2-3

Tbn.

Hp.

Tim.

Orch. Bells

Cym.

Vln. I

Vln. II

Vla.

Vc.

Cb.

(crash) *let ring*

128

Fl. 1-2

Ob. 1-2

Cl. 1-2

B. Cl.

Bsn. 1

Bsn. 2

Hn. I-III

Hn. II-IV

Tpt. 1-2-3

Tbn.

Hp.

Tim.

Orch. Bells

Cym.

Vln. I

Vln. II

Vla.

Vc.

Cb.

129

Fl. 1-2 *ff*

Ob. 1-2 *ff*

Cl. 1-2 *ff*

B. Cl.

Bsn. 1 *ff*

Bsn. 2 *ff*

Hn. I-III *ff*

Hn. II-IV *ff*

Tpt. 1-2-3 *ff*

Tbn. *ff*

Hp.

Tim. *ff*

Orch. Bells

Cym. (crash) *ff*

Vln. I

Vln. II

Vla.

Vc.

Cb.

130

Fl. 1-2 Ob. 1-2 Cl. 1-2 B. Cl. Bsn.1 Bsn.2 Hn. I-III Hn. II-IV Tpt. 1-2-3 Tbn. Hp. Timp. Orch. Bells Cym. Vln. I Vln. II Vla. Vc. Cb.

Db Cb Bb | Eb F Gb Ab

|| 6/8

131

Fl. 1-2 *f*

Ob. 1-2 *f*

Cl. 1-2 *f*

B. Cl. *f*

Bsn. 1 *f*

Bsn. 2 *f*

Hn. I-III *f*

Hn. II-IV *f*

Tpt. 1-2-3 *f*

Tbn. *f*

Hp. *f*

Tim. *f*

Orch. Bells

Cym. (crash) *f* let ring To: Sus. Cym.

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

133 a2

Fl. 1-2
Ob. 1-2
Cl. 1-2
B. Cl.
Bsn. 1
Bsn. 2
Hn. I-III
Hn. II-IV
Tpt. 1-2-3
Tbn.
Hp.
Tim.
Orch. Bells
Cym.
Vln. I
Vln. II
Vla.
Vc.
Cb.

mf *6* *6* *solo* *mf* *6*
mf *6* *6* *6*
mf *6* *6* *-*
mf *6* *6* *-*
mf *6* *6* *-*
mf *6* *6* *mp* *6* *mp*
mf *6* *6* *mp* *6* *mp*

sus.cym. *p*
pizz. *mp*
pizz. *mp*
pizz. *mp*
pizz. *mp*
pizz. *mp*

136

Fl. 1-2

Ob. 1-2

Cl. 1-2 solo *mf*

B. Cl.

Bsn. 1

Bsn. 2 *mf*

Hn. I-III

Hn. II-IV

Tpt. 1-2-3

Tbn.

Hp.

Tim.

Orch. Bells

Cym. let ring *mp*

Vln. I *mf*

Vln. II *mf*

Vla. arco

Vc.

Cb. pizz. arco

Fl. 1-2 (b) 3 3 6

Ob. 1-2 3 3

Cl. 1-2 3 6

B. Cl.

Bsn. 1 3 3

Bsn. 2 3

Hn. I-III 3 3

Hn. II-IV

Tpt. 1-2-3

Tbn.

Hp.

Timp.

Orch. Bells

Cym.

Vln. I 3 3 3

Vln. II 3 3 3

Vla. pizz.

Vc. pizz. arco

Cb. arco

141 rit. //

Fl. 1-2 // f

Ob. 1-2 solo express. mf

Cl. 1-2 // f

B. Cl. // f

Bsn. 1 // f mp

Bsn. 2 // f mp

Hn. I-III // mf

Hn. II-IV // mf f

Tpt. 1-2-3 // f

Tbn. // mf 8va---1

Hp. // D^b C^b B_b | E_b F G_b A_b 12 8 mp

Tim. // f

Orch. Bells //

Cym. // mf f To: Crash Cym. rit. // 12 8

Tempo primo

Vln. I // f

Vln. II // f

Vla. // f 12 8 mp pizz.

Vc. // f 12 8 mp pizz.

Cb. // f 12 8 mp

143

ritenuto *a tempo*

Fl. 1-2

Ob. 1-2

Cl. 1-2

B. Cl.

Bsn. 1

Bsn. 2

Hn. I-III

Hn. II-IV

Tpt. 1-2-3

Tbn.

Hp.

Tim.

Orch. Bells

Cym.

Vln. I

Vln. II

Vla.

Vc.

Cb.

D to D \flat

D \flat to D \sharp

ritenuto *a tempo*

145

Fl. 1-2

Ob. 1-2

Cl. 1-2

B. Cl.

Bsn. 1

Bsn. 2

Hn. I-III

Hn. II-IV

Tpt. 1-2-3

Tbn.

Hp.

Tim.

Orch. Bells

Cym.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

mf

F to F \sharp

147

Fl. 1-2

Ob. 1-2

Cl. 1-2

B. Cl.

Bsn. 1

Bsn. 2

Hn. I-III

Hn. II-IV

Tpt. 1-2-3

Tbn.

Hp.

Tim.

Orch. Bells

Cym.

Vln. I

Vln. II

Vla.

Vc.

Cb.

[D♯ C ♭ B♭ | E♭ F♭ G♭ A♭]

148

Fl. 1-2

Ob. 1-2

Cl. 1-2

B. Cl.

Bsn. 1

Bsn. 2

Hn. I-III

Hn. II-IV

Tpt. 1-2-3

Tbn.

Hp.

Tim.

Orch. Bells

Cym.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

p.

rit.

rit.

f

149

Fl. 1-2

Ob. 1-2

Cl. 1-2

B. Cl.

Bsn. 1

Bsn. 2

Hn. I-III

Hn. II-IV

Tpt. 1-2-3

Tbn.

Hp.

Tim.

Orch. Bells

Cym.

Vln. I

Vln. II

Vla.

Vc.

Cb.

(b)

mf

4

mf

4

(b)

4

1-2

mf

4

Fb to F
Db to D

150

Fl. 1-2 (b) cresc.

Ob. 1-2 (b) cresc.

Cl. 1-2 (b) cresc.

B. Cl. cresc.

Bsn. 1 cresc.

Bsn. 2 cresc.

Hn. I-III cresc.

Hn. II-IV cresc.

Tpt. 1-2-3 cresc.

Tbn. mp cresc.

Hp. [D C B Bb | E F G Ab]

Tim. mf cresc.

Orch. Bells

Cym.

Vln. I (b) cresc.

Vln. II (b) cresc.

Vla. (b) cresc.

Vc. (b) cresc.

Cb. (b) cresc.

151 (b) *p.*

Fl. 1-2
Ob. 1-2
Cl. 1-2
B. Cl.
Bsn. 1
Bsn. 2
Hn. I-III
Hn. II-IV
Tpt. 1-2-3
Tbn.
Hp.
Tim.
Orch. Bells
Cym.
Vln. I
Vln. II
Vla.
Vc.
Cb.

p.

8va ----- 1

D \sharp to D b D b to D \sharp

152

ff

8va

D# to Db

D C B | E F# G A

ff

(crash)

ff

ff

[div.]

ff

ff

ff

con motto ♩=120

rit. a tempo ♩=120

154

Fl. 1-2

Ob. 1-2

Cl. 1-2

B. Cl.

Bsn.1

Bsn.2

Hn. I-III

Hn. II-IV

Tpt. 1-2-3

Tbn.

Hp.

Tim.

Orch. Bells

Cym.

Vln. I

Vln. II

Vla.

Vc.

Cb.

158 ritenuto a tempo $\text{♩}=120$

Fl. 1-2

Ob. 1-2

Cl. 1-2

B. Cl.

Bsn. 1

Bsn. 2

Hn. I-III

Hn. II-IV

Tpt. 1-2-3

Tbn.

Hp.

Tim.

Orch. Bells

Cym.

Vln. I

Vln. II

Vla.

Vc.

Cb.

D C# B | E F# G A

mf

$sforzando$

a tempo $\text{♩}=120$

ritenuto

161

Fl. 1-2

Ob. 1-2

Cl. 1-2

B. Cl.

Bsn.1

Bsn.2

Hn. I-III

Hn. II-IV

Tpt. 1-2-3

Tbn.

Hp.

Tim.

Orch. Bells

Cym.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Flute 1-2: Rest

Oboe 1-2: Rest

Clarinet 1-2: Rest

Bassoon 1: Rest

Bassoon 2: Rest

Horn I-III: *mp*, sustained note

Horn II-IV: *mp*, sustained note

Trombone 1-2-3: Rest

Tuba: Rest

Bassoon: Rest

Timpani: Rest

Orch. Bells: Rest

Cymbals: Rest

Violin I: Rest

Violin II: Rest

Viola: Rest

Cello: Rest

Double Bass: Rest

con sordino

(harmonic)

sul A

mp

con sordino

sul D

mp

163

Fl. 1-2

Ob. 1-2

Cl. 1-2

B. Cl.

Bsn. 1

Bsn. 2

Hn. I-III

Hn. II-IV

Tpt. 1-2-3

Tbn.

Hp.

Tim.

Orch. Bells

Cym.

Vln. I

Vln. II

Vla.

Vc.

Cb.

164

Fl. 1-2

Ob. 1-2

Cl. 1-2

B. Cl.

Bsn. 1

Bsn. 2

Hn. I-III

Hn. II-IV

Tpt. 1-2-3

Tbn.

Hp.

Timp.

Orch. Bells

Cym.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Dynamic markings and performance instructions:

- Fl. 1-2, Ob. 1-2, Cl. 1-2, B. Cl., Bsn. 1, Bsn. 2, Hn. I-III, Hn. II-IV, Tpt. 1-2-3, Tbn., Hp., Timp., Orch. Bells, Cym., Vln. I, Vln. II, Vla., Vc., Cb.**: Rests throughout the measures.
- Bsn. 1**: *mp*
- Bsn. 2**: *mp*
- Hp.**: Sixteenth-note patterns with '6' below them. The last measure shows a melodic line with '8va' (octave up) indicated.
- Vln. I**: *p sul E*
- Vln. II**: *p sul A*
- Vla.**: *p (harm.)*
- Vc.**: *p sul A*

165

Fl. 1-2

Ob. 1-2

Cl. 1-2

B. Cl.

Bsn.1

Bsn.2

Hn. I-III

Hn. II-IV

Tpt. 1-2-3

Tbn.

Hp.

Tim.

Orch. Bells

Cym.

Vln. I

Vln. II

Vla.

Vc.

Cb.

166

Fl. 1-2 pp

Ob. 1-2 pp

Cl. 1-2 pp

B. Cl.

Bsn. 1

Bsn. 2

Hn. I-III pp

Hn. II-IV pp

Tpt. 1-2-3

Tbn.

Hp.

Tim.

Orch. Bells

Cym.

Vln. I

Vln. II

Vla.

Vc.

Cb.

167

Fl. 1-2

Ob. 1-2

Cl. 1-2

B. Cl.

Bsn.1

Bsn.2

Hn. I-III

Hn. II-IV

Tpt. 1-2-3

Tbn.

Hp. dim. 6 6 6 6 pp

Tim.

Orch. Bells

Cym.

Vln. I

Vln. II

Vla.

Vc. pizz. pp

Cb. pizz. pp