

From Marathon to Athens

for orchestra

by

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A Musical Composition Presented in Partial Fulfillment
of the Requirements for the Degree
Doctor of Musical Arts

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ABSTRACT

From Marathon to Athens was inspired by the legend of Pheidippides, a Greek messenger who ran approximately twenty-six miles between the cities of Marathon and Athens in ancient Greece to deliver an important wartime message. According to the legend, he died shortly after completing the journey. The marathon races of today were inspired by his story, though it may be more myth than reality.

There is a great deal of inherent drama in the undertaking of such a feat, whether it be a marathon or any other test of strength and endurance. There is the rush of adrenaline when it begins, followed by the excitement and exhilaration of the first few miles. Then, there is a period of settling in and finding a groove – when the runner realizes that there is a long way to go, but is determined to pace him or herself and stay strong. All too often, there is the “wall” that appears about three-quarters of the way through, when it seems that there is no strength left to finish the race. Finally, there is the final push to the finish line – where the runner decides that they are going to make it, in spite of fatigue, pain, or any other obstacle.

In this piece, I used a simple melody that was very loosely modeled after a melody from ancient Greece (the tune inscribed on the *Epitaph of Seikilos*). I used both Phrygian and Dorian modes, which, according to Plato, were most appropriate for soldiers. Throughout the piece, I used different instruments, mostly percussion, to represent the heartbeat of the runner. In the legend, the

runner dies – in the piece, the heartbeat becomes very fast and then rather erratic. It then slows and, finally, stops. Though I find the story of Pheidippides inspiring, I wish all marathon runners and athletes of every kind (myself included) a safer and happier outcome!

ACKNOWLEDGEMENTS

The composition of this orchestral piece, as well as that of the other materials required for this degree, was greatly assisted by the help of my committee members.

I would like to thank Dr. Glenn Hackbarth and Dr. Jody Rockmaker for their guidance throughout this process. During the past few years, I have grown as a musician and a composer, and I realize that studying composition with both of them has been a significant part of that experience. I truly appreciate their knowledge and expertise and would like to thank them for sharing it with me.

I would like to thank Dr. Benjamin Levy and Dr. Kay Norton for their assistance with my research paper. Both of them, in different ways, have helped me grow as a teacher (by serving as excellent examples) and I am grateful for that. During my doctoral studies, I feel I have developed a true interest in the integration of music with other areas of study, such as psychology. The research paper is a reflection of this interest. I would like to thank them for helping me to explore something that I find both interesting and meaningful.

INSTRUMENTATION

2 Flutes

2 Oboes

English Horn

2 Clarinets (B-flat)

2 Bassoons

4 Horns

2 Trumpets (C)




2 Trombones

Tuba

Timpani

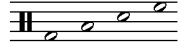

Percussion – 3 Players

Player 1 – glockenspiel, crotales, marimba

Player 2 – bass drum , triangle , wind chimes 

tam-tam , vibraphone, tubular bells,

suspended cymbal , tambourine 

Player 3 – four tom-toms , small bass drum 

Harp

Strings

This is a transposed score.

Duration: approximately 9 minutes

A

with growing energy

$\text{♩} = 66$

Fl. p 1. *accel.*

Ob. p

E. Hn. mp

B. Cl. p

Bsn. 1. p

Hn. 1/2

Hn. 3/4

C Tpt.

Tbn.

Tuba

Timp. p

Perc. 1 *crotales (soft mallets)* p *tri.* mp

Perc. 2 *wind chimes* *triangle* *b.d.* p mf mp

Perc. 3 mp

Harp. mp

Vln. I *solo* p

Vln. II *solo* p

Vla.

Vcl. *half section* p pp *pizz.* mp *tutti div.* p

Cb. *half section* pp p pp mp p

29 *accel.*

Fl.

Ob. *mp*

E. Hn.

B. Cl.

Bsn. 1. *mp*

Hn. 1/2 *mp*

Hn. 3/4

C Tpt.

Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3 *mp* *mf* *mp*
sm bass drum
(medium yarn mallets)

Hp.

Vln. I

Vln. II

Vla. *solo* *mp*

Vc.

Cb.

Detailed description: This is a page of a musical score for an orchestra, starting at measure 29. The score is arranged in a standard orchestral layout with staves for woodwinds, brass, percussion, harp, and strings. The woodwind section includes Flute (Fl.), Oboe (Ob.), English Horn (E. Hn.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Horns in F (Hn. 1/2), and Horns in C (Hn. 3/4). The brass section includes Trumpets in C (C Tpt.), Trombones (Tbn.), and Tuba. The percussion section includes Timpani (Timp.), three types of Percussion (Perc. 1, 2, 3), and Harp (Hp.). The string section includes Violins I and II (Vln. I, Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score features various dynamics such as *mp* (mezzo-piano) and *mf* (mezzo-forte), and includes performance instructions like *accel.* (accelerando) and *solo*. The key signature has one sharp (F#), and the time signature is 4/4. The music is written in a clear, professional notation style with standard musical symbols and clefs.

B

2. $\text{♩} = 69$

Fl. *mf*

Ob. *mf*

E. Hn.

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

Bsn. *mf*

Hn. 1/2 *mf*

Hn. 3/4

C Tpt.

Tbn.

Tuba

Timp.

Perc. 1 marimba (soft mallets) *mf*

Perc. 2 w.c. *mf*

Perc. 3 *mf* *f*

Hp.

Vln. I *mf* *half section mp*

Vln. II *mp* *mf* *mp* *half section*

Vla. *mp* *half section*

Vc. *mp* *half section arco*

Cb. *mp* *half section arco*

C

Fl. *mf* *f* *mf*

Ob. *f*

E. Hn. *f*

B♭ Cl. *f* *mf* *p* *mf*

Bsn. *f*

Hn. 1/2

Hn. 3/4 *mf* *f*

C Tpt.

Tbn.

Tuba

Timp. *mp* *mf* *p* *mp*

Perc. 1 *f* *mp*

Perc. 2 *mp*

Perc. 3 *mf* *f* *mp*

Hp. *mp*

Vin. I *mf*

Vin. II *mf*

Vla. *mf* *pizz.* *p*

Vc. *mf* *pizz.* *mp* *tutti div.* *mp*

Cb. *mf* *tutti pizz. div.* *mp*

57

Fl.

Ob.

E. Hn.

B♭ Cl.

Bsn.

Hn. 1/2

Hn. 3/4

C Tpt.

Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

marimba
(med. mallets)
mf

tambourine
mf

mf

2.

f

mf

half section
arco

mf

half section
arco

mf

half section
arco

mf

half section
arco

mf

arco
div.
mf

Detailed description: This page of a musical score covers measures 57 to 64. The woodwind section includes Flute (Fl.), Oboe (Ob.), English Horn (E. Hn.), B♭ Clarinet (B♭ Cl.), and Bassoon (Bsn.). The brass section includes Horns in 1/2 and 3/4 time, Trumpets in C (C Tpt.), Trombones (Tbn.), and Tubas. The percussion section includes Timpani (Timp.), Marimba (Perc. 1), Tambourine (Perc. 2), and a third Percussion instrument (Perc. 3). The keyboard section consists of Harp (Hp.). The string section includes Violins I and II (Vln. I, Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score features various dynamics such as *f* (forte), *mf* (mezzo-forte), and *mf* (mezzo-forte). Performance instructions include 'half section arco' for the strings and 'arco div.' for the contrabass. A second ending bracket is present in the Flute part starting at measure 61.

Fl. *f* *ff* *f*

Ob. *f* *ff*

E. Hn. *f* *ff*

B♭ Cl. *f* *ff* *mf*

Bsn. *f* *ff*

Hn. 1/2 *mf* *f*

Hn. 3/4 *mf* *f*

C Tpt. *mf* *f* 2.

Tbn. *mf* *f* 2.

Tuba *mf* *f*

Timp. *f* *ff*

Perc. 1 *f* *mf*

Perc. 2 *f* *mp* *mp* tam-tam tri.

Perc. 3 *f* *mf* *mp* sm. b.d.

Hp. *f* *mf* *mp*

Vin. I *tutti* *f* *mp* *sul tasto*

Vin. II *tutti* *f*

Vla. *tutti* *f* *sul tasto* *mp*

Vc. *tutti* *f*

Cb. *f*

E

This page of a musical score covers measures 85 to 90. The score is arranged in a standard orchestral format with the following parts from top to bottom:

- Flute (Fl.):** Measures 85-90, starting with a *f* dynamic.
- Oboe (Ob.):** Measures 85-90, starting with a *f* dynamic.
- English Horn (E. Hn.):** Measures 85-90, starting with a *f* dynamic.
- Bass Clarinet (B. Cl.):** Measures 85-90, starting with a *f* dynamic.
- Bassoon (Bsn.):** Measures 85-90, starting with a *f* dynamic.
- Horn 1/2 (Hn. 1/2):** Measures 85-90, starting with a *f* dynamic.
- Horn 3/4 (Hn. 3/4):** Measures 85-90, starting with a *f* dynamic.
- Trumpet (C Tpt.):** Measures 85-90, starting with a *mf* dynamic.
- Trombone (Tbn.):** Measures 85-90, starting with a *mf* dynamic.
- Tuba:** Measures 85-90, starting with a *mf* dynamic.
- Timpani (Timp.):** Measures 85-90, starting with a *mf* dynamic.
- Percussion 1 (Perc. 1):** Measures 85-90, starting with a *f* dynamic.
- Percussion 2 (Perc. 2):** Measures 85-90, starting with a *mp* dynamic.
- Percussion 3 (Perc. 3):** Measures 85-90, starting with a *mf* dynamic.
- Harpsichord (Hp.):** Measures 85-90, no notes.
- Violin I (Vin. I):** Measures 85-90, starting with a *mf* dynamic.
- Violin II (Vin. II):** Measures 85-90, starting with a *mf* dynamic.
- Viola (Vla.):** Measures 85-90, starting with a *mf* dynamic.
- Violoncello (Vc.):** Measures 85-90, starting with a *mf* dynamic.
- Double Bass (Cb.):** Measures 85-90, no notes.

F

with a calm sense
of forward motion

The musical score is arranged in a standard orchestral layout. The instruments and their parts are as follows:

- Flute (Fl.):** Part 1, starting at measure 91. Dynamics include *p*.
- Oboe (Ob.):** Part 1, starting at measure 91. Dynamics include *p*.
- English Horn (E. Hn.):** Part 1, starting at measure 91. Dynamics include *p*.
- Bass Clarinet (B♭ Cl.):** Part 1, starting at measure 91. Dynamics include *p*.
- Bassoon (Bsn.):** Part 1, starting at measure 91. Dynamics include *p*.
- Horn 1/2 (Hn. 1/2):** Part 1, starting at measure 91. Dynamics include *p*.
- Horn 3/4 (Hn. 3/4):** Part 1, starting at measure 91. Dynamics include *p*.
- Trumpet (C Tpt.):** Part 1, starting at measure 91. Dynamics include *p*.
- Trombone (Tbn.):** Part 1, starting at measure 91. Dynamics include *p*.
- Tuba:** Part 1, starting at measure 91.
- Timpani (Timp.):** Part 1, starting at measure 91. Dynamics include *p*.
- Percussion 1 (Perc. 1):** Part 1, starting at measure 91. Dynamics include *ppp*.
- Percussion 2 (Perc. 2):** Part 1, starting at measure 91. Dynamics include *p*. Includes vibraphone (soft mallets).
- Percussion 3 (Perc. 3):** Part 1, starting at measure 91. Dynamics include *p*.
- Harp (Hp.):** Part 1, starting at measure 91. Dynamics include *ff*, *mp*, and *pp*.
- Violin I (Vln. I):** Part 1, starting at measure 91. Dynamics include *mp*, *pizz.*, *ppp*, and *pp*.
- Violin II (Vln. II):** Part 1, starting at measure 91. Dynamics include *pizz.*, *ppp*, and *pp*.
- Viola (Vla.):** Part 1, starting at measure 91. Dynamics include *pizz.*, *ppp*, and *pp*.
- Violoncello (Vc.):** Part 1, starting at measure 91. Dynamics include *mp*, *pizz.*, and *pp*.
- Contrabass (Cb.):** Part 1, starting at measure 91. Dynamics include *pp*.

1. *p* *mp* 2. *mp*

1. *p* *mp* 2.

1. *p* 2. *p* *mp* 1. *mp*

mp

Hn. 1/2

Hn. 3/4

C Tpt.

Tbn.

Tuba

Timp.

Perc. 1

Perc. 2 *mp*

Perc. 3 *p* *mp*

Hp. *mf*

Vln. I *mp* solo arco *mp* *p*

Vln. II *mp* solo arco *mp* *p* solo arco *mp*

Vla. *mp* *p*

Vc. *mp* *p*

Cb. (div.) *p*

G

Fl. *mp* *p*

Ob. *mp* *p*

E. Hn. *mp*

B♭ Cl. *mp* *p*

Bsn. *p*

Hn. 1/2

Hn. 3/4

C Tpt.

Tbn.

Tuba

Timp.

Perc. 1

Perc. 2 *p*

Perc. 3 *p*

Hp. *mp*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *mp* *p*

Cb. (div.) *p*

This page of a musical score covers measures 120 to 129. The instrumentation includes Flute (Fl.), Oboe (Ob.), E. Horn (E. Hn.), B♭ Clarinet (B♭ Cl.), Bassoon (Bsn.), Horns in 1/2 and 3/4 (Hn. 1/2, Hn. 3/4), C Trumpet (C Tpt.), Trombone (Tbn.), Tuba, Timpani (Timp.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Percussion 3 (Perc. 3), Harp (Hp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Key musical features include:

- Flute:** Starts at measure 120 with a melodic line, marked *mp* at measure 124 and *mf* at measure 128.
- Oboe:** Enters at measure 124 with a melodic line, marked *mp*.
- B♭ Clarinet:** Plays a melodic line throughout, marked *mf* at measures 128 and 129.
- Bassoon:** Enters at measure 124 with a melodic line, marked *mp* and *mf*.
- Percussion:** Perc. 2 plays a steady eighth-note pattern. Perc. 3 plays a pattern of eighth and sixteenth notes.
- Harmonies:** The Harp (Hp.) and Violoncello (Vc.) provide harmonic support with sustained chords and moving lines.
- Violins:** Violin I and II play melodic lines, with Violin I marked *mf* at measure 128.
- Contrabass:** Provides a low-frequency harmonic foundation with sustained notes.

This page contains the musical score for measures 129 through 134 of an orchestral work. The score is arranged in a standard orchestral layout with the following parts and staves:

- Fl.** (Flute): Measures 129-134, dynamics *mf*, includes a second ending in measure 134.
- Ob.** (Oboe): Measures 129-134, dynamics *mf*, includes a second ending in measure 134.
- E. Hn.** (English Horn): Measures 129-134, dynamics *mf*, includes a second ending in measure 134.
- B♭ Cl.** (B-flat Clarinet): Measures 129-134, dynamics *mf*, includes a second ending in measure 134.
- Bsn.** (Bassoon): Measures 129-134, dynamics *mf*, includes a second ending in measure 134.
- Hn. 1/2** (Horn 1/2): Measures 129-134, dynamics *mf*, includes a *mute* instruction in measure 129.
- Hn. 3/4** (Horn 3/4): Measures 129-134, dynamics *mf*, includes a *mute* instruction in measure 129.
- C Tpt.** (Cornet): Measures 129-134, dynamics *mf*.
- Tbn.** (Trumpet): Measures 129-134, dynamics *mf*.
- Tuba**: Measures 129-134, dynamics *mf*.
- Timp.** (Timpani): Measures 129-134, dynamics *mf*.
- Perc. 1** (Percussion 1): Measures 129-134, dynamics *mf*.
- Perc. 2** (Percussion 2): Measures 129-134, dynamics *mf*.
- Perc. 3** (Percussion 3): Measures 129-134, dynamics *mf*.
- Hp.** (Harp): Measures 129-134, dynamics *ff*.
- Vln. I** (Violin I): Measures 129-134, dynamics *mp*, includes *sul tasto tutti* instruction in measure 129.
- Vln. II** (Violin II): Measures 129-134, dynamics *mp*, includes *sul tasto tutti* instruction in measure 129.
- Vla.** (Viola): Measures 129-134, dynamics *mf*, includes *sul tasto tutti* instruction in measure 129.
- Vc.** (Violoncello): Measures 129-134, dynamics *mf*, includes *sul tasto tutti* instruction in measure 129.
- Cb.** (Cello): Measures 129-134, dynamics *pp*.

H

with determination

Musical score for measures 137-146. The score includes parts for Flute (Fl.), Oboe (Ob.), E. Horn (E. Hn.), B♭ Clarinet (B♭ Cl.), Bassoon (Bsn.), Horns in 1/2 and 3/4 (Hn. 1/2, Hn. 3/4), C Trumpet (C Tpt.), Trombone (Tbn.), Tuba, Timpani (Timp.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Percussion 3 (Perc. 3), Harp (Hp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Measure 137: Bassoon (Bsn.) begins with a melodic line marked *mp*. Horns (Hn.) play a rhythmic pattern marked *mp*. Percussion 2 (Perc. 2) plays a steady eighth-note accompaniment marked *mp*. Percussion 3 (Perc. 3) plays a pattern of eighth and sixteenth notes marked *mp*. Harp (Hp.) plays a rhythmic accompaniment marked *mf*. Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.) play sustained notes marked *p*.

Measure 138: Bassoon (Bsn.) continues with a melodic line marked *mp*. Horns (Hn.) continue with a rhythmic pattern marked *mp*. Percussion 2 (Perc. 2) continues with a steady eighth-note accompaniment marked *mp*. Percussion 3 (Perc. 3) continues with a pattern of eighth and sixteenth notes marked *mp*. Harp (Hp.) continues with a rhythmic accompaniment marked *mf*. Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.) continue with sustained notes marked *p*.

Measure 139: Bassoon (Bsn.) continues with a melodic line marked *mp*. Horns (Hn.) continue with a rhythmic pattern marked *mp*. Percussion 2 (Perc. 2) continues with a steady eighth-note accompaniment marked *mp*. Percussion 3 (Perc. 3) continues with a pattern of eighth and sixteenth notes marked *mp*. Harp (Hp.) continues with a rhythmic accompaniment marked *mf*. Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.) continue with sustained notes marked *p*.

Measure 140: Bassoon (Bsn.) continues with a melodic line marked *mp*. Horns (Hn.) continue with a rhythmic pattern marked *mp*. Percussion 2 (Perc. 2) continues with a steady eighth-note accompaniment marked *mp*. Percussion 3 (Perc. 3) continues with a pattern of eighth and sixteenth notes marked *mp*. Harp (Hp.) continues with a rhythmic accompaniment marked *mf*. Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.) continue with sustained notes marked *p*.

Measure 141: Bassoon (Bsn.) continues with a melodic line marked *mp*. Horns (Hn.) continue with a rhythmic pattern marked *mp*. Percussion 2 (Perc. 2) continues with a steady eighth-note accompaniment marked *mp*. Percussion 3 (Perc. 3) continues with a pattern of eighth and sixteenth notes marked *mp*. Harp (Hp.) continues with a rhythmic accompaniment marked *mf*. Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.) continue with sustained notes marked *p*.

Measure 142: Bassoon (Bsn.) continues with a melodic line marked *mp*. Horns (Hn.) continue with a rhythmic pattern marked *mp*. Percussion 2 (Perc. 2) continues with a steady eighth-note accompaniment marked *mp*. Percussion 3 (Perc. 3) continues with a pattern of eighth and sixteenth notes marked *mp*. Harp (Hp.) continues with a rhythmic accompaniment marked *mf*. Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.) continue with sustained notes marked *p*.

Measure 143: Bassoon (Bsn.) continues with a melodic line marked *mp*. Horns (Hn.) continue with a rhythmic pattern marked *mp*. Percussion 2 (Perc. 2) continues with a steady eighth-note accompaniment marked *mp*. Percussion 3 (Perc. 3) continues with a pattern of eighth and sixteenth notes marked *mp*. Harp (Hp.) continues with a rhythmic accompaniment marked *mf*. Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.) continue with sustained notes marked *p*.

Measure 144: Bassoon (Bsn.) continues with a melodic line marked *mp*. Horns (Hn.) continue with a rhythmic pattern marked *mp*. Percussion 2 (Perc. 2) continues with a steady eighth-note accompaniment marked *mp*. Percussion 3 (Perc. 3) continues with a pattern of eighth and sixteenth notes marked *mp*. Harp (Hp.) continues with a rhythmic accompaniment marked *mf*. Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.) continue with sustained notes marked *p*.

Measure 145: Bassoon (Bsn.) continues with a melodic line marked *mp*. Horns (Hn.) continue with a rhythmic pattern marked *mp*. Percussion 2 (Perc. 2) continues with a steady eighth-note accompaniment marked *mp*. Percussion 3 (Perc. 3) continues with a pattern of eighth and sixteenth notes marked *mp*. Harp (Hp.) continues with a rhythmic accompaniment marked *mf*. Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.) continue with sustained notes marked *p*.

Measure 146: Bassoon (Bsn.) continues with a melodic line marked *mp*. Horns (Hn.) continue with a rhythmic pattern marked *mp*. Percussion 2 (Perc. 2) continues with a steady eighth-note accompaniment marked *mp*. Percussion 3 (Perc. 3) continues with a pattern of eighth and sixteenth notes marked *mp*. Harp (Hp.) continues with a rhythmic accompaniment marked *mf*. Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.) continue with sustained notes marked *p*.

This page of a musical score covers measures 147 through 150. The instruments and their parts are as follows:

- Fl.**: Flute, rests in measures 147-149, then plays a sixteenth-note figure in measure 150.
- Ob.**: Oboe, rests in measures 147-149, then plays a sixteenth-note figure in measure 150.
- E. Hn.**: English Horn, rests in measures 147-149, then plays a sixteenth-note figure in measure 150.
- B♭ Cl.**: Bass Clarinet, rests in measures 147-149, then plays a sixteenth-note figure in measure 150.
- Bsn.**: Bassoon, plays a melodic line with accents and slurs, starting at *mf* and reaching *f* by measure 150.
- Hn. 1/2**: Horns in 1/2 position, play a melodic line with accents and slurs, starting at *f*.
- Hn. 3/4**: Horns in 3/4 position, play a melodic line with accents and slurs, starting at *f*.
- C Tpt.**: Cornet, plays a melodic line with accents and slurs, starting at *f*.
- Tbn.**: Trombone, plays a melodic line with accents and slurs, starting at *f*.
- Tuba**: Plays a melodic line with accents and slurs, starting at *f*.
- Timp.**: Timpani, rests in measures 147-149, then plays a single note in measure 150.
- Perc. 1**: Glockenspiel (with mallets), plays a rhythmic pattern starting at *mf* and reaching *f*.
- Perc. 2**: Snare drum, plays a rhythmic pattern.
- Perc. 3**: Cymbals, play a rhythmic pattern starting at *f*.
- Hp.**: Harp, plays a rhythmic pattern.
- Vln. I**: Violin I, rests in measures 147-149, then plays a melodic line in measure 150.
- Vln. II**: Violin II, rests in measures 147-149, then plays a melodic line in measure 150.
- Vla.**: Viola, rests in measures 147-149, then plays a melodic line in measure 150.
- Vc.**: Violoncello, rests in measures 147-149, then plays a melodic line in measure 150.
- Cb.**: Double Bass, rests in measures 147-149, then plays a melodic line in measure 150.

Dynamic markings include *mf*, *f*, and *mp*. Performance instructions include "open" for brass instruments and "glock. (med mallets)" for the glockenspiel.

157

Fl. *f*

Ob.

E. Hn. *f*

B♭ Cl. *mf*

Bsn.

Hn. 1/2

Hn. 3/4

C Tpt. *mf*

Tbn.

Tuba

157

Timp.

Perc. 1

Perc. 2

Perc. 3

157

Hp.

157

Vln. I

Vln. II

Vla.

Vc. *f*

Cb.

Detailed description: This page of a musical score contains measures 157 through 164. The instrumentation includes woodwinds (Flute, Oboe, E. Horn, B♭ Clarinet, Bassoon), brass (Horn 1/2, Horn 3/4, C Trumpet, Trombone, Tuba), percussion (Timpani, Percussion 1, 2, 3), harp, and strings (Violin I, Violin II, Viola, Violoncello, Contrabass). The Flute part features a melodic line with a second ending marked '2.' and a forte (*f*) dynamic. The E. Horn and B♭ Clarinet parts also have melodic lines with dynamics of *f* and *mf* respectively. The C Trumpet part has a melodic line with a *mf* dynamic. The Trombone and Tuba parts have rhythmic patterns. The Percussion parts have specific rhythmic patterns. The Harp part is mostly silent. The Violin I and II parts have melodic lines. The Viola part has a rhythmic pattern. The Violoncello part has a melodic line with a forte (*f*) dynamic. The Contrabass part has a rhythmic pattern.

I
with growing agitation

The musical score is arranged in a standard orchestral layout. The instruments are listed on the left side of the page, and their respective staves are stacked vertically. The score begins at measure 165. The Flute part has a melodic line with repeated eighth-note patterns. The Oboe and English Horn parts have similar rhythmic patterns. The Bass Clarinet and Bassoon parts have more complex, syncopated rhythms. The Horns, Trumpets, Trombones, and Tuba parts have a steady, rhythmic accompaniment. The Timpani and Percussion parts provide a consistent rhythmic foundation. The Harp part is mostly silent. The Violins I and II parts have a melodic line with a dynamic of *mp*. The Viola, Violoncello, and Contrabass parts have a steady, rhythmic accompaniment with a dynamic of *p*. The score includes first and second endings for several instruments, and various dynamics such as *mf*, *mp*, and *p* are indicated throughout. The overall mood is one of growing agitation, as indicated by the section header.

172

Fl. *f* 1. *mf* *accel.* *f* a2

Ob. *mf* 1. *f* a2

E. Hn. *f*

B. Cl. *mf* *f* a2 *f*

Bsn. *f* a2

Hn. 1/2 *f* a2

Hn. 3/4 *mf* 1. *f* a2

C. Tpt. *f* a2

Tbn. *f* a2

Tuba *f*

Timp. *f*

Perc. 1

Perc. 2 *b.d.* *f*

Perc. 3 *f*

Hp.

Vln. I *mf* *pizz.* *arco marcato* *f*

Vln. II *mf* *pizz.* *arco marcato* *f*

Vla. *mf* *pizz.* *arco marcato* *f*

Vc. *mf* *pizz.* *arco marcato* *f*

Cb. *mf* *f*

J

♩ = 76

with a sense of being
under extreme duress

Fl.

Ob.

E. Hn.

Bs. Cl.

Bsn.

Hn. 1/2

Hn. 3/4

C. Tpt.

Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3
susp. cymbal
(yarn mallet)

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

K

♩ = 80

passionately and dramatically

Musical score for measures 186-190, featuring various instruments including Flute (Fl.), Oboe (Ob.), Horns (Hn. 1/2, Hn. 3/4), Clarinet (C. Cl.), Bassoon (Bsn.), Trumpets (C. Tpt.), Trombones (Tbn.), Tuba, Timpani (Timp.), Percussion (Perc. 1, Perc. 2, Perc. 3), Harp (Hp.), Violins (Vln. I, Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

The score is marked ***ff*** (fortissimo) and includes dynamic markings such as ***f*** (forte) and ***ff***. Performance instructions include "passionately and dramatically" and "hard felt beaters" for Perc. 3. The score includes various musical notations such as slurs, accents, and articulation marks.

This page of a musical score, page 22, covers measures 195 through 200. The score is arranged in a standard orchestral layout with the following parts and staves:

- Flute (Fl.):** Measures 195-200, starting with a dynamic of *f* and a second octave (*a2*) marking.
- Oboe (Ob.):** Measures 195-200, starting with a dynamic of *f* and a second octave (*a2*) marking.
- English Horn (E. Hn.):** Measures 195-200.
- Bass Clarinet (B♭ Cl.):** Measures 195-200, starting with a dynamic of *f* and a second octave (*a2*) marking.
- Bassoon (Bsn.):** Measures 195-200, starting with a dynamic of *f* and a second octave (*a2*) marking.
- Horn 1/2 (Hn. 1/2):** Measures 195-200.
- Horn 3/4 (Hn. 3/4):** Measures 195-200.
- Trumpet (C Tpt.):** Measures 195-200, starting with a dynamic of *f*.
- Trombone (Tbn.):** Measures 195-200, starting with a dynamic of *f*.
- Tuba:** Measures 195-200.
- Timpani (Timp.):** Measures 195-200.
- Percussion 1 (Perc. 1):** Measures 195-200, playing marimba (hard mallets) with a dynamic of *f*.
- Percussion 2 (Perc. 2):** Measures 195-200, playing tambourine (tamb.) with a dynamic of *f*.
- Percussion 3 (Perc. 3):** Measures 195-200, starting with a dynamic of *f*.
- Harpsichord (Hp.):** Measures 195-200.
- Violin I (Vln. I):** Measures 195-200.
- Violin II (Vln. II):** Measures 195-200.
- Viola (Vla.):** Measures 195-200.
- Violoncello (Vc.):** Measures 195-200.
- Double Bass (Cb.):** Measures 195-200.

202 *accel.*

Fl.

Ob.

E. Hn.

B♭ Cl.

Bsn.

Hn. 1/2

Hn. 3/4

C Tpt.

Tbn.

Tuba

203

Timp.

Perc. 1

Perc. 2 *tt.*

Perc. 3

Harp

204

Vln. I

Vln. II

Vla.

Vcl.

Cb.

f

tubular bells

L

with an high level of determination and focus

♩ 84

Fl. *ff*

Ob. *ff*

E. Hn. *ff*

B♭ Cl. *ff*

Bsn. *ff*

Hn. 1/2 *ff* a2

Hn. 3/4 *ff* a2

C Tpt. *ff*

Tbn. *ff*

Tuba *ff*

Timp. *ff*

Perc. 1 *ff*

Perc. 2 *ff*

Perc. 3 *ff*

Harp

Vln. I *f* *ff*

Vln. II *ff*

Vla. *ff*

Vcl. *ff*

Cb. *ff* arco

This page of a musical score, numbered 25, begins at measure 217. It features a full orchestral arrangement with the following parts:

- Flute (Fl.):** Melodic line with various articulations and slurs.
- Oboe (Ob.):** Harmonic accompaniment with eighth-note patterns.
- English Horn (E. Hn.):** Similar harmonic accompaniment to the oboe.
- Bass Clarinet (B♭ Cl.):** Harmonic accompaniment.
- Bassoon (Bsn.):** Harmonic accompaniment.
- Horn 1/2 (Hn. 1/2):** Melodic line with slurs.
- Horn 3/4 (Hn. 3/4):** Melodic line with slurs.
- Trumpet (C Tpt.):** Harmonic accompaniment.
- Trombone (Tbn.):** Harmonic accompaniment.
- Tuba:** Harmonic accompaniment.
- Timpani (Timp.):** Rhythmic accompaniment with dynamic markings.
- Percussion 1 (Perc. 1):** Harmonic accompaniment.
- Percussion 2 (Perc. 2):** Simple harmonic accompaniment.
- Percussion 3 (Perc. 3):** Rhythmic accompaniment.
- Harp (Hp.):** Rested throughout this section.
- Violin I (Vln. I):** Rapid sixteenth-note accompaniment.
- Violin II (Vln. II):** Harmonic accompaniment.
- Viola (Vla.):** Harmonic accompaniment.
- Violoncello (Vc.):** Harmonic accompaniment.
- Contrabass (Cb.):** Harmonic accompaniment.

This page of a musical score, numbered 26, covers measures 223 through 229. The score is arranged in a standard orchestral format with multiple staves for each instrument. The instruments included are:

- Flute (Fl.)
- Oboe (Ob.)
- English Horn (E. Hn.)
- Bass Clarinet (B♭ Cl.)
- Bassoon (Bsn.)
- Horn 1/2 (Hn. 1/2)
- Horn 3/4 (Hn. 3/4)
- Trumpet C (C Tpt.)
- Trombone (Tbn.)
- Tuba
- Timpani (Timp.)
- Percussion 1 (Perc. 1)
- Percussion 2 (Perc. 2)
- Percussion 3 (Perc. 3)
- Harp (Hp.)
- Violin I (Vln. I)
- Violin II (Vln. II)
- Viola (Vla.)
- Violoncello (Vc.)
- Contrabass (Cb.)

The score features various musical notations such as notes, rests, slurs, and dynamic markings. Specific markings include 'a2' above the Flute and Bass Clarinet staves, and 'll' above the Percussion 2 staff. The key signature is one sharp (F#), and the time signature is 4/4. The page concludes with measure 229.

M ♩ = 80

229 Fl. *fff*

229 Ob. *fff*

229 E. Hn. *fff*

229 B. Cl. *fff*

229 Bsn. *fff*

229 Hn. 1/2 *fff*

229 Hn. 3/4 *fff*

229 C Tpt. *fff*

229 Tbn. *fff*

229 Tuba *fff*

229 Timp. *fff* *mf*

229 Perc. 1 *fff* *mf*

229 Perc. 2 *fff* *mf*

229 Perc. 3 *fff*

229 Hp. *fff*

229 Vln. I *fff* *div.*

229 Vln. II *fff*

229 Vla. *fff*

229 Vc. *fff*

229 Cb. *fff* *div.*

♩ = 66

molto rit.

♩ = 40

with finality

244

Fl. *mp*

Ob. *mp*

E. Hn. *mp*

Bs. Cl. *mp*

Bsn. *mp*

Hn. 1/2

Hn. 3/4

C Tpt.

Tbn.

Tuba *mp*

Timp. *mp* *pp*

Perc. 1

Perc. 2 *f* *mf* *mp* *p* *pp*

Perc. 3 *mp* *p*

Hp.

Vln. I *mp* pizz.

Vln. II *mp* pizz.

Vla. *mp* pizz.

Vc. *mp* *pp*

Cb. *mp* *pp* *ppp*

265

Fl. *pp* *p*

Ob.

E. Hn. *p* *pp* *p* *pp* *p*

B♭ Cl. *pp* *p*

Bsn.

Hn. 1/2

Hn. 3/4

C Tpt.

Tbn.

Tuba

265

Timp. *pp* *ppp*

Perc. 1

Perc. 2 *p*

Perc. 3

265

Hp.

265

Vln. I *p* *pp*

Vln. II *pp* *p* *pp*

Vla. *pp* *p* *pp* *p* *pp*

Vc. *pp* *p* *pp* *p* *pp*

Cb. *p* *pp*