

SYMPHONY NO. 3

(STUDY SCORE)

Stephen Ferre
2015

Notagraphia LLC – NN 00012

SYMPHONY NO. 3

Although not programmatic in the literal sense, this Symphony took as its starting point the plight of the people of the Dead Sea Scrolls. They were an early sect of Christians (possibly the Essenes) who lived apart from the mainstream movement. According to a text I was reading at the time I wrote the initial material of the Symphony in 1987 (the middle portion of the second movement), it was thought that the sect was dying out and hid their writings in jars in the Qumran Caves in the West Bank. When I restarted work in 1988 with what is now most of the first movement, I treated it as the sect leaving Jerusalem and traveling to the West Bank. The second movement deals initially with their realization that they wouldn't survive with the latter part of it depicting their travails.

In many ways, this work was as much a struggle to compose as the sect's struggle to survive. I composed a large chunk of the second movement, originally intending it to be the beginning of the first, but abandoned it in late 1987, restarting the following summer. At that time I composed a similar amount of material from the new first movement in a loose Sonata form, breaking off at the recapitulation to work on the second movement, which I originally intended to be longer, but appears in its entirety (although altered) at the beginning of the new second movement. Again, I abandoned work in 1992 to complete commissioned work with more secure performances lined up. I took up the work again in 1996 to enter in a competition, completing the first movement (Exodus), but I ran out of time to finish the rest of the Symphony before the deadline. Around 2000, I made another stab at finishing it, reorganizing existing material into what is now a single large second movement. By 2001, I had finally found the final barline and input the latter part in Finale to get a better sense of what I had written over the previous 14 years, but there were still several gaps that I completed in pencil over the next year, but it wasn't until the end of 2014, that I resolved to finish the typesetting (in Score, like Exodus) and fill in the few remaining gaps, still tinkering with the orchestration after completing the first proof. The end finally came on January 2, 2015, nearly 28 years after writing the first notes.

I would like to dedicate this work to Dwight Oltman on the occasion of his retirement in May 2014. He taught me more about being a musician than I can enumerate here, and has supported my work even beyond my graduation from Baldwin-Wallace in 1983.

STEPHEN FERRE, 2015

INSTRUMENTATION

Piccolo
2 Flutes
2 Oboes
Cor Anglais
2 Bb Clarinets
2 Bassoons (2 doubles Contrabassoon)

4 Horns in F
3 Trumpets in Bb
3 Trombones (3=bass)
Tuba

Timpani
3 Percussion: Glockenspiel, Xylophone, Vibraphone, Chimes (Tubular bells), Tam-tam, 4
Tomtoms, Bass Drum, Snare Drum, Sizzle Cymbal, 3 Suspended Cymbals,
3 Temple blocks (Wood blocks), Metal Wind Chimes, Glass Wind Chimes

Strings

PERFORMANCE NOTES

1. Accidentals carry through each bar only in the octave in which they appear.
2. Noteheads connected by a solid line indicate a smooth glissando between the given pitches.
3. All repeat signs are local, in that they are only for the part in which they appear and do not constitute numbered barlines. In the case where they cross a numbered bar (before the closing repeat sign), the barline will appear as a partial barline. The passage should be repeated until the end of the line that follows it, finishing abruptly, unless otherwise specified. Local tempo markings are usually given, or are ad libitum. If a passage flows from a metered section, continue (individually) in that tempo with no effort to synchronize with others.
4. A slash through a beam indicates that the passage is to be played as quickly as is practical (unsynchronized if a 2) ignoring the general tempo. Slashed passages that begin with noteheads and continue without, should use the initial pitches randomly, repeating freely, although cycling through the set (i.e. the players should NOT pick a note and just repeat it).
5. Boxed passages in the piano, should be played inside with the hands on the strings as indicated. Keep the sustain pedal down. Unless otherwise indicated, the pianist should pedal freely.

Performance materials available from:

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for Dwight Oltman

SYMPHONY NO. 3

I. Exodus

Stephen Ferre
(1987-2014)

Transposed score
Desolate, stark ($\text{♩} = 60$)

Piccolo

Flute 1 2

Oboe 1 2

Cor Anglais (F)

Clarinet (Bb) 1 2

Bass Clarinet (Bb)

Bassoon 1 2 (2. dbls. Contrabassoon)

Horn (F) 1 2 3 4

Trumpet (Bb) 1 2 3

Trombone 1 2

Tuba 3

Timpani

Glockenspiel

Percussion 1 Sizzle Cymbal

2 Tam-tam

3 Sm. Sus. Cym (bowed)

Piano

Harp

Violin 1 div. a 2

Violin 2

Viola

Violoncello

Contrabass

Picc.
 Fl. 1
 2
 Ob. 1
 2
 C. A. (F)
 Cl. (Bb) 1
 2
 B. Cl. (Bb)
 Bn. 1
 Cbn.
 Hn. (F) 1
 2
 Tpt. (Bb) 1
 2
 3
 Tbn. 3
 Tba.
 Timp.
 Pc. 1
 2
 3
 Tam-t.
 Pf.
 Hp.
 Vl. 1
 Vl. 2
 Va.
 Vc.
 Cb.

con sord.
 pp
 p
 mp
 f
 ff
 Glsp
 Sizz. cym.
 Soli
 mp
 f
 ff

19

Picc. *f* *dim.* *3*

Fl. 1 *f* *dim.*

Fl. 2 *f* *dim.*

Ob. 1 *f* *dim.*

Ob. 2 *f* *dim.*

C. A. (F) *f* *dim.*

Cl. (B♭) 1 *f* *dim.*

Cl. (B♭) 2 *f* *dim.*

B. Cl. (B♭) *f* *dim.*

Ba. *f*

Cbn. *ff* *to Bassoon*

Hn. 1-4 *f* *sempre* *(senza sord.)*

Tpt. 1 *(con sord.)* *ff* *mp*

Tpt. 2 *(con sord.)* *ff* *mp*

Tpt. 3 *(con sord.)* *ff* *mp*

Tbn. 1 *ff* *mp*

Tbn. 2 *ff* *mp*

Tbn. 3 *ff* *mp*

Tb. *ff* *mp*

Timp. *ff* *sempre*

Pc. *ff* *Sizz. Cym.* *ff* *Tam-t.* *f*

Pf. *ff*

Hp. *ff*

VL 1 div. a 2 *ff* *mp*

VL 2 div. a 2 *ff* *mp*

Va. div. a 2 *ff* *mp*

Vc. *pizz.* *arco* *ff* *mp*

Cb. *pizz.* *ff* *mp*

24

Picc.

Ob.

Cl. (Bb)

B. Cl. (Bb)

Bn.

Hn.

Tbn.

Tb.

Timp.

Glp.

Pc.

Tam-t.

Pf.

Hp.

VI. 1
div. a 2

VI. 2
div. a 2

Va.
div. a 2

Vc.
div. a 2

Ch.
div. a 2

con sord. p cresc.

con sord. p cresc.

con sord. p cresc.

sul pont. p poco a poco dim.

sul pont. p poco a poco dim.

sul pont. f

sul pont. f

arco, sul pont. f

arco, sul pont. f

32

Picc. *mf* *p*

Fl. 1 2 *f* *2.* *ff*

Ob. 1 2 *f* *2.* *ff*

Cl. (B♭) 1 2 *f*

B. Cl. (B♭) *f*

Hn. 2 *a 2* *f* *p*

3 4 *a 2* *f*

Tpt. 1 *f* *p*

2 *fff* *f*

Tbn. 1 2 *con sord.* *f* *senza sord.* *f*

Tb. 3 *a 2* *f* *(a 2)* *f*

Timp. *(poco a poco cresc.)*

1 *Glspl. med. soft mallets* *mp*

Pc. 2 *Toml.* *f*

3 *Tam-t.* *mp*

Pf. *ff*

Hp. *f*

VI. 1 *mp*

VI. 2 *mp*

Va. *f*

Vc. div. a 2 *mp* *f*

Ch. div. a 2 *mp* *f*

Faster (♩ = 120)

Picc. 

Fl. 1 

Fl. 2 

Ob. 1 

Ob. 2 

C. A. (P) 

Cl. (B♭) 1 

Cl. (B♭) 2 

Hr. 1 

Hr. 2 

Hr. 3 

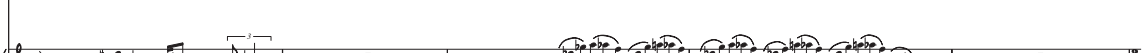
Hr. 4 

Tbn. 1 

Tbn. 2 

Tbn. 3 

Tbn. 4 

Timp. 

Glsp. 

Pc. 1 

Pc. 2 

Pf. 

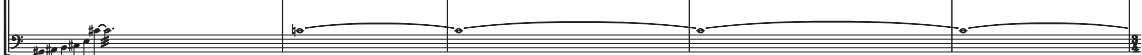
Hp. 

Faster (♩ = 120)

VI. 1 

VI. 2 

Va. 

Vc. 

Cb. 

42

Picc. *f*

Fl. 1 *f*

2 *f*

Ob. 1 *a 2* *f*

2 *f*

C. A. (F) *f*

Cl. (B♭) 1 *a 2* *f*

2 *f*

B. Cl. (B♭) *f*

Bn. (2. Bn.) *a 2* *f*

Hn. 1 *mp*

Tpt. 1 *senza sord.* *f*

2 *senza sord.* *f*

Tbn. 2 *mp*

Tb. 3 *mp*

Timp. *f*

Pc. 1 *Gisp.* *f*

2 *Tonit.* *f*

3 *Tam-t.* *mp*

Pf. *f* *mp*

Hp. *f*

VI. 1 *pizz.* *f*

VI. 2 *pizz.* *f*

Va. *pizz.* *f* *arco* *f*

Vc. *pizz.* *f*

Cb. *pizz.* *f*

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50

Picc. *f*

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *f*

Ob. 2 *f*

C. A. (F)

Cl. (B♭) 1 *f*

Cl. (B♭) 2 *f*

B. Cl. (B♭) *f*

Bn. 1

Bn. 2

Hn. 1

Tpt. 1 *f*

Tpt. 2 *f*

Tbn. 1

Tbn. 2

Tbn. 3

Timp. *f*

Pc. 1 *f*

Pc. 2 *f*

Pc. 3 *f*

Pf. *f*

Hp. *f*

VI. 1 *f*

VI. 2 *f*

Va. *f*

Vc. *f*

Cb. *f*

(pizz.)

pizz.

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60

Picc.

Fl.

Ob.

C. A. (F)

Cl. (B♭)

B. Cl. (B♭)

Hn.

Tpt.

Tbn.

Tb.

Timp.

Pc.

Vibr.

Tom.

Sm. sus. cym. (sticks)

Tam-t.

Snare drum

Pf.

Hp.

VI. 1

VI. 2

Va.

Vc.

Cb.

65

Picc.

Fl.

Ob.

C. A. (F)

Cl. (B♭)

B. Cl. (B♭)

Bn.

Hn.

Hn.

Tpt.

Tbn.

Tb.

Timp.

Pc.

PF.

Hp.

VI. 1

VI. 2

Va.

Vc.

Cb.

1. Solo

con sord.

1.

2.

3.

Sizz. cym.

(S.D.)

pizz.

arco

arco

arco

70

Picc. *p* *f*

Fl. 1 2 *p* *f* 1. *f*

Ob. 1 2 *f*

C. A. (F)

Cl. (B♭) 1 2 (1.) *p* *f* a 2 *f*

B. Cl. (B♭) *f*

Bn. 1 2

Hn. 1 2 *p* *f* *f*

Tpt. 1 2 *f* senza sord. *f*

Tbn. 1 2 3 *f* *f* *f*

Timp.

Pc. 1 2 3

Pf. *ff*

Hp. *ff*

VI. 1

VI. 2 *p* *f* arco *f*

Va. *p* *f* *ff*

Vc. *p* *f*

Cb. *p* *f*

75

Picc.

Fl. 1 2

Ob. 1

C. A. (F)

Cl. (Bb) 1 2

B. Cl. (Bb)

Bn. 1 2

Hn. 1 2

3 4

Tpt. 1 2

Tbn. 1 2

3

Timp.

Vibr. 6

Pc. 1 2

3

Pf.

Hp.

VI. 1

VI. 2

Va.

Vc.

Cb.

80

Picc.

Fl.

Ob.

C. A. (F)

Cl. (Bb)

B. Cl. (Bb)

Ba.

Hn.

Tpt.

Tbn.

Tb.

Timp.

Pc.

Pf.

Hp.

VI. 1

VI. 2

Va.

Vc.

Cb.

85

Picc.

Fl.

Ob.

C. A. (F)

Cl. (Bb)

B. Cl. (Bb)

Ba.

Hn.

Tpt.

Tbn.

Tb.

Timp.

Pc.

Pf.

Hp.

VI. 1

VI. 2

Va.

Vc.

Cb.

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101

Picc.

Fl. 1 2

Ob. 1 2

C. A. (F)

Cl. (B♭) 1 2

B. Cl. (B♭)

Bn. 1

Hn. 1 2 3 4

Tpt. 1 2 3

Tbn. 1 2 3

Tb. 3

Timp.

Pc. 1 2 3

Pf.

Hp.

VI. 1

VI. 2

Va.

Vc.

Cb.

a 2

f

mp

1.

p

2.

2. senza sord.

3. con sord.

gliss.

f

Glsp.

B.D.

ppp

pizz.

arco

tutti

dim.

dim.

dim.

107

Picc. *f*

Fl. 1 *f*

2 *f*

Ob. 1 *f*

2 *f*

C. A. (F)

Cl. (B♭) 1 *f*

2 *f*

B. Cl. (B♭) *f*

Bn. 1 *f*

2 *f* *pp*

Hn. 1 (2.)

2

3

4

Tpt. 1 *con sord.* *f*

2 *con sord.* *f*

3 *con sord.* *f*

Tbn. 1 *f*

2 *f*

3 *f* *ppp*

Timp.

Gbp. *mp*

Vibr. *mp*

Pc. 1 (B. D.)

2

3

Pf. *mp* *f*

Hp. *f*

VI. 1

VI. 2

Va.

Vc.

Cb.

112

Picc.

Fl.

Ob.

C. A. (F)

Cl. (B♭)

B. Cl. (B♭)

Bn.

Hn.

Tpt.

Tbn.

Tb.

Timp.

Pc.

(B. D.)

Pf.

Hp.

VI. 1

VI. 2

Va.

Vc.

Cb.

4. senza sord.
pp

3. senza sord.
mf

mp

124

Fl. 1 *f*

Fl. 2 *f*

Ob. 1/2

C. A. (F)

Cl. (Bb) 1/2

B. Cl. (Bb)

Ba. 1/2 *f*

Hn. 1/2 *senza sord.*

Hn. 3/4 *senza sord.*

Tpt. 1/2 *f*

Tbn. 1/2 *senza sord.*

Tb. 3 *senza sord.*

Timp.

Pc. 1

Pc. 2 *Tomt.*

Pc. 3 *B.D.*

Pf. *ff*

Hp.

Vi. 1 *con sord.*

Vi. 2 *con sord.*

Va. *con sord.*

Vc. *con sord.* *div.*

Cb. *con sord.*

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125

Picc.

Fl.

Ob.

Cl. (B♭)

B. Cl. (B♭)

Bn.

Hn.

Tpt.

Tbn.

Tb.

Timp.

Pc.

(B. D.)

Pf.

Hp.

VI. 1

VI. 2

Va.

Vc.

Cb.

senza sord.

senza sord.

senza sord.

pizz.

senza sord.

140

Picc. *ff*

Fl. 1 2 *a 2 ff*

Ob. 1 2 *a 2 ff*

C. A. (F) *ff*

Cl. (Bb) 1 2 *a 2 ff*

B. Cl. (Bb) *ff*

Bn. 1 2 *ff*

Hn. 1 2 *ff*

3 4 *a 2 ff*

Tpt. 1 *senza sord. ff*

2 3 *2. senza sord. ff*

Tbn. 1 2 *ff*

Tb. 3 *ff*

Timp. *ff*

Vibr. (hard mallets) *ff*

Pc. 1 *Sizz. cym. p*

2 *B.D. p*

3 *B.D. p*

Pf. *f*

Hp. *ff*

VI. 1 *ff*

VI. 2 *ff*

Va. *ff*

Vc. *ff*

Cb. *ff*

145

Picc. *pp* *f* *pp*

Fl. 1 *p*

Ob. 1 *p*

C. A. (F) Solo *p* *f* *p*

Cl. (B♭) 1 2

B. Cl. (B♭)

Bn. 1 2 *a 2* *pp*

Hn. 1 2 *2.* *3.* *4.* *pp*

Tpt. 1 2

Tbn. 1 2

Tb. 3 *pp*

Timp. *mp*

Pc. 1 2 3 *mp* *pp* *mp*

Pf.

Hp.

VI. 1 *poco a poco dim.* *pp*

VI. 2 *poco a poco dim.* *pp*

Va. *poco a poco dim.* *pp*

Vc. *poco a poco dim.* *pp*

Cb. *poco a poco dim.* *pp*

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160

Picc. *f* *pp*

Fl. 1 *f* *pp*

Fl. 2 *f* *pp*

Ob. 1 2

Cl. (B♭) 1 2

B. Cl. (B♭)

Ba. 1 2 *a 2* *ff* *pp*

Hr. 1 2 3 4

Tpt. 1 2 3

Tbn. 1 2

Tb. *ff* *pp*

Timp. *ff* *pp*

Glsp. *f*

Vibr. *ff* *pp*

Pc. 1 2 3

Pf. *f* *mf* *pp* 1/4 string harmonics - sounding pitch

Hp. *f* *mf*

VI. 1

VI. 2

Va.

Vc. *ff* *pp*

Cb. *ff* *pp*

165

Picc.

Fl. 1 2

Ob. 1 2

C. A. (F)

Cl. (B♭) 1 2

B. Cl. (B♭)

Bn. 1 2

Hn. 1 2 3 4

Tpt. 1 2 3

Tbn. 1 2

Tb. 3

Timp.

Sus. Cym. (bowed)

Pc. 1 2 3

Tam-t.

Pf.

Hp.

VI. 1

VI. 2

Va.

Vc.

Cb.

171

Picc.

Fl. 1 2

Ob. 1 2

C. A. (F)

Cl. (Bb) 1 2

B. Cl. (Bb)

Bn. 1 2

Hn. 1 2 3 4

Tpt. 1 2 3

Tbn. 1 2

Tb. 3

Timp.

Sus. Cym. (bowed)

Vibr.

Sizz. Cym.

Tam-t.

Pf.

Hp.

VI. 1

VI. 2

Va.

Vc.

Cb.

pp *f* *pp*

pp *mf* *pp*

f

con sord. *pp* *mf*

con sord. *pp*

con sord. *pp* *mf*

176

Picc.

Fl. 1

Ob. 1

C. A. (F)

Cl. (Bb) 1 2

B. Cl. (Bb)

Bn. 1 2

Hn. 1 2 3 4

Tpt. 1 2 3

Tbn. 1 2

Tb. 3

Timp.

Pc. 1 2 3

Pf.

Hp.

VI. 1

VI. 2

Va.

Vc.

Cb.

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191

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

C. A. (F)

Cl. (Bb) 1

B. Cl. (Bb)

Bn. 1

Bn. 2

Hr.

Hr. 3

Hr. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tb.

Timp.

Pc. 1

Pc. 2

Pc. 3

Pf.

Hp.

VI. 1

VI. 2

Va.

Vc.

Cb.

senza sord.

senza sord.

senza sord.

pp

B. D.

196

Picc.

Fl. 1 2

Ob. 1 2

C. A. (F)

Cl. (B♭) 1 2

B. Cl. (B♭)

Bn. 1 2

Hn. 1 2 3 4

Tpt. 1 2

Tbn. 1 2

Tb. 3

Timp.

Pc. 1 2 3

Pf.

Hp.

VI. 1

VI. 2

Va.

Vc.

Cb.

f

a 2

2. to Chn.

Tomt.

senza sord.

f

p

201

Picc. *ff*

Fl. 1 2 *a 2 ff*

Ob. 1 2 *a 2 ff*

C. A. (F) *ff*

Cl. (Bb) 1 2 *a 2 ff*

B. Cl. (Bb) *f*

Bn. 1 2 *p*

Hn. 1 2 3 4 *f*

Tpt. 1 2 *senza sord. f*

Tbn. 1 2 *a 2 ff*

Tb. 3 *a 2 ff*

Timp. *ff*

Pc. 1 2 3 *Toml. f p*

Pf. *f*

Hp.

VI. 1 *f*

VI. 2 *f*

Va. *f*

Vc. *cresc. ff*

Cb. *cresc. ff*

206

Picc.

Fl.

Ob.

C. A. (F)

Cl. (B $\flat$)

B. Cl. (B $\flat$)

Bn.

Hn.

Tpt.

Tbn.

Tb.

Timp.

Vibr.

Pc.

Pf.

Hp.

VI. 1

VI. 2

Va.

Vc.

Cb.

216

Picc.

Fl.

Ob.

C. A. (F)

Cl. (Bb)

B. Cl. (Bb)

Bn.

Hn.

Tpt.

Tbn.

Tb.

Timp.

Pc.

Pf.

Hp.

VI. 1

VI. 2

Va.

Vc.

Cb.

221

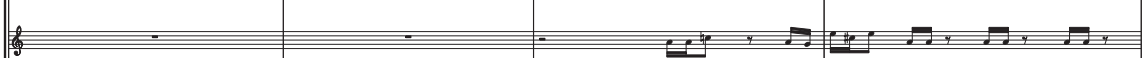
Picc. 

Fl. 1/2 

Ob. 1/2 

C. A. (F) 

Cl. (Bb) 1/2 

B. Cl. (Bb) 

Bn. 1/2 

Hn. 1/3/4 

Tpt. 1/2 

Tbn. 1/2 

Tb. 3 

Timp. 

Vibr. 

Pc. 1/2/3 

Pf. 

Hp. 

VI. 1 

VI. 2 

Va. 

Vc. 

Cb. 

[illegible]

230

Picc.

Fl.

Ob.

C. A. (F)

Cl. (B $\flat$)

Bn.

Hn.

Tpt.

Tbn.

Tb.

Timp.

Sizz. cym.

Pc.

Pf.

Hp.

VI. 1

VI. 2

Va.

Vc.

Cb.

236 47

*offstage, if possible
distantly*

Picc.

Fl.

Ob.

C. A. (F)

Cl. (B♭)

Bn.

Hn.

Tpt.

Tbn.

Tb.

Timp.

Pc.

Tam-t.

Pf.

Hp.

VI. 1

VI. 2

Va.

Vc.

Cb.

235

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

C. A. (F)

Cl. (Bb) 1

Cl. (Bb) 2

Bn. 1

Bn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tb.

Timp.

Pc. 1

Pc. 2

Pc. 3

Pf.

Hp.

VI. 1

VI. 2

Va.

Vc.

Cb.

sul pont.

sul pont.

sul pont.

sul pont.

6

240

Picc.

1

Fl.

2

Ob.

1

2

Cl. (B♭)

1

2

Bn.

1

2

Hn.

3

4

Tpt.

1

2

3

Tbn.

1

2

Tb.

3

Timp.

1

Pc.

2

3

Pf.

Hp.

VI. 1

VI. 2

Va.

Vc.

Ch.

244

Picc.

Fl.

Ob.

Cl. (B♭)

Bn.

Hn.

Tpt.

Tbn.

Tb.

Timp.

Pc.

Pf.

Hp.

Vi. 1

Vi. 2

Va.

Vc.

Cb.

con sord.
p poco marc.

con sord.
mp poco marc.

2. con sord.
mp poco marc.

3. con sord.
mp poco marc.

1. con sord.
mp poco marc.

p poco marc.

mp poco marc.

mp poco marc.

mp poco marc.

[illegible]

254 *rit.*

Picc. *attacca*

Fl. 1 *attacca*

Fl. 2 *attacca*

Ob. 1 *attacca*

Ob. 2 *attacca*

Cl. (B $\flat$) 1 *attacca*

Cl. (B $\flat$) 2 *attacca*

Bn. 1 *attacca*

Bn. 2 *attacca*

Hn. 1 *attacca*

Hn. 2 *attacca*

Hn. 3 *attacca*

Hn. 4 *attacca*

Tpt. 1 *attacca*

Tpt. 2 *attacca*

Tbn. 1 *attacca*

Tbn. 2 *attacca*

Tbn. 3 *attacca*

Timp. *pp* *pp* *attacca*

Chimes *p* *pp* *attacca*

Pc. 1 *attacca*

Pc. 2 *attacca*

Tam-t. *p* *pp* *attacca*

Pf. *attacca*

Hp. *p* *pp* *attacca*

VI. 1 *rit.* *ffff* *attacca*

VI. 2 *ffff* *attacca*

Va. *ffff* *attacca*

Vc. *ffff* *attacca*

Cb. *ffff* *attacca*

53

NN 00012 Stephen Ferre: SYMPHONY NO. 3

This page of the musical score is for a symphony orchestra. It contains staves for the following instruments and parts:

- Picc.** (Piccolo)
- Fl.** 1 (Flute)
- Ob.** 1 (Oboe)
- C. A. (F)** (Clarinet in A, Flute)
- Cl. (Bb)** 1 (Clarinet in Bb)
- B. Cl. (Bb)** (Bass Clarinet in Bb)
- Bn.** 1, 2 (Bassoon)
- Hn. (F)** 1, 3, 4 (Horn in F)
- Tpt. (Bb)** 1 (Trumpet in Bb)
- Tbn.** 1, 2 (Trombone)
- Tb.** 3 (Trombone)
- Timp.** (Timpani)
- Pc.** 1, 2, 3 (Percussion: Suspended cymbal, Tam-tam)
- Pf.** (Piano)
- Hp.** (Harp)
- Violins:** solo 1, Vn. 1 solo 2, gli altri (all others)
- Violas:** solo 1, Vn. 2 solo 2, gli altri
- Cellos:** solo 1, Vc. solo 2, gli altri
- Double Basses:** solo 1, Cb. (Double Bass), gli altri

The score includes various musical notations such as notes, rests, and articulation marks. Dynamics like *pp*, *f*, *mp*, and *p* are indicated. Performance instructions include "con sord." (with mutes) and "inside piano, with palm" for the piano.

[illegible]

- 1) All strings should randomly cresc. and dim. not more than 8 seconds apart until cue 3.
- 2) Play pitches in random order (repeating freely), but keeping given duration for each pitch.

3) 4)

(24)

a tempo

Picc.

1

Fl.

2

Ob.

1

2

Cl. (B♭)

1

2

Bn.

1

2

Hn. (F)

2

4

1

Tpt. (B♭)

2

3

1

2

Tbn.

3

Tb.

Timp.

Glsp.

Pc.

Vibr.

Temple bl.

Tam-t.

Pf.

Hp.

3) 4)

Vn. 1 tutti

Vn. 2 tutti

Va.

Vc.

Cb.

34

Senza misura

Fast and steady (♩ = 120)

Picc.

1

Fl.

2

Ob.

1

2

Cl. (B♭)

1

2

B.Cl. (B♭)

Bn.

1

2

a 2

mp

Hn. (F)

1

2

3

4

mp

Tpt. (B♭)

1

2

3

mp

Tbn.

1-3

a 3

mp

Tb.

mp

Timp.

Glsp.

Vibr.

Pc.

1

2

3

Xyl.

Pf.

mp

f

Hp.

mp

Vn. 1

Vn. 2

Va.

Vc.

Ch.

Senza misura

Fast and steady (♩ = 120)

cresc.

cresc.

cresc.

cresc.

pizz.

pizz.

2. to Contrabassoon

38

Picc. *f*

Fl. 1 *pp*

Fl. 2 *pp*

Ob. 1 *pp*

Ob. 2 *pp*

Cl. (B♭) 1

Cl. (B♭) 2

B.Cl. (B♭) *f*

Bn. 1

Hn. (F) 1

Hn. (F) 2

Hn. (F) 3

Hn. (F) 4

Tpt. (B♭) 1-3

Tbn. 1

Tbn. 2

Tbn. 3

Tb. *f*

Timp.

Xyl. *f*

Pc. 1

Pc. 2

Pc. 3

Pf. *f*

Hp. *f*

Vn. 1 *pp*

Vn. 2 *pp*

Va. *pp*

Vc. *arco*

Cb. *arco*

Tomt. *f*

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[illegible]

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90

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E.Hn.

Cl. (B♭) 1

B.Cl. (B♭)

Bn. 1

Bn. 2

Hn. (F) 2

Hn. (F) 3

Hn. (F) 4

Tpt. (B♭) 1

Tpt. (B♭) 3

Tbn. 2

Tbn. 3

Tb.

Timp.

Pc.

Pf.

Hp.

Vn. 1

Vn. 2

Va.

Vc.

Cb.

98

Picc.

Fl 1

Ob. 1

Ob. 2

C.A.

Cl. (Bb) 1

Cl. (Bb) 2

B.Cl. (Bb)

Bn. 1

Bn. 2

Hn. (F) 1

Hn. (F) 2

Hn. (F) 3

Hn. (F) 4

Tpt. (Bb) 1

Tpt. (Bb) 2

Tpt. (Bb) 3

Tbn. 1

Tbn. 2

Tbn. 3

Tb.

Timp.

Pc. Tom-t.

Pf.

Hp.

Vn. 1

Vn. 2

Va.

Vc.

Cb.

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113

Picc.

Fl.

Ob.

C.A. (F)

Cl. (B $\flat$)

B.Cl. (B $\flat$)

Bn.

Hn. (F)

Tpt. (B $\flat$)

Tbn.

Tb.

Timp.

Pc.

Pf.

Hp.

Vn. 1

Vn. 2

Va.

Vc.

Cb.

118

Picc.

Fl. 1

Ob. 1

Cl. (B♭) 1

Cl. (B♭) 2

B. Cl. (B♭)

Bn. 1

Bn. 2

Hn. (F) 1

Hn. (F) 2

Hn. (F) 3

Hn. (F) 4

Tpt. (B♭) 1

Tpt. (B♭) 2

Tpt. (B♭) 3

Tbn. 1

Tbn. 2

Tbn. 3

Tb.

Timp.

Vibraphone

Pc. Chimes

S. D.

Pf.

Hp.

Vn. 1

Vn. 2

Va.

Vc.

Cb.

123

Picc.

Fl. 1

Ob. 1

C.A. (F)

Cl. (Bb) 1

Cl. (Bb) 2

B.Cl. (Bb)

Bn. 1

Bn. 2

Hn. (F) 1

Hn. (F) 2

Hn. (F) 3

Hn. (F) 4

Tpt. (Bb) 1

Tpt. (Bb) 2

Tpt. (Bb) 3

Tbn. 1

Tbn. 2

Tbn. 3

Tb.

Timp.

Pc. 1

Pc. 2

Pc. 3

Pf.

Vn. 1

Vn. 2

Va.

Vc.

Cb.

B.D.

S.D.

129

Picc.

Fl. 1

Ob. 2

C.a. (F)

Cl. (Bb) 1

2

Bn. 1

2

Hn. (F) 1

2

3

4

Tpt. (Bb) 1

2

Tbn. 1

2

3

Tb.

Timp.

Xyl.

Pc. 1

2

3

Pf.

Hp.

Vn. 1

Vn. 2

Va.

Vc.

Cb.

Tomt.

135

Ob. 2 *f*

Bn. 1 2

Tbn. 3 *f*

Tb. *f*

Timp. *f*

Pc. 1 Xyl. *f*

3 Tomt. S.D. *mp*

Pf. *mp*

Vn. 1 *p* *f*

Vn. 2 *p* *f*

Va. *mp*

Vc. *mp* *f*

Cb. *mp* *f*



141

Bn. 1 2

Tb. *f*

Timp. *f*

Pc. 2 Sus. Cym. *f*

3 Tomt. *f*

Pf. *f*

Vn. 1 *p* *poco a poco cresc.*

Vn. 2 *p* *poco a poco cresc.*

Va. *p* *poco a poco cresc.*

Vc. *mf*

Cb. *mf*

146

Hn. 1 2

3 4

Tpt. 1 2

3

Tn. 1 2

3

Tb.

Pc. 1

Xyl.

Vn. 1

Vn. 2

Va.

Vc.

Cb.

151

B. Cl. (Bb)

Bn. 1 2

2

Tn. 3

Tb.

Pf.

Vn. 1

Vn. 2

Va.

Vc.

Cb.

157

Cl. (B♭) 1 2

B.Cl. (B♭)

Bn. 1 2

Tbn. 1 2 3

Tb.

Tb.

Pf.

Vn. 1

Vn. 2

Va.

Vc.

Cb.

161

B.Cl. (B♭)

Bn. 1 2

Pf.

Hp.

Vn. 1

Vn. 2

Va.

Vc.

Cb.

1) After first iteration, choose pitch order freely as fast as possible until the beam ends.

165

B.Cl. (Bb)

1

Bn.

2

Pf.

Hp.

Va.

Vc.

Cb.

==

169

Perc.

Pf.

Vn. 1

Vn. 2

Va.

sul pont.

div.

sul pont.

ppp

ppp

ppp

==

173 Senza misura

Hp.

Vn. 1

Vn. 2

Va.

Vc.

Cb.

1)

2)

pp

pp

pp

*) Uneven glissando. Front players glissando earlier than rear players.
Each should reach the destination pitch at different times.

[illegible]

Rubato, colla parte

179

Picc. *senza vibr.* *molto vibr.* *p*

Fl. 1 *a 2, senza vibr.* *molto vibr.*

Ob. 1 *senza vibr.* *molto vibr.*

Cl. (B♭) 1 *senza vibr.* *molto vibr.*

B.Cl. (B♭) *senza vibr.* *molto vibr.*

Bn. 1 *pp*

Hn. (F) 1 *senza vibr.* *molto vibr.*

3 *senza vibr.* *molto vibr.*

4 *senza vibr.* *molto vibr.*

Tpt. (B♭) 1 *senza vibr.* *molto vibr.*

2 *senza vibr.* *molto vibr.*

3 *senza vibr.* *molto vibr.*

Tbn. 1 *pp*

2 *senza vibr.* *molto vibr.*

3 *senza vibr.* *molto vibr.*

Tb. *pp*

Timp. *p*

Pc. 1 *Gisp.* *mp*

2 *Chimes.* *6* *p*

3 *Tam-t.* *pp* *Temple-bk.* *p*

Pf. *mp*

Hp. *mp*

Rubato, colla parte

Vn. 1 1) *pp*

Vn. 2 1) *pp*

Va. 1) *pp*

Vc. *pp*

Cb. *pp*

1) Uneven glissando. Front players glissando earlier than rear players. Each should reach the destination pitch at different times.

183 *senza vibr.* **Senza mizura**

Picc. *senza vibr.*

Fl. 1 *senza vibr.*

2

Timp. Sm. susp. cym. on timpano head
pedal *p*

Pc. Sm. susp. cym., soft mallet
Temple blk. *p*

Vn. 1 *Senza mizura*
ffff *poco cresc.*

Vn. 2 *ffff* *poco cresc.*

Va. *ffff* *poco cresc.*

Vc. *ffff*

Cb. *ffff*



187 $\text{♩} = 60$

Cl. (B♭) 1 *pp* *poco*

2 *pp* *poco*

B.Cl. (B♭) *pp* *poco*

Timp. *poco*

1 Glsp. *f* Metal wind chimes *p* Lg. susp. cym., soft mallet *mp*

2 Chimes *f* Glass wind chimes *p*

3 Temple blk. *p*

Pf. Play pitches in any order, repeating freely - durations as given for each pitch
Half string harmonic where possible *f*

Hp. Play pitches in any order, repeating freely - durations as given for each pitch *mp*

Vn. 1 $\text{♩} = 60$ Solo, sul tasto *mp*

Vn. 2

Va.

Vc.

Cb.

197 Senza misura, colla parte

1) Tempo ad libitum senza vibr. molto vibr.

2) senza vibr. molto vibr.

3) senza vibr. molto vibr.

Picc.

Fl.

Ob.

Cl. (B♭)

Bn.

Hn. (F)

Tpt. (B♭)

Tbn.

Tb.

Timp.

Pc.

Pf.

Hp.

Vn. 1

Vn. 2

Va.

Vc.

Cb.

Glsp.

B. D.

Tam-4.

Senza misura, colla parte

1) 2) 3)

1) Starting with the order given, continue until the end of arrow with pitches in any order, durations as indicated for each pitch

198 $\text{♩} = 60$

Picc.

Fl. 1 2

Ob. 1 2

Cl. (B♭) 1 2

B.Cl. (B♭)

Bn. 1 2

Hn. (F) 1 2 3 4

Tpt. (B♭) 1 2 3

Tbn. 1 2 3

Tb. senza sord. senza sord.

Pf.

Hp.

Vn. 1 $\text{♩} = 60$

Vn. 2

Va.

Vc.

Cb.

p *f* *morendo* *f* *ff* *mp* *ff*

203 *Freely, colla parte*

Pf.

Hp.

Freely, colla parte

Vn. 1

Vn. 2

Va.

Vc.

Cb.

207 *Senza misura, lunga* $\text{♩} = 96$

Picc.

Ob. 1

Timp.

Glg.

Sm. susp. cym.

Pc. 2

Tam-t.

3

Play A-D in order, then repeat individual fragments freely, varying dynamics according to context

Hp.

Senza misura, lunga $\text{♩} = 96$

Vn. 1

Vn. 2

Va.

Vc.

Cb.

1) Allow the harpist to play through all four boxed fragments at least twice before moving onto the measured section. Treat as a quasi-improvised cadenza.

2/3 Senza misura, colla parte

Picc. 1 2

Fl. 1 2

Ob. 1 2

Cl. (B♭) 1 2

B. Cl. (B♭)

Bn. 1

Hn. (F) 1 2 3 4

Tpt. (B♭) 1 2 3

Tbn. 1 2 3

Tb.

Timp.

Vibr.

Pc. B.D. Tam-t.

Pf. Inside piano, with palm

Hp.

Senza misura, colla parte

Vn. 1

Vn. 2

Va.

Vc.

Cb.

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221 Senza misura, colla parte

Picc. *ff*

Fl. 1 *a 2* *ff*

Ob. 1 *a 2* *ff*

Cor. A. *ff*

Cl. (B♭) 1 *ff*

2 *ff*

B. Cl. (B♭) *ff*

Bn. 1 *f*

2 *f*

Hn. (F) 1 *f*

2 *f*

3 *f*

4 *f*

Tpt. (B♭) 1 *f*

2 *f*

3 *f*

Tbn. 1 *mp marc.* *cfesc.*

2 *mp marc.* *cfesc.*

3 *mp marc.* *cfesc.*

Tb. *mp marc.* *cfesc.*

Timp. *f*

Chimes *f*

Pc. 1 *f*

2 *f*

3 *f*

Tam-t. *f*

Pf. *f*

Senza misura, colla parte

Vn. 1 *ff* *mp* *p* *cresc.*

Vn. 2 *ff* *mp* *p* *cresc.*

Va. *ff* *mp* *p* *cresc.*

Vc. *ff* *mp* *p* *cresc.*

Cb. *ff* *mp* *p* *cresc.*

Senza misura ♩ = 120

224

Picc. *f*

a 2 (not synchronized)

Fl. 1 *f*

2

Ob. 1

2

Cl. (B♭) 1

2

Bass Cl.

Ba. 1

Hn. (F) 1 *f marc.*

2

3 *f marc.*

4

(♩ = c60-72, unsynchronized)

1 *f*

Tpt. (B♭) 1 *f*

2 *f*

3 *f*

4 *f*

(♩ = c60-72, unsynchronized)

1 *f*

Tbn. 1 *f*

2 *f*

3 *f*

4 *f*

(♩ = c60-72, unsynchronized)

1 *f*

Tb. 1 *f*

2 *f*

3 *f*

4 *f*

Timp. *fp*

Pc.

Pf.

Senza misura ♩ = 120

Vn. 1

Vn. 2

Va.

Vc.

Cb.

Senza misura $(\text{♩} = c60-72, \text{unsynchronized})$ *a tempo* *With growing intensity* $(\text{♩} = 144)$

227

Picc.

Fl.

Ob.

C.A. (F)

Cl. (B♭)

Bass Cl.

Bn.

Hn. (F)

Tpt. (B♭)

Tbn.

Tb.

Timp.

Vibr.

Glap.

Tam-t.

Pf.

Hp.

Vn. 1

Vn. 2

Va.

Vc.

Cb.

div.

unis.

pizz.

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237

Picc. *f*

Fl. 1 *a 2 f*

2 *f*

Ob. 1 *a 2 f*

2 *f*

Cl. (B♭) 1 *a 2 f*

2 *f*

B. Cl. (B♭) *f*

Bn. 1 *a 2 f*

2 *f*

Hn. (F) 1 *f*

2 *f*

3 *f*

4 *f*

Tpt. (B♭) 1 *f*

2 *f*

3 *f*

4 *f*

Tbn. 1 *f*

2 *f*

3 *f*

Tb. *f*

Timp. *f*

Pc. 1 *f*

2 *f*

3 *f*

Pf. *f*

Hp. *f*

Vn. 1 *arco f*

Vn. 2 *arco f*

Va. *arco f*

Vc. *pizz. f*

Cb. *pizz. f*

1) Bowed behind the bridge

249

Picc. 1) *ff* *p*

Fl. 1) *ff* *p*

2) *ff* *p*

Ob. 1. *p*

2. *p*

C.A. (F) Solo *mp*

Cl. (B $\flat$) 1 *p*

2 *p*

B. Cl. (B $\flat$) *p*

Bn. 1 *a 2* *ff* *p*

2 *ff* *p* Solo *p* *mp*

Hn. (F) 1 *f* *mp* *p*

2 *f* *mp* *p*

3 *f* *mp* *p*

4 *f* *mp* *p*

Tpt. (B $\flat$) 1 *f* *mp* *p*

2 *f* *mp* *p*

3 *f* *mp* *p*

Tbn. 1 *f* *mp* *p*

2 *f* *mp* *p*

3 *f* *mp* *p*

Tb. *f* *mp* *p*

Timp. *mp*

Pc. 1) Xyl. *ff* *p*

S. D. *mp*

Pf. 1) *ff* *p*

2) *f* *p*

Hp. 1) *ff* *p*

2) *f* *p*

Vn. 1 *f* *mp*

Vn. 2 *f* *mp*

Va. *f* *mp*

Vc. *f* *mp*

Cb. *f* *mp*

1) Rhythms are approximate

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261

Picc.

Fl. 1

Ob. 1

C.A. (F)

Cl. (Bb) 1

Cl. (Bb) 2

B. Cl. (Bb)

Bn. 1

Bn. 2

Hn. (F) 1

Hn. (F) 2

Hn. (F) 3

Hn. (F) 4

Tpt. (Bb) 1

Tpt. (Bb) 2

Tpt. (Bb) 3

Tbn. 1

Tbn. 2

Tbn. 3

Tb.

Timp.

Pc. 1

Pc. 2

Pc. 3

S. D.

Pf.

Hp.

Vn. 1

Vn. 2

Va.

Vc. pizz.

Cb. pizz.

267

Picc.

Fl.

Ob.

Cl. (B♭)

Bass Cl.

Bn.

Hn. (F)

Tpt. (B♭)

Tbn.

Tb.

Timp.

Pc.

Pf.

Hp.

Vn. 1

Vn. 2

Va.

Vc.

Cb.

(c120)

(c104)

a 2

S.D.

CFESC.

273

Picc. *f*

Fl. 1 *a 2* *f*

2 *f*

Ob. 1 *a 2* *f*

2 *f*

Cl. (B♭) 1 *a 2* *f*

2 *f*

Bass Cl. *f*

Bn. 1 *f*

2 *f*

Hn. (F) 1 *a 2, unsynchronized* *f*

2 *a 2, unsynchronized* *f*

3 *f*

4 *f*

Tpt. (B♭) 1 *f*

2 *f*

3 *f*

Tbn. 1 *a 2* *f*

2 *f*

3 *f*

Tb. *f*

Timp.

Pc. S. D. *mp*

Pf. *f*

Hp. *f*

Vn. 1 *f* *div.* *ff*

Vn. 2 *f* *div.* *ff*

Va. *f*

Vc. *arco* *f*

Cb. *arco* *f*

279

Picc.

Fl. 1 2

Ob. 1 2

Cl. (B♭) 1 2

B. Cl. (B♭)

Bn. 1 2

Hr. (F) 1 2 3 4

Tpt. (B♭) 1 2

Tbn. 1 2 3

Tb.

Timp.

Pc. S. D. Glap. Chimes Tam-t.

Pf.

Hp.

Vn. 1

Vn. 2

Va.

Vc.

Cb.

284

Picc. $(\text{♩} = c88)$

Fl. $(\text{♩} = c96)$

Ob. $(\text{♩} = c120)$

Cl. (B♭) $(\text{♩} = c104)$

B. Cl. (B♭)

Bn. mp

Hn. (F)

Tpt. (B♭)

Tbn. mp

Tb.

Timp. mp

Pc.

Pf. mp

Hp. f

Vn. 1 ff

Vn. 2 p

Va. p sul pont. continue randomly with same pitches in any order

Vc. mp

Cb. mp

continue randomly with same pitches in any order

296

Picc.

Fl.

Ob.

Cl. (B♭)

B. Cl. (B♭)

Bn.

Hn. (F)

Tpt. (B♭)

Tbn.

Tb.

Timp.

Pc.

Pf.

Hp.

Vn. 1
div. in 3

Vn. 2
div. in 3

1. *f*

2. *mp*

1. *p* *mf*

2. *mp*

p

con sord. *mf*

con sord. *mf*

con sord. *p*

B.D. *mf*

Susp. Cym. (bowed)

Susp. Cym. (stick)

Tom. *mp*

p

p

p

p

p

$\equiv$

315

Hn. (F) 1

Timp.

Hp.

Vn. 1

Vn. 2

Va.

Vc.

Cb.

1.2 Solo

1. Solo

Solo

322

Picc.

Fl. 1

Cl. (Bb) 1

Hn. (F) 1

Tpt. (Bb) 1

Tbn. 3

Tb.

Timp.

Vibr.

Pc. 2

3

Tam-t.

B.D.

Tomt.

1.2. Solo

1.2. Solo

1.2. Solo

1. Solo

335

Tbn.

Tb.

Pf.

Vn. 1

Vn. 2

Va.

Vc.

Cb.

p

mp

p

pp

pp



poco meno mosso

342

Cl. (Bb) 1

Pc. 2

B.D.

p

mp

p

mp

p

poco meno mosso

Vn. 1

Vn. 2

Va.

Vc.

Cb.



349

Tam-t.

Pc. 2

B.D.

p

pp

Tempo I (♩ = c144)

Vn. 1

Vn. 2

Va.

Vc.

Cb.

fff

fff

fff

fff

pp

pp

pp

pp

pp

pp

356

Hn. (F) 1 2

3 4

Tbn. 1 2

Timp.

Pc. 2 B. D.

Vn. 1

Vn. 2

Va. poco stacc.

Vc.

Cb.



363

Cl. (Bb) 1 2

Bn. 1 Cbn. a 2 (Cbn. sounds 8vb)

Hn. (F) 1 2 3 4

Tpt. (Bb) 1 2

Tbn. 1 2 3

Tb.

Timp.

Vn. 1 sul pont. ord., con sord.

Vn. 2 sul pont. ord., con sord.

Va. sul pont.

Vc.

Cb.

375

Picc.

Fl.

Ob.

C.A. (F)

Cl. (B♭)

Bass Cl.

Bn.

Hn. (F)

Tpt. (B♭)

Tbn.

Tb.

Timp.

Pc.

Vn. 1

Vn. 2

Va.

Vc.

Cb.

poco a poco cresc.

poco a poco cresc.

Tomt.

380

Picc.

1

Fl.

2

Ob.

1

2

C.A. (F)

Cl. (B♭)

1

2

B. Cl. (B♭)

Bn.

1

Cbn.

Hn. (F)

1

3

Tpt. (B♭)

1

2

3

Tbn.

1

2

3

Tb.

Timp.

Pc.

Susp. Cym. (mallets)

Vn. 1

Vn. 2

Va.

Vc.

Cb.

NN 00012 Stephen Ferre: SYMPHONY NO. 3

390

Picc.

Fl. 1 2

Ob. 1 2

C.A. (F)

Cl. (B♭) 1 2

B. Cl. (B♭)

Bn. 1 Cbn.

Hn. (F) 1 2 3 4

Tpt. (B♭) 1 2 3

Tbn. 1 2 3

Tb.

Timp.

Chimes

Pc. B. D. Tam-4.

Pf.

Hp.

Vn. 1

Vn. 2

Va.

Vc.

Cb.

DCB♭
E F G A

DCB♭
E♭ F G A♭

396

Picc.

Fl. 1
2

Ob. 1
2

C.A. (F)

Cl. (B♭) 1
2

B. Cl. (B♭)

Bn. 1
Cbn.

Hn. (F) 1
2
3
4

Tpt. (B♭) 1
2
3

Tbn. 1
2
3

Tb.

Timp.

Pc. 1
2
3

Pf.

Hp.

Vn. 1

Vn. 2

Va.

Vc.

Cb.

Picc. (Piccolo) part: Rests throughout the measures.

 Fl. 1 & 2 (Flutes): Play a melodic line starting with a forte (f) dynamic, marked 'a 2' (second octave).

 Ob. 1 & 2 (Oboes): Play a melodic line starting with a forte (f) dynamic, marked 'a 2' (second octave).

 C.A. (F) (Cor Anglais): Rests throughout the measures.

 Cl. (B♭) 1 & 2 (Clarinets): Play a melodic line starting with a forte (f) dynamic, marked 'a 2' (second octave).

 B. Cl. (B♭) (Bass Clarinet): Rests throughout the measures.

 Bn. 1 & Cbn. (Bassoon and Contrabassoon): Play a low melodic line starting with a forte (f) dynamic, marked 'a 2' (second octave).

 Hn. (F) 1, 2, 3, 4 (Horns): Play a melodic line starting with a forte (f) dynamic.

 Tpt. (B♭) 1, 2, 3 (Trumpets): Play a melodic line starting with a forte (f) dynamic.

 Tbn. 1, 2, 3 (Trombones): Play a melodic line starting with a forte (f) dynamic.

 Tb. (Tuba): Rests throughout the measures.

 Timp. (Timpani): Rests throughout the measures.

 Pc. 1, 2, 3 (Percussion): Rests throughout the measures.

 Pf. (Piano): Rests throughout the measures.

 Hp. (Harp): Rests throughout the measures.

 Vn. 1 & 2 (Violins): Play a melodic line.

 Va. (Viola): Play a melodic line.

 Vc. (Violoncello): Play a melodic line.

 Cb. (Double Bass): Play a melodic line.

402

Picc.

Fl.

Ob.

C.A. (F)

Cl. (Bb)

B. Cl. (Bb)

Cbn.

Hr. (F)

Tpt. (Bb)

Tbn.

Tb.

Timp.

Chimes

Pc.

B. D.

Tam-t.

Pf.

Hp.

Va. 1

Va. 2

Va.

Vc.

Cb.

408

Tempo ad. lib. (unsynchronized)

Picc.

1)

1)

Fl.

2)

1)

Ob.

2)

1)

C.A. (F)

1)

CL. (Bb)

2)

1)

B. Cl. (Bb)

Bn.

1)

Cbn.

Hn. (F)

1)

2)

3)

4)

Tpt. (Bb)

1)

2)

3)

Tbn.

1)

2)

3)

Tb.

Timp.

Chimes (gliss.)

Pc.

1)

2)

3)

Tam-t.

Pf.

Hp.

D# C B
E F# G A

D# C B
E F# G A b

Vn. 1

Vn. 2

Va.

Vc.

Cb.

1) Transition to new fragment is approximate. Finish the current repetition.

413

Picc.

Fl. 1 2

Ob. 1 2

C.A. (F)

Cl. (Bb) 1 2

B. Cl. (Bb)

Bn. 1 Chn.

Hn. (F) 1 2 3 4

Tpt. (Bb) 1 2 3

Tbn. 1 2 3

Tb.

Timp.

Xyl.

Pc. 1 2 3

Pf.

Hp.

Vn. 1

Vn. 2

Va.

Vc.

Cb.

422

Picc.

Fl. 1 2

Ob. 1 2

C.A. (F)

Cl. (B♭) 1 2

Bass Cl.

Bn. 1 Cbn.

Hn. (F) 1 2 3 4

Tpt. (B♭) 1 2 3

Tbn. 1 2 3

Tb.

Timp.

Xyl.

Pc. 1 2 3

Tam-t.

Pf.

Hp.

Vn. 1

Vn. 2

Va.

Vc.

Cb.

B. D.

DC#BEFG#A