

Sleeps Endymion, Perhaps to Dream

ballet - pantomime

JACK PARTON

1997, revised 2026

Instrumentation

Flute (doubling Piccolo)

Clarinet in E \flat

Clarinet in B \flat

Bass Clarinet in B \flat

Alto Saxophone in E \flat

French Horn in F

Harp

Violin

Viola

Violoncello

Contrabass

Duration: ca. 18 minutes

Originally scored for these eleven instrumentalists, *Sleeps Endymion, Perhaps to Dream* can also be performed with a small string section, perhaps (including the solo players) of 6 violins, 5-6 violas, 4-5 'cellos, and 3 basses.

Sleeps Endymion, Perhaps to Dream was completed at Peabody Conservatory in Baltimore in winter of 1996-97. In May of that year it was premiered as the concluding work on my senior recital in partial completion of my undergraduate studies. In stubborn defiance of a composition faculty which at one extreme tolerated tonal writing (barely) and at the other openly disparaged and ridiculed it, I threw every creative skill and technique I could muster into this score while still writing something far more affective than merely effective. Rhythmic and tempo fluidity, polyrhythm, polymodality, embedded sonata forms, all manner of counterpoint, polychromatic and thematically-organised orchestration... Thanks in no small part to eleven excellent friends whose initial agreement to play on my recital dictated the instrumentation, this first performance was well-received and earned top marks. However, due to the all-hands-on-deck manner of writing coupled with the haste to finish score and parts before rehearsals had to begin, even then I acknowledged that the score was one colossal glorious mess. Moreso, as everything I'd had in me creatively had been poured into the score, I knew I'd have to step away from it for a time before I could start pulling it apart and repairing it.

In 1999 a dancer friend expressed interest in choreographing *Sleeps Endymion*. This first attempt to rectify the score really didn't progress much beyond correcting muddy harmonic voicings, glaring intonation collisions between instruments, and simplification of the writing for the harp. The most substantive change was made when I understood I had at my disposal a small orchestra. To utilize as many available players as possible I added the *ad libitum* string parts. Certain passages still called for the solo player, and in those moments when the *gli altri* play something different, they are notated on a lower, smaller staff, and otherwise "solo" and "tutti" are indicated in the one primary staff. When playing with only the four individual instruments, the smaller second staves can simply be ignored. This version was played the one time, in September 1999, to a lukewarm reception. At that time I decided that the score was perhaps simply too complicated for further dance use, and the score and parts were boxed away.

Finally, during COVID pandemic lockdown I began to revisit my "juvenalia", typesetting those scores dating from before 1997 and almost all still in pencil-and-paper manuscript, editing and revising them as I went. *Sleeps Endymion* was a work I'd always been proud of despite its deficiencies, and so it was one I'd been particularly eager to tackle. Unraveling, clarifying, and simplifying the score however proved a slow intermittent process. Six years later I am now finally satisfied that this is the music I'd wanted to write thirty years ago.

The two movements reflect two stanzas from an epic poem I'd attempted to compose during my first undergraduate years at Atlantic Union College. This was a parody of Edmund Spenser's *The Faerie Queen*. The narrative revolved around the ardent wooing by a gallant and chivalrous moose "Pampel" for a lovely but disinterested and unreachable cow (whose name I could never quite satisfactorily devise). This was inspired by an incident in Shrewsbury, Vermont in the autumn of 1986: for three months a lovelorn moose dubbed "Josh" wooed a bemused or disinterested domestic cow named Jessica. Their doomed courtship made national news on a nearly daily basis. Inspired by this, in nine-line Spenserian stanzas liberally peppered with jokes and atrocious puns I began writing of Pampel's ardent, well-intended, clumsy, heartmeltingly sweet, and inevitably futile efforts to gain the favor of his uddered lady. In moments when I wanted to express something more heartfelt or descriptive, however, I found it pleasing to sidestep into sonnets and a more expressive poetic voice. I never completed the cycle, perhaps for the best, and the notebook is long lost. However, these two sonnets caught the eye of a friend who then composed song settings for baritone and piano for them, and to whom I have to thank for preserving the texts.

XVIII.

Upon that hill, like Latmos' Sun-bath'd height,
There lies a grove where seldom day might seep
'Twixt cedars, showing Philomel take flight,
Arachne spin, and age'd Tythonus leap.

Here *sleeps Endymion, perhaps to dream*
Of steep ascent to halls of opal light,
Of grace to dance the old celestial theme
And parley with the argent Queen of Night.

What fell enchantment causes him to deem
Her coming such a promise of delight
That he so sore neglect his crook and sheep?
He waits for aye to see her silver beam
Across the threshold fall, and yet in spite,
He slumbers, ever smiling in his sleep.

XIX.

Now in the dawning sky Selene appears,
Her silver car by sable panthers drawn,
Their malchite eyes alit with lapis dawn,
Descending from their path among the spheres.

Her chariot slows to halt upon the lawn;
Her host, a glitt'ring company as much
Comprised of heav'nly sprites as creatures such
As pace the night, obiesce and quick are gone.

She 'lights, and casting off her robes of fur
She lies beside him on the mossy couch.
He yet sleeps on; she gently calms her fears.
She speaks, and calls his name. He does not stir;
And finding him unwaking at her touch,
She bathes him with her kisses and her tears.

from *The Daerie Queene*
text by the composer (1990)

Sleeps Endymion, Perhaps to Dream

JACK PARTON
1997, revised 2026

I.

Moderato ♩ = c. 72 5

Flute (doubling Piccolo)

Clarinet in Eb *pp*

Clarinet in Bb *pp*

Bass Clarinet in Bb *p*

Alto Saxophone in Eb *p*

Horn in F *p* solo con sord.

Harp *p* A

Moderato ♩ = c. 72 5

Violin *pp*

Viola *pp* sul tasto *ord.* *p*

Violoncello *pp* pizz. *p*

Contrabass *pp* pizz. *p*

7

Fl.

E♭ Cl.

B♭ Cl.

B♭ B. Cl.

E♭ A. Sax.

F Hn.

Hp.

Vln.

Vla.

Vc.

Cb.

pp

mp

p

mf

cresc.

mp

dim.

arco

senza sord.

mp

dim.

mp

dim.

mp

dim.

Chords: E♭, B♭, A♯, C♯, B♯, C♯/E♭

14 *poco rall.* 15 Poco piu mosso ♩ = 82

Fl. (flute) *mp*

E♭ Cl. *p*

B♭ Cl. *p*

B♭ B. Cl. *mp*

E♭ A. Sax.

F Hn. *pp*

Hp. *p*

Vln. *poco rall.* 15 Poco piu mosso ♩ = 82 *solo p*

Vla. *solo p*

Vc. *pizz. p*

Cb. *pizz. p*

20

Fl. *to piccolo* *accelerando*

E♭ Cl. *mp* *cresc.* *mf cresc.*

B♭ Cl. *mp cresc.*

B♭ B. Cl. *mp cresc.*

E♭ A. Sax. *mp cresc.* *mf cresc.*

F Hn. *open*

Hp. *cresc.* *F#* *A#* *Bb* *Eb*

Vln. *tutti* *mp cresc.* *cresc.* *mf cresc.* *accelerando*

Vla. *tutti arco* *mp cresc.* *cresc.* *mf cresc.*

Vc. *cresc.* *mf*

Cb. *cresc.* *mf*

25 Piccolo *mp cresc.* *f* *mf*

E♭ Cl. *f*

B♭ Cl. *mf* *f* solo *f*

B♭ B. Cl. *mf* *f*

E♭ A. Sax. *f* solo

F Hn. *mf cresc.* *f*

Hp. *f* *sf* *mf*

27 Piu animato ♩ = c. 108

Vln. *f* *mf*

Vla. *f* *mf*

Vc. *cresc.* *f* (pizz.) *mf*

Cb.

The image shows a page of a musical score for an orchestral piece. The page is numbered 8 at the top left. The title is "Sleeps Endymion, Perhaps to Dream". The score is divided into two systems. The first system starts at measure 25 and ends at measure 27. The second system starts at measure 27 and ends at measure 30. The tempo is marked "Piu animato" with a quarter note equal to approximately 108 beats per minute. The instruments included are Piccolo, E♭ Clarinet, B♭ Clarinet, B♭ Bass Clarinet, E♭ Alto Saxophone, Flute in C, Harp, Violin, Viola, Violoncello, and Contrabass. The score features various dynamics such as *mp cresc.*, *f*, *mf*, *sf*, and *pizz.*. There are also performance instructions like "solo" and "tr" (trills). The Harp part includes chord diagrams for A♭, B♭, E♭, C♯, and G♯. The Piccolo part has a "Piccolo" marking and a triplet of eighth notes. The E♭ Clarinet and B♭ Clarinet parts have trills. The Viola part has a triplet of eighth notes. The Violoncello part has a "cresc." marking. The Contrabass part has a "6" marking. The score is written in a key signature of one sharp (F#) and a 3/4 time signature.

28

Picc. *mf* *f* *mf*

E♭ Cl. *mf* *f* *mf*

B♭ Cl. *f*

B♭ B. Cl.

E♭ A. Sax. *f*

F Hn.

Hp. *cresc.*

Vln. *cresc.*

Vla.

Vc. *arco* *mf*

Cb.

Detailed description: This page of a musical score contains measures 28 through 31. The score is arranged in a system with ten staves. The Piccolo (Picc.) part starts in measure 28 with a series of eighth notes, marked *mf*. The E♭ Clarinet (E♭ Cl.) part begins in measure 29 with a *mf* dynamic, then moves to *f* in measure 30, featuring a complex five-note fingering (5) and a second ending (2). The B♭ Clarinet (B♭ Cl.) part has a triplet in measure 28 and a *f* dynamic in measure 31. The E♭ Alto Saxophone (E♭ A. Sax.) part has a *f* dynamic in measure 30 and a triplet in measure 31. The Flute (F Hn.) part is silent throughout. The Harp (Hp.) part has a *cresc.* marking in measure 31. The Violin (Vln.) part has a *cresc.* marking in measure 31. The Viola (Vla.) part has a *cresc.* marking in measure 31. The Violoncello (Vc.) part has an *arco* marking and a *mf* dynamic in measure 31. The Contrabass (Cb.) part is silent throughout.

32 Picc. *cresc.* *to flute*

E♭ Cl. *cresc.* *ff*

B♭ Cl. *cresc.*

B♭ B. Cl.

E♭ A. Sax. *cresc.*

F Hn.

Hp. *cresc.* *8^{va}*

Vln. *cresc.*

Vla. *pizz.* *mf* *cresc.*

Vc. *cresc.*

Cb.

Detailed description: This page of a musical score, numbered 10, is titled 'Sleeps Endymion, Perhaps to Dream'. It contains staves for various instruments: Piccolo (Picc.), E-flat Clarinet (E♭ Cl.), B-flat Clarinet (B♭ Cl.), B-flat Bass Clarinet (B♭ B. Cl.), E-flat Alto Saxophone (E♭ A. Sax.), French Horn (F Hn.), Piano (Hp.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score begins at measure 32. The Piccolo part features a melodic line with accents and a crescendo, ending with a 'to flute' instruction. The E-flat Clarinet and B-flat Clarinet parts have similar melodic lines with accents and triplets, both marked with a crescendo. The E-flat Alto Saxophone part also features a melodic line with accents and a triplet, marked with a crescendo. The Piano part has a complex rhythmic accompaniment with a crescendo and an 8va marking. The Violin part has a rhythmic accompaniment with a crescendo. The Viola part has a pizzicato accompaniment starting at measure 32, marked with a mezzo-forte (mf) dynamic and a crescendo. The Violoncello part has a sustained accompaniment with a crescendo. The French Horn and Contrabass parts are mostly silent, indicated by rests.

40

Flute

44

Fl.

ff *dim.* *mp*

E♭ Cl.

f *dim.*

B♭ Cl.

solo *f* *mf*

B♭ B. Cl.

f *dim.* *mf*

E♭ A. Sax.

ff *dim.* *mp*

F Hn.

f *dim.* *mp*

Hp.

mp

44

Vln.

f *dim.* *p*

Vla.

f *dim.* *p* solo *mp*

gli altri

Vc.

f *dim.* *p*

Cb.

f *dim.* *p*

46

Fl.

E♭ Cl.

B♭ Cl.

B♭ B. Cl.

E♭ A. Sax.

F Hn.

Hp.

Vln.

Vla.

Vc.

Cb.

con sord.

p

mp

p

cresc.

solo

p

mp

mf

poco a poco cresc.

poco a poco cresc.

53 to piccolo

Fl. *mp* *mf*

E♭ Cl. *mp*

B♭ Cl. *mp*

B♭ B. Cl. *p* *poco a poco cresc.*

E♭ A. Sax.

F Hn. *p* *mf* *mf* *senza sord.*

Hp. *mf* *cresc.*

Vln. *mf* *mf*

Vla. *f*

Vc. *cresc. sempre*

Cb. *cresc. sempre*

63 A tempo ♩ = c. 108

Picc. *ff*

E♭ Cl. *sfz* *f*

B♭ Cl. *sfz* *f*

B♭ B. Cl. *sfz* *ff* *ff*

E♭ A. Sax. *sfz* *f* *ff*

F Hn. *sfz* *ff* *f*

Hp. *ff* [F♯G♭] [C♯] [B♭] [B♯]

63 A tempo ♩ = c. 108

Vln. I *sfz* *ff*

Vla. *sfz* *f* tutti

Vc. *sfz* *f*

Cb. *f*

66

Picc.

E♭ Cl.

B♭ Cl.

B♭ B. Cl.

E♭ A. Sax.

F Hn.

Hp

Vln. I

Vla.

Vc.

Cb.

f

ff

cresc.

[B♭] [D♭] [D♯] [G♯] [F♯]

ff

3

3

3

ff

69

70

Picc. *mp*

E♭ Cl. *mp*

B♭ Cl. solo *mf cresc.*

B♭ B. Cl. *fmp*

E♭ A. Sax. *f* *mf*

F Hn.

Hp. *mf* [C#] [G#] [Bb]

Vln. I *mp*

Vla. *mp*

Vc. pizz. *mf*

Cb.

Detailed description: This page of a musical score, numbered 18, is for the piece 'Sleeps Endymion, Perhaps to Dream'. It covers measures 69 and 70. The score is arranged for a full orchestra. The Piccolo part (Picc.) starts at measure 69 with a melodic line, marked *mp*. The E♭ Clarinet (E♭ Cl.) and B♭ Clarinet (B♭ Cl.) parts also begin at measure 69. The B♭ Clarinet has a 'solo' section starting at measure 70, marked *mf cresc.*. The B♭ Bass Clarinet (B♭ B. Cl.) and E♭ Alto Saxophone (E♭ A. Sax.) parts are active throughout. The E♭ Alto Saxophone has a 'solo' section starting at measure 70, marked *f* and *mf*. The French Horn (F Hn.) part is present but mostly rests. The Piano (Hp.) part features a complex texture with arpeggiated figures and chords, marked *mf*, with specific chords [C#], [G#], and [Bb] indicated. The Violin I (Vln. I) part has a melodic line, marked *mp*. The Viola (Vla.) and Violoncello (Vc.) parts have rhythmic accompaniment, with the Vc. part marked 'pizz.' and *mf*. The Contrabass (Cb.) part provides a steady bass line.

72

Picc. *cresc.*

E♭ Cl. *solo*
mf *cresc.*

B♭ Cl. *mp* *cresc.*

B♭ B. Cl. *mp* *cresc.*

E♭ A. Sax. *mf*

F Hn. *mp* *cresc.*

Hp. *f* *mf* *cresc.*

Vln. I *cresc.*

Vla. *cresc.*

Vc. *cresc.*

Cb.

76 *poco ritard* **78** *a tempo*

Picc. *mf* *f*

E♭ Cl. *mf* *f*

B♭ Cl. *mf* *f*

B♭ B. Cl. *f*

E♭ A. Sax. *f*

F Hn. *mf* *f*

Harp *f* *8va*

Vln. I *f*

Vla. *f*

Vc. *f* *arco*

Cb. *f*

Chords: G₇, A[#], B[#], B₇, A₇

Performance Notes: *poco ritard* (measures 76-77), *a tempo* (measure 78). Dynamics include *mf* and *f*. The harp part includes an *8va* marking and a triplet of eighth notes. The string parts include *arco* for the cello.

86 *meno mosso* 89 *Quasi tempo I* ♩ = c. 78

Fl.

E♭ Cl.

B♭ Cl.

B♭ B. Cl.

E♭ A. Sax.

F Hn.

Hp.

Detailed description: This section of the score covers measures 86 to 90. It includes parts for Flute, E-flat Clarinet, B-flat Clarinet, B-flat Bass Clarinet, E-flat Alto Saxophone, and French Horn. The woodwinds play melodic lines with various dynamics including *p* and *mp*. The Harp part features a rhythmic pattern of sixteenth notes in the right hand and a chordal accompaniment in the left hand, both marked *p*. The tempo is *meno mosso* and the key signature has one sharp (F#).

meno mosso 89 *Quasi tempo I* ♩ = c. 78

Vln. I

Vla.

Vc.

Cb.

Detailed description: This section of the score covers measures 86 to 90 for the string ensemble. It includes parts for Violin I, Viola, Violoncello, and Contrabasso. The strings play a rhythmic accompaniment of eighth notes, with dynamics ranging from *p* to *pp*. The Viola and Violoncello parts have a *solo* marking in measure 89. The Contrabasso part has a *pizz.* marking in measure 89. The Violoncello part has a *gli altri pizz.* marking in measure 90. The tempo is *meno mosso* and the key signature has one sharp (F#).

92

Flute *mp* *poco ritard* *p* *a tempo* *pp*

E♭ Cl. *mp*

B♭ Cl. *mp*

B♭ B. Cl.

E♭ A. Sax.

F Hn.

Hp. *p* C⁺ F⁺ A^b B^b E^b A⁺ E⁺ B^b F⁺G⁺ D⁺ G⁺

Vln. I *poco ritard* *solo* *p* *a tempo* *solo*

Vla. *solo* *p*

Vc. *solo (arco)* *p*

Cb.

98 99 *poco rallantando* *a tempo* *poco ritardando*

Fl. *p*

E♭ Cl. *pp* *p* *p*

B♭ Cl. *pp* *p*

B♭ B. Cl. *pp* *p*

E♭ A. Sax. *pp* *p*

F Hn. *con sord.* *p* *p*

Hp. D^{\sharp} D^{\flat} B^{\flat} $F^{\sharp} A^{\flat}$

99 *poco rallantando* *a tempo* *tutti* *poco ritardando*

Vln. *p* *p* *tutti* *3*

Vla. *p* *tutti*

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

Cb. *arco* *p* *pizz.* *arco* *p* *pizz.*

106 Tempo, ma piu rubato ♩ = c. 78 - 82

Musical score for measures 106-110, featuring woodwinds and strings. The instruments are Flute (Fl.), E♭ Clarinet (E♭ Cl.), B♭ Clarinet (B♭ Cl.), B♭ Bass Clarinet (B♭ B. Cl.), E♭ Alto Saxophone (E♭ A. Sax.), French Horn (F Hn.), and Harp (Hp.).

- Fl.:** Starts with *pp*, then *mp*. Includes a triplet in measure 109.
- E♭ Cl.:** Starts with *pp*, then *mp*. Includes a triplet in measure 108.
- B♭ Cl.:** Starts with *p*, then *mp*. Includes a triplet in measure 108.
- B♭ B. Cl.:** Starts with *pp*, then *p*. Includes a triplet in measure 109.
- E♭ A. Sax.:** Starts with *pp*, then *mp*. Includes a triplet in measure 109.
- F Hn.:** Starts with *pp*, then *p*. Includes the instruction "senza sord." in measure 110.
- Hp.:** Starts with *mp*, then *p*, then *mp*. Includes a box with $B\sharp D\sharp$ and $A\sharp$ in measure 110. Includes triplets and sixteenth-note runs in measures 107-109.

106 Tempo, ma piu rubato ♩ = c. 78 - 82

Musical score for measures 106-110, featuring strings. The instruments are Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Contrabasso (Cb.).

- Vln.:** Starts with *p*, then *mp*. Includes a triplet in measure 108. The first staff is marked "solo" and the second "gli altri".
- Vla.:** Starts with *pp*, then *p*. Includes the instruction "pizz." in measure 109 and "arco" in measure 110.
- Vc.:** Starts with *pp*, then *p*, then *p*. Includes the instruction "pizz." in measure 109 and "arco" in measure 110. The first staff is marked "(tutti) arco".
- Cb.:** Starts with *pp*, then *p*, then *p*. Includes the instruction "pizz." in measure 109 and "arco" in measure 110.

The musical score is arranged in a system with the following parts from top to bottom:

- Fl.:** Flute part starting at measure 111. Dynamics include *mp cresc.* and a triplet of eighth notes.
- E♭ Cl.:** Clarinet in E-flat. Dynamics include *mp* and *cresc.* with triplet markings.
- B♭ Cl.:** Clarinet in B-flat. Dynamics include *mp* and a triplet of eighth notes.
- B♭ B. Cl.:** Clarinet in B-flat, Bass. Dynamics include *mp* and *cresc.*
- E♭ A. Sax.:** Saxophone in E-flat. Dynamics include *mp* and *cresc.*
- F Hn.:** Horn in F. Dynamics include *mp*.
- Hp.:** Harp. Dynamics include *mf*. Chord diagrams are shown for C# and F#.
- Vln.:** Violins. Dynamics include *mf* and *p*. Triplet markings are present.
- Vla.:** Viola. Dynamics include *pizz.* and *p*, with *arco* and *cresc.* markings.
- Vc.:** Violoncello. Dynamics include *pizz.* and *p*, with *arco* and *cresc.* markings.
- Cb.:** Contrabass. Dynamics include *p*.

118

rallantando

121 *Animato* ♩ = c. 108

Fl.

E♭ Cl.

B♭ Cl.

B♭ B. Cl.

E♭ A. Sax.

F Hn.

Hp.

121 *Animato* ♩ = c. 108

rallantando

Vln.

Vla.

Vc.

Cb.

rallantando 129 Poco pesante ♩ = c. 102

127

Fl. *cresc.* *ff* 3

E♭ Cl. *ff*

B♭ Cl. *mf cresc.* *ff*

B♭ B. Cl. *ff*

E♭ A. Sax. *mf* *ff*

F Hn. *mf* *f* *ff*

Hp. B♭
F#

Vln. I *rallantando* 129 Poco pesante ♩ = c. 102 *f* *ff* 3

Vla. *ff*

Vc. *ff*

Cb. *ff*

132

Fl.

E♭ Cl.

B♭ Cl.

B♭ B. Cl.

E♭ A. Sax.

F Hn.

Hp.

Vln. I

Vla.

Vc.

Cb.

f

cresc. poco a poco

f

cresc. poco a poco

137

Fl. *cresc.*

139

sf *f*

E♭ Cl. *f* 6

B♭ Cl. *f*

B♭ B. Cl. *f*

E♭ A. Sax. *sf*

F Hn. *sf* *f*

Hp. *ff* B: C# C:

Detailed description: This block contains the woodwind section of the score for measures 137-139. It includes staves for Flute (Fl.), E-flat Clarinet (E♭ Cl.), B-flat Clarinet (B♭ Cl.), B-flat Bass Clarinet (B♭ B. Cl.), E-flat Alto Saxophone (E♭ A. Sax.), and French Horn (F Hn.). The Flute part starts with a *cresc.* marking and features a triplet of eighth notes in measure 139. The Clarinets and Bass Clarinet play a rhythmic pattern of eighth notes, with the Bass Clarinet and French Horn parts reaching a *f* dynamic in measure 139. The Alto Saxophone part has a *sf* marking in measure 139. The French Horn part also has *sf* and *f* markings. The Harp (Hp.) part features a *ff* dynamic and a triplet of eighth notes in measure 139, with a chord change from B:C# to C: in measure 139.

139

Vln. I *cresc.* *sf* *f*

Vla. *cresc.* *sf* *f*

Vc. *f*

Cb. *f*

Detailed description: This block contains the string section of the score for measures 137-139. It includes staves for Violin I (Vln. I), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The Violin I and Viola parts both start with a *cresc.* marking and feature a triplet of eighth notes in measure 139, with dynamics of *sf* and *f* respectively. The Violoncello and Contrabass parts play a rhythmic pattern of eighth notes, with the Violoncello part reaching a *f* dynamic in measure 139. The Contrabass part also reaches a *f* dynamic in measure 139.

141

Fl. *più f*

E♭ Cl. *f*

B♭ Cl.

B♭ B. Cl.

E♭ A. Sax. *più f*

F Hn.

Hp

Vln. I

Vla.

Vc.

Cb.

144

Fl. *cresc.*

E♭ Cl. *cresc.*

B♭ Cl. *f cresc.*

B♭ B. Cl. *cresc.*

E♭ A. Sax. *cresc.*

F Hn. *cresc.*

Hp. *f* *gliss.*

Vln. I *cresc.*

Vla. *cresc.*

Vc. *cresc.*

Cb. *cresc.*

Sleeps Endymion, Perhaps to Dream

allargando e marcato

149 A tempo ♩ = c. 102

Fl.

E♭ Cl.

B♭ Cl.

B♭ B. Cl.

E♭ A. Sax.

F Hn.

Hp.

allargando e marcato

149 A tempo ♩ = c. 102

Vln. I

Vla.

Vc.

Cb.

153

Fl. *dim. poco a poco*

E♭ Cl. *dim. poco a poco*

B♭ Cl. *dim. poco a poco*

B♭ B. Cl. *dim. poco a poco*

E♭ A. Sax. *dim. poco a poco*

F Hn. *dim. poco a poco*

Hp. *ff*

Vln. I *dim. poco a poco*

Vla. *dim. poco a poco*

Vc. *dim. poco a poco*

Cb. *dim. poco a poco*

Chords: B♭, E♭/A♯, G♯, G♯

158 *poco rallantando*

FL.

E♭ Cl. *dim. sempre* *mf*

B♭ Cl. *dim. sempre*

B♭ B. Cl. *dim.*

E♭ A. Sax. *dim.* *f*

F Hn. *dim. sempre* *f*

Hp. *dim.* *D♭* *F#A♭*

Detailed description: This block contains the musical score for woodwinds and piano. It starts at measure 158. The woodwind parts include Flute (FL.), E-flat Clarinet (E♭ Cl.), B-flat Clarinet (B♭ Cl.), B-flat Bass Clarinet (B♭ B. Cl.), E-flat Alto Saxophone (E♭ A. Sax.), and F Horn (F Hn.). The piano part (Hp.) features a melodic line in the right hand and a bass line in the left hand. A key signature change to D-flat major (F#A-flat) is indicated in the piano part. Dynamics include *dim. sempre*, *mf*, and *f*. The tempo marking is *poco rallantando*. There are triplets in the E♭ A. Sax. and F Hn. parts.

poco rallantando

Vln. I *dim.*

Vla. *dim.*

Vc. *dim. sempre*

Cb. *dim. sempre*

Detailed description: This block contains the musical score for the string section. It includes Violin I (Vln. I), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The strings play a rhythmic pattern of eighth notes. Dynamics include *dim.* and *dim. sempre*. The tempo marking is *poco rallantando*.

164 Tempo, ma piu tranquillo

164

Fl.

E♭ Cl. *mp* *p*

B♭ Cl. *mp* *mf* *mp*

B♭ B. Cl. *mf* *mp*

E♭ A. Sax. *mp* *mp* *p*

F Hn. *mp* *p*

Hp. *mp* *p* *A₂*

Detailed description: This block contains the musical notation for measures 164 through 167 for woodwind and string instruments. The Flute part is mostly rests. The E♭ Clarinet, B♭ Clarinet, B♭ Bass Clarinet, and E♭ Alto Saxophone parts feature melodic lines with triplets and dynamic markings of *mp* and *p*. The French Horn part has a melodic line with dynamics *mp* and *p*. The Harp part features a rhythmic accompaniment of eighth-note triplets, with dynamics *mp* and *p*, and a section marked *A₂* starting in measure 167.

164 Tempo, ma piu tranquillo

sul pont.

Vln. I *mp* *p*

Vla. *mp* *p*

Vc. *mp* *p*

Cb. *mp* *p*

Detailed description: This block contains the musical notation for measures 164 through 167 for the string section. All instruments (Violin I, Viola, Violoncello, and Contrabass) are playing sustained chords. The dynamics are *mp* in measure 164 and *p* in measures 165-167. The instruction "sul pont." is written above the staves for all instruments.

168 *ritard* 172 *Meno mosso* ♩ = c. 68

Fl. *pp*

E♭ Cl. *dim.* *pp*

B♭ Cl. *dim.* *pp*

B♭ B. Cl. *dim.* *pp*

E♭ A. Sax.

F Hn. *p* solo con sord.

Hp. *p* D₄ +++++

172 *Meno mosso* ♩ = c. 68

Vln. I *dim.* *pp* ord.

Vla. *dim.* *pp* sul tasto ord.

Vc. *dim.* *pp*

Cb. *dim.* *pp*

175 *ritard* *A tempo* ♩ = c. 72

Fl. *p*

E♭ Cl. *solo* *p* *3* *p*

B♭ Cl. *mp*

B♭ B. Cl. *pp* *pp*

E♭ A. Sax. *p*

F Hn.

Hp. *p* *p* *C#* *B♭* *F#* *C#* *E♭* *F#*

Vln. I. *ritard* *A tempo* ♩ = c. 72 *solo* *p* *3*

Vla. *pizz.* *p* *solo arco con sord.* *p*

Vc. *pizz.* *p* *con sord.* *pp*

Cb. *pizz.* *p* *con sord.* *pp*

182

Fl. *p* *pp* *ritard*

E♭ Cl. *p* *pp*

B♭ Cl. *p*

B♭ B. Cl. *p* *dim.*

E♭ A. Sax. *p* *p*

F Hn. *p* *mp* *p*

Hp. E_b B_b $B_b D^\#$ $G^\#$ $D_b F^\#$

Vln. *p* *ritard*

Vla. *p*

Vc.

Cb.

188 Ancora meno mosso ♩ = 68

188

Fl. *p*

E♭ Cl. *pp*

B♭ Cl. *pp*

B♭ B. Cl. *pp*

E♭ A. Sax. *pp*

F Hn. *pp*

Hp. *p* *alleg.* *p*

188 Ancora meno mosso ♩ = 68

(solo)
con sord.

Vln. *pp* *p*

Vla. *pp*

Vc. arco *pp*

Cb. arco *pp*

192 *smorzando* to piccolo.

Fl. *pp*

E♭ Cl. *pp*

B♭ Cl. *pp*

B♭ B. Cl. *pp*

E♭ A. Sax.

F Hn. *mp* *pp*

Hp. *pp* *dim.*

B \flat 4	D4
G4	

Vln. *smorzando* *p* *pp* *tutti con sord.*

Vla. *pp*

Vc. *pp*

Cb. *pp*

II

1 **Vivace, assai ritmico** ♩ = c. 108 **Piccolo**

Picc. *f*

E♭ Cl. *f*

B♭ Cl. *mf*

B♭ B. Cl. *mf*

E♭ A. Sax. *f*

F Hn. *mf* senza sord.

Hp. *f*

Vln. I *f* senza sord.

Vla. *mf* senza sord.

Vc. *mf* senza sord.

Cb. *mf*

8

Picc. *mf*

E♭ Cl. *p cresc.*

B♭ Cl. *mf*

B♭ B. Cl. *mf*

E♭ A. Sax.

F Hn. *p cresc.*

Hp. *mp cresc.*

Vln. I *detaché dim. mp cresc.*

Vla. *detaché dim. mp cresc.*

Vc.

Cb. *senza sord. mf p cresc.*

Detailed description: This page of a musical score, numbered 44, is titled "Sleeps Endymion, Perhaps to Dream". It features a woodwind and string ensemble. The woodwind section includes Piccolo (Picc.), E-flat Clarinet (E♭ Cl.), B-flat Clarinet (B♭ Cl.), B-flat Bass Clarinet (B♭ B. Cl.), and E-flat Alto Saxophone (E♭ A. Sax.). The brass section includes French Horn (F Hn.). The harp (Hp.) part features a continuous sixteenth-note pattern with a dynamic shift from mezzo-piano (mp) to crescendo (cresc.). The string section consists of Violin I (Vln. I), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The Violin I and Viola parts are marked "detaché" and "dim.", with dynamics moving from mezzo-piano (mp) to crescendo (cresc.). The Contrabass part is marked "senza sord." and "mf", with dynamics moving from mezzo-piano (mf) to piano (p) and then crescendo (cresc.). The score is divided into measures, with some measures containing rests for certain instruments.

14 17

Picc. *f* *mf*

E♭ Cl. *mf*

B♭ Cl. *f* *mf sub.* *f*

B♭ B. Cl. *mf* *f*

E♭ A. Sax. *mf cresc.* *f*

F Hn. *mf*

Hp. *mf* *f* *cresc.* F#

17

Vln. I *mf* *f* *mf* *cresc.*

Vla. *pizz.*

Vc. *mp* *f* *pizz.*

Cb. *f* *pizz.*

21

25

Picc. *f* *mf*

E♭ Cl. *f* *mf* *mp* *f* *dim.*

B♭ Cl. *mf* *mf*

B♭ B. Cl.

E♭ A. Sax. *cresc.*

F Hn. *f*

Hp. *mf*

Vln. I

Vla. *arco* *mf*

Vc. *(pizz.)* *mp* *cresc.*

Cb.

Detailed description: This page of a musical score, numbered 46, is for the piece 'Sleeps Endymion, Perhaps to Dream'. It covers measures 21 to 25. The score is arranged in a system with ten staves. The instruments are: Piccolo (Picc.), E-flat Clarinet (E♭ Cl.), B-flat Clarinet (B♭ Cl.), B-flat Bass Clarinet (B♭ B. Cl.), E-flat Alto Saxophone (E♭ A. Sax.), Flute Horn (F Hn.), Piano (Hp.), Violin I (Vln. I), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature has one sharp (F#) and the time signature is 3/4. Measure 21 starts with a Piccolo part marked *f*. The E♭ Cl. part also starts with *f*. The B♭ Cl. part has *mf*. The E♭ A. Sax. part has *cresc.*. The F Hn. part has *f*. The Hp. part has *mf*. Measure 25 is marked with a box containing the number 25. The Piccolo part has *mf*. The E♭ Cl. part has *mp*, *f*, and *dim.*. The B♭ Cl. part has *mf*. The E♭ A. Sax. part has *cresc.*. The F Hn. part has *f*. The Hp. part has *mf*. The Vln. I part has *arco* and *mf*. The Vla. part has *arco* and *mf*. The Vc. part has *(pizz.)* and *mp*. The Cb. part has *mp* and *cresc.*. The score includes various musical notations such as dynamics, articulation, and fingerings.

27 30 to flute

Woodwind Section:

- Picc.**: Treble clef, melodic line with slurs and accents.
- E♭ Cl.**: Treble clef, melodic line with dynamics *mf* and *f*.
- B♭ Cl.**: Treble clef, melodic line with triplets and dynamics *f*.
- B♭ B. Cl.**: Treble clef, melodic line with dynamics *mp* and *mf*.
- E♭ A. Sax.**: Treble clef, melodic line with dynamics *f*.

String Section:

- F Hn.**: Treble clef, melodic line with dynamics *p*, *f*, and *mf*.
- Hp.**: Grand staff, accompaniment with a box labeled **F** in the first measure. Dynamics *mf* and *f*.
- Vln. I**: Treble clef, melodic line with dynamics *mf* and *f*. Includes markings *solo* and *tutti pizz. arco*.
- Vla.**: Alto clef, melodic line with triplets and dynamics *mf* and *f*. Includes marking *pizz.*
- Vc.**: Bass clef, melodic line with dynamics *mf* and *f*. Includes marking *(pizz.)*.
- Cb.**: Bass clef, melodic line with dynamics *mf* and *f*. Includes marking *(pizz.)*.

34

Flute

f 3

E♭ Cl.

mf *f* 3

B♭ Cl.

f 3 *mf*

B♭ B. Cl.

mf 5

E♭ A. Sax.

f 6 *mf*

F Hn.

mf *mf*

Hp.

B♭D♭
E♭G♭A♭

mf 5 5 5 *f*

D♯
G♯

Vln. I

mf *mf*

Vla.

mf *mf* arco

Vc.

mf *mf* arco

Cb.

mf *mf* arco

Detailed description: This page of a musical score, numbered 48, is titled "Sleeps Endymion, Perhaps to Dream". It covers measures 34 through 37. The score is for a full orchestra and includes parts for Flute (Fl.), E♭ Clarinet (E♭ Cl.), B♭ Clarinet (B♭ Cl.), B♭ Bass Clarinet (B♭ B. Cl.), E♭ Alto Saxophone (E♭ A. Sax.), French Horn (F Hn.), Piano (Hp.), Violin I (Vln. I), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The music is in 3/4 time and features a variety of dynamics including *f* (forte), *mf* (mezzo-forte), and *arco* (arco). The piano part includes specific chord voicings: B♭D♭/E♭G♭A♭ and D♯/G♯. The Flute part begins with a triplet of eighth notes marked *f*. The E♭ Clarinet part has a triplet of eighth notes marked *f* in measure 37. The B♭ Clarinet part has a triplet of eighth notes marked *f* in measure 35 and a triplet of eighth notes marked *mf* in measure 37. The B♭ Bass Clarinet part has a quintuplet of eighth notes marked *mf* in measure 37. The E♭ Alto Saxophone part has a sextuplet of eighth notes marked *f* in measure 35 and a sextuplet of eighth notes marked *mf* in measure 37. The French Horn part has a triplet of eighth notes marked *mf* in measure 37. The Piano part has a complex rhythmic pattern in measure 37, including a septuplet of eighth notes marked *f*. The Violin I part has a triplet of eighth notes marked *mf* in measure 35 and a triplet of eighth notes marked *mf* in measure 37. The Viola part has a triplet of eighth notes marked *mf* in measure 35 and a triplet of eighth notes marked *mf* in measure 37, with *arco* markings. The Violoncello part has a triplet of eighth notes marked *mf* in measure 35 and a triplet of eighth notes marked *mf* in measure 37, with *arco* markings. The Contrabass part has a triplet of eighth notes marked *mf* in measure 35 and a triplet of eighth notes marked *mf* in measure 37, with *arco* markings.

This musical score page, numbered 49, is titled "Sleeps Endymion, Perhaps to Dream". It features a variety of instruments including Flute (Fl.), Clarinets (Eb Cl., Bb Cl.), Bass Clarinet (Bb B. Cl.), Eb Alto Saxophone (Eb A. Sax.), French Horn (F Hn.), Piano (Hp.), Violin I (Vln. I), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is divided into measures, with a section starting at measure 39. Dynamics such as *mf*, *f*, *ff*, and *cresc.* are used throughout. The piano part includes complex rhythmic patterns with fingerings like 5, 5, 5, 5 and 7, and includes chord diagrams for Bb and Ab. The woodwind and brass parts feature various articulations like accents (^) and trills (tr~). The string parts have dynamic markings like *f* and *mf*.

43 *poco rallantando* **46** *a tempo*

Fl. *sf* *mp* *cresc.*

E♭ Cl. *ff* *f* *mp*

B♭ Cl. *sf* *f* *mp*

B♭ B. Cl. *sf* *ff* *mp*

E♭ A. Sax. *f* *mf* *3*

F Hn. *sf* *mp* *solo*

Hp. *dim.* *f* *mp* *cresc.* [F#] [B♭]

7

Vln. I *sf* *f* *mp* *cresc.* *pizz.*

Vla. *ff* *sf* *f* *mp* *cresc.* *pizz.*

Vc. *sf* *f* *mp* *cresc.* *pizz.*

Cb. *sf* *f* *mp* *cresc.* *pizz.*

49

Fl. *f* *mf*

E♭ Cl. *f* *mp*

B♭ Cl. *f* *p* *cresc.*

B♭ B. Cl. *mf* solo *mp* *p cresc.*

E♭ A. Sax. *p cresc.*

F Hn. *mp cresc.* *p cresc.*

Hp. *mp* *F♯*

Vln. I *mf* *f* *p cresc.* arco

Vla. *mf* *f* *mp* arco *mp cresc.*

Vc. *mf* *f* *mp* *p* *cresc.*

Cb. *mf* *f* *mp* *p* *cresc.*

rallantando 56 *Tempo, poco marcato*

Fl. *cresc.* *f* *ff* *f*

E♭ Cl. *f* *cresc.* *ff* *f*

B♭ Cl. *mf* *f* *ff* *f*

B♭ B. Cl. *f* *ff* *f*

E♭ A. Sax. *cresc.* *mf* *ff* *f*

F Hn. *cresc.* *mf* *ff* *f*

Hp. *ff* *f*

Vln. I. *mf* *cresc.* *ff* *f*

Vla. *f* *cresc.* *ff* *f*

Vc. *f* *ff* *f*

Cb. *f* *ff* *f*

Chord Diagrams: B♭, B♭/A♭, A♭

60

Fl.

E♭ Cl.

B♭ Cl.

B♭ B. Cl.

E♭ A. Sax.

F Hn.

Hp.

Vln. I

Vla.

Vc.

Cb.

ff *dim.* *f* *p* *ritard*

ff *f dim.* *p*

ff *mf* *p*

ff *mf* *p*

ff *dim.*

ff *f dim.* *p*

cresc. *ff* *B₄* *F₄* *G₄* *G₄* *D₅* *B₄D₄* *F₄* *+++++*

ff *f dim.* *p* *ritard*

ff *mf* *p*

ff *mf* *p*

f cresc. *ff* *mf*

66 Piu rubato ♩ = c. 92

66

Fl.

E♭ Cl.

B♭ Cl.

B♭ B. Cl.

E♭ A. Sax.

F Hn.

Hp.

66 Piu rubato ♩ = c. 92

Vln. I

Vla.

Vc.

Cb.

72 *accelerando* to piccolo Piccolo

Fl. *mp cresc.*

E♭ Cl. *p mp p cresc.*

B♭ Cl. *mp p cresc.*

B♭ B. Cl. *p cresc.*

E♭ A. Sax. *mp solo*

F Hn. *pp p p cresc.*

Hp. *p mp mp*

Vln. I *accelerando tutti p mp*

Vla. *arco p mp p cresc.*

Vc. *arco pp p p cresc.*

Cb. *arco pp p*

78

Picc. *mf* *f* *ff* to flute *poco meno mosso*

E♭ Cl. *f* *sfz ff* *f* *dim.*

B♭ Cl. *mp cresc.* *sfz f* *dim.*

B♭ B. Cl. *mf* *f* *mp*

E♭ A. Sax. *mf cresc.* *f* solo *mf* *3*

F Hn. *mf* *sfz f* solo open *dim.* *mf* *3*

Hp. *mf* *f* *sfz* *f*

C#
F#

Vln. I *mp cresc.* *mf* *sfz ff* *f* *poco meno mosso* *dim.*

Vla. *mf* *sfz ff* *f* *dim.*

Vc. *mf* *ff* *f* *dim.* *mp*

Cb. *ff* *f* *dim.* *mp*

84 Flute *ritard* **90** Quasi tempo primo ♩ = 92

Picc. *mp* *p*

E♭ Cl. *mp* *p*

B♭ Cl. *mp* *p*

B♭ B. Cl. *p*

E♭ A. Sax.

F Hn. (solo) *mp* *p*

Hp. *mf* *mp* *p* *p* *p*

Vln. I *mp* *mp* *p* *p*

Vla. *mp* *mp* *p* *p*

Vc. *dim.* *mp* *p* *p*

Cb. *dim.* *mp* *p* *p*

90 Quasi tempo primo ♩ = 92

pizz. *arco* *ritard*

dim. *mp* *p* *p*

dim. *mp* *p* *p*

Chord diagrams: $C\sharp_4$ $F\sharp_4$ $A\flat$, $F\sharp_4$ $A\flat$, $E\flat$, $B\flat_4$ $E\flat_4$, $C\sharp_4$ $F\sharp_4$, $A\flat$

93

Fl.

E♭ Cl.

B♭ Cl.

B♭ B. Cl.

E♭ A. Sax.

F Hn.

Hp.

Vln. I.

Vla.

Vc.

Cb.

mp

p

mp

mp

p

mp

p

p

p

cresc.

pizz.

3

D# Gb B♭/A# D# C# Ab G# B# Eb C# A# B♭ B# F#

101

Fl. *p* *dim.*

E♭ Cl. *pp*

B♭ Cl. *pp*

B♭ B. Cl. *mp* *pp*

E♭ A. Sax. *mp* *p* solo

F Hn. *mp* *pp*

Hp. *mp*

Vln. I

Vla. *p*

Vc. *mp* arco

Cb. *mp* *pp* arco

106 *poco agitato*

FL. *f*

E♭ Cl. *p* *cresc.* *mf*

B♭ Cl. *p* *cresc.* *mp* *mf*

B♭ B. Cl. *p* *cresc.* *mp* *mf*

E♭ A. Sax. *mp* *cresc.* *mf*

F Hn. *p* *cresc.* *mp* *mf* open

Hp. *p* *cresc.* *mp* *B♭* *mf*

106 *poco agitato*

Vln. I *p* *mf* *cresc.* *mf*

Vla. *mp* *mf*

Vc. *p* *mp* *mf*

Cb. *p* *mp* *mf*

Detailed description: This page of a musical score covers measures 106 to 110. The tempo is marked 'poco agitato'. The woodwind section includes Flute (FL.), E-flat Clarinet (E♭ Cl.), B-flat Clarinet (B♭ Cl.), B-flat Bass Clarinet (B♭ B. Cl.), and E-flat Alto Saxophone (E♭ A. Sax.). The brass section includes French Horn (F Hn.). The piano (Hp.) part features a complex bass line with triplets and a melodic line with a key signature change from C# to C and then to B-flat. The string section includes Violin I (Vln. I), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). Dynamics range from piano (p) to forte (f), with crescendos and specific markings like 'open' for the French Horn and '5' for fingering in the strings.

112 *con poco rubato*

Fl. *solo* *mp* *mf* *dim.* *poco ritard*

E♭ Cl. *f* *p* *f* *mp* *f* *p*

B♭ Cl. *p* *f* *mp* *f* *p*

B♭ B. Cl. *p* *f* *mp* *f* *p*

E♭ A. Sax. *fp* *f* *p* *f* *p*

F Hn. *fp* *f* *p* *f*

Hp. *f* *mp* *mp*

112 *con poco rubato* *poco ritard*

Vln. I *f* *mp* *fp* *p* *mf* *fp*

Vla. *mp* *fp* *p* *mf* *fp*

Vc. *mp* *fp* *p* *mf* *fp*

Cb. *fp* *fp* *p* *fp*

118 *a tempo* *rallantando* *risvegliato*

Fl. *p*

E♭ Cl. *p* *pp*

B♭ Cl. *pp* *p* *cresc.*

B♭ B. Cl. *pp* *p* *cresc.*

E♭ A. Sax.

F Hn. *pp* *p* *cresc.*

Hp. *p* *Ak* *E♭* *E♭* *C#* *B♭* *B♭* *F#* *B♭* *F#Ak*

Vln. *a tempo* *solo sul pont.* *p* *tutti sul pont.* *rallantando* *risvegliato* *pp*

Vla. *solo sul pont.* *p* *(solo ord.)* *tutti ord.* *mp* *p* *cresc.*

Vc. *solo sul pont.* *p* *sul pont.* *pp* *ord.* *p* *cresc.*

gli altri *p* *sul pont.* *pp* *ord.* *p* *cresc.*

Cb. *pizz.* *p* *arco sul pont.* *pp* *ord.* *p* *cresc.*

129 Come primo ♩ = 108

127

Fl. *mf cresc.* *f* *ff* *f* *Piccolo*

E♭ Cl. *mf* *f* *ff* *f*

B♭ Cl. *f* *ff* *mf*

B♭ B. Cl. *f* *sfz* *mf*

E♭ A. Sax. *mp cresc.* *f* *f*

F Hn. *f* *sfz* *mf*

Hp.

129 Come primo ♩ = 108

Vln. I *ord.* *mf cresc.* *f* *ff* *pizz.* *arco* *mf*

Vla. *f* *ff* *pizz.* *arco* *mf*

Vc. (tutti) *f* *ff* *pizz.* *arco* *mf*

Cb. *f* *mf*

138

Picc. *mf*

E♭ Cl. *p cresc.*

B♭ Cl. *mf*

B♭ B. Cl. *mf*

E♭ A. Sax. *mf*

F Hn. *p cresc.*

Hp. *mp* *cresc.* *mf*

Vln. I *mp* *cresc.*

Vla. *mp* *cresc.*

Vc. *mp* arco

Cb. *mp* *cresc.*

Detailed description: This page of a musical score covers measures 138 to 143. The instrumentation includes Piccolo, E-flat Clarinet, B-flat Clarinet, B-flat Bass Clarinet, E-flat Alto Saxophone, Flute Horn, Harp, Violin I, Viola, Violoncello, and Double Bass. The Piccolo and E-flat Clarinet parts begin with a melodic line in measure 138, with the E-flat Clarinet marked *p cresc.* The B-flat Clarinet and B-flat Bass Clarinet parts enter in measure 139 with a rhythmic pattern, marked *mf*. The E-flat Alto Saxophone and Flute Horn parts also enter in measure 139, with the Flute Horn marked *p cresc.* The Harp part features a complex rhythmic pattern of eighth notes with a *mp* dynamic, which increases to *mf* by measure 143. The Violin I and Viola parts play a steady eighth-note accompaniment, with the Violin I marked *mp* and *cresc.* The Violoncello part is mostly silent until measure 142, where it plays a long note marked *mp* and *arco*. The Double Bass part provides a low-frequency accompaniment, marked *mp* and *cresc.*

144

145

Picc. *ff* *f*

E♭ Cl. *f* *ff*

B♭ Cl. *f* *ff* *f*

B♭ B. Cl. *mf* *f*

E♭ A. Sax. *ff* *f*

F Hn. *f* *ff*

Hp. *f* [F#]

Vln. I *mf* *f* *f* *cresc.*

Vla. *f* pizz.

Vc. *f* pizz.

Cb. *f* pizz.

151 153 Elato

Picc. *ff* *ff* *f*

E♭ Cl. *f* *ff* *f*

B♭ Cl. *ff*

B♭ B. Cl. *ff* *f*

E♭ A. Sax. *ff* *f*

F Hrn. *f* *ff* *f*

Hp. *ff* *f*

C#
G#

Detailed description: This block contains the musical score for measures 151 through 153 for woodwind and piano parts. The score is written in 3/4 time. At measure 153, the key signature changes to one sharp (F#). The Piccolo part starts with a fortissimo (ff) dynamic and changes to forte (f) at measure 153. The E-flat Clarinet part starts with forte (f) and changes to ff at measure 153, then back to f. The B-flat Clarinet part has a fortissimo (ff) dynamic. The B-flat Bass Clarinet part has a fortissimo (ff) dynamic and a forte (f) dynamic. The E-flat Alto Saxophone part has a fortissimo (ff) dynamic and a forte (f) dynamic. The Flute part has a forte (f) dynamic and a fortissimo (ff) dynamic. The Piano part has a fortissimo (ff) dynamic and a forte (f) dynamic. A box at measure 153 indicates the key signature change to C# and G#.

153 Elato

Vln. I *ff* solo *f*

Vla. arco *ff* *f*

Vc. arco *ff* *f*

Cb. arco *ff* *f*

Detailed description: This block contains the musical score for measures 153 through 155 for string parts. The score is written in 3/4 time. At measure 153, the key signature changes to one sharp (F#). The Violin I part has a fortissimo (ff) dynamic and a forte (f) dynamic, with a 'solo' marking above the staff. The Viola part has a fortissimo (ff) dynamic and a forte (f) dynamic, with an 'arco' marking above the staff. The Violoncello part has a fortissimo (ff) dynamic and a forte (f) dynamic, with an 'arco' marking above the staff. The Contrabass part has a fortissimo (ff) dynamic and a forte (f) dynamic, with an 'arco' marking above the staff.

158 *accelerando*

Picc. *ff* *dim.*

E♭ Cl. *ff* *dim.* *mf*

B♭ Cl. *ff* *dim.* *f*

B♭ B. Cl. *ff* *dim.* *mf*

E♭ A. Sax. *ff* *solo*

F Hn. *ff* *dim.*

Harp

Vln. I *tutti* *ff* *accelerando* *dim.* *f*

Vla. *ff* *dim.*

Vc. *ff* *dim.*

Cb. *ff* *dim.*

Chord changes: F#m to C#m

164 *molto rit.* **167** *a tempo*

Picc. *f dim.* *mf cresc.* *f*

E♭ Cl. *mf* *f* *mf* *f* *mf sub.*

B♭ Cl. *mf* *mp cresc.* *f* *mp sub.*

B♭ B. Cl. *mp cresc.* *f* *f*

E♭ A. Sax. *mf* *mp cresc.* *f* *f*

F Hn. *mf* *mp cresc.* *f* *sf p sub.*

Hp

Detailed description: This block contains the musical notation for measures 164 through 167 for the woodwind and brass sections. The Piccolo part starts with a tremolo and a dynamic of *f dim.*, then moves to *mf cresc.* and *f*. The E♭ Clarinet part has dynamics of *mf*, *f*, *mf*, *f*, and *mf sub.*. The B♭ Clarinet part has dynamics of *mf*, *mp cresc.*, *f*, and *mp sub.*. The B♭ Bass Clarinet part has dynamics of *mp cresc.*, *f*, and *f*. The E♭ Alto Saxophone part has dynamics of *mf*, *mp cresc.*, *f*, and *f*. The Flute Horn part has dynamics of *mf*, *mp cresc.*, *f*, and *sf p sub.*. The Harp part is silent. The tempo changes from *molto rit.* to *a tempo* at measure 167.

molto rit. **167** *a tempo*

Vln. I *f* *mf cresc.* *f* *mf*

Vla. *mp cresc.* *f* *mp* *pizz.*

Vc. *mp cresc.* *f* *mp* *pizz.*

Cb. *mp* *f* *mp* *pizz.*

Detailed description: This block contains the musical notation for measures 164 through 167 for the string sections. The Violin I part has dynamics of *f*, *mf cresc.*, *f*, and *mf*. The Viola part has dynamics of *mp cresc.*, *f*, *mp*, and *pizz.*. The Violoncello part has dynamics of *mp cresc.*, *f*, *mp*, and *pizz.*. The Contrabass part has dynamics of *mp*, *f*, *mp*, and *pizz.*. The tempo changes from *molto rit.* to *a tempo* at measure 167.

168

Picc. *mp* *f* *mp*

E♭ Cl. *f* *mf*

B♭ Cl. *f* *mp*

B♭ B. Cl. *mp* *f* *mp*

E♭ A. Sax. *mp* *f* *mp*

F Hn. *mp* *f*

Hp. *mf* *f* **F:G♯**

Vln. I *f* *mp* pizz.

Vla. arco *f* *mp* pizz.

Vc. arco *f* *mp* pizz.

Cb. arco *mp*

173

Picc. *dim.*

E♭ Cl. *p*

B♭ Cl. *dim.* *p*

B♭ B. Cl. *p*

E♭ A. Sax. *p*

F Hn. *p* *pp*

Hp. *mp* *p* *D#* *G♭*

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

Vla. *arco* *p* *mp*

Vc. *arco* *mp* *pizz.* *p*

Cb. *pizz.* *p*

Detailed description: This page of a musical score contains measures 173 through 176. The instruments are Piccolo, E-flat Clarinet, B-flat Clarinet, B-flat Bass Clarinet, E-flat Alto Saxophone, Flute, Horn, Harp, Violin I, Viola, Violoncello, and Contrabass. The Piccolo part begins with a *dim.* dynamic and a five-measure rest. The E-flat Clarinet and B-flat Clarinet parts feature *p* dynamics and various articulations like slurs and accents. The Flute and Horn parts have *p* and *pp* dynamics. The Harp part includes *mp* and *p* dynamics, with specific chord boxes for B♭, D#, and G♭. The Violin I and Viola parts are marked *arco* and have *p* and *mp* dynamics. The Violoncello and Contrabass parts are marked *pizz.* and have *mp* and *p* dynamics.

178 to flute

Instrumentation: Picc., Eb Cl., Bb Cl., Bb B. Cl., Eb A. Sax., F Hn., Hp., Vln. I, Vla., Vc., Cb.

Measure 178: Picc. *p*; Eb Cl. *p*; Bb Cl. *p*; Bb B. Cl. *p*; Eb A. Sax. *p*; F Hn. *p*; Hp. *ppp* (D#m, G#m); Vln. I *p*; Vla. *pizz.* *p*; Vc. *p*; Cb. *p*.

Measure 179: Picc. *p*; Eb Cl. *p*; Bb Cl. *p*; Bb B. Cl. *p*; Eb A. Sax. *p*; F Hn. *p*; Hp. *mp* (Bb); Vln. I *p*; Vla. *p*; Vc. *p*; Cb. *p*.

Measure 180: Picc. *p*; Eb Cl. *p*; Bb Cl. *p*; Bb B. Cl. *p*; Eb A. Sax. *p*; F Hn. *p*; Hp. *ppp*; Vln. I *p*; Vla. *p*; Vc. *p*; Cb. *p*.

Measure 181: Picc. *p*; Eb Cl. *p*; Bb Cl. *p*; Bb B. Cl. *p*; Eb A. Sax. *p*; F Hn. *p*; Hp. *ppp* (F#); Vln. I *p*; Vla. *p*; Vc. *p*; Cb. *p*.

Measure 182: Picc. *p*; Eb Cl. *p*; Bb Cl. *p*; Bb B. Cl. *p*; Eb A. Sax. *p*; F Hn. *p*; Hp. *ppp*; Vln. I *p*; Vla. *p*; Vc. *p*; Cb. *p*.

183

Flute

Fl.

E♭ Cl.

B♭ Cl.

B♭ B. Cl.

E♭ A. Sax.

F Hn.

Hp

C# G# → C# G#

D♭ B♭ E♭

D# F#

Vln. I

Vla.

Vc.

Cb.

p

p

p

p

p

pp

pp

mp

p

mp

p

p

pp

p

188

Fl. *p* *p* *cresc.*

E♭ Cl. *mp* *p cresc.*

B♭ Cl. *p* *p*

B♭ B. Cl. *p cresc.*

E♭ A. Sax. *p*

F Hn. *p cresc.*

Hp. *p* *cresc.* *E♭* *G♭* *D♭*

Vln. I *p* *cresc.* *mp*

Vla. *mp* *p* *p* *cresc.*

Vc. *mp* *pizz.* *p* *cresc.*

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

193

Fl. *mp cresc.* *mf* *f cresc.*

E♭ Cl. *mp cresc.* *mf cresc.*

B♭ Cl. *cresc.* *mf cresc.*

B♭ B. Cl. *mf cresc.*

E♭ A. Sax. *mp cresc.* *mf cresc.*

F Hn. *mp* *mf cresc.*

Hp. *f*

Vln. I *cresc.* *mf cresc.*

Vla. *mp cresc.* *mf cresc.*

Vc. *arco* *mp cresc.* *mf cresc.*

Cb. *arco* *mp cresc.* *mf cresc.*

E♭A♭

7

6 3

7

3 3

201

Fl.

E♭ Cl.

B♭ Cl.
cresc.

B♭ B. Cl.

E♭ A. Sax.

F Hn.
cresc.

Hp.
[A♭] [A♯]

Vln. I

Vla.

Vc.
cresc.

Cb.
cresc.

205

The musical score consists of the following parts and features:

- Fl.:** Features a triplet in the first measure and a long melodic line across the first two measures.
- Eb Cl.:** Features a triplet in the first measure and a melodic line in the third measure.
- Bb Cl.:** Starts with a *cresc.* marking and a triplet in the first measure, followed by a melodic line in the third measure.
- Bb B. Cl.:** Features a steady eighth-note accompaniment throughout.
- Eb A. Sax.:** Features a melodic line in the third measure with a *cresc.* marking.
- F Hn.:** Features a melodic line in the first measure and a steady eighth-note accompaniment.
- Hp.:** Features chords with figured bass notation: B^\flat , A^\flat , and C^\flat .
- Vln. I:** Features a melodic line in the first measure and a *cresc.* marking, followed by a triplet in the third measure.
- Vla.:** Features a steady eighth-note accompaniment throughout.
- Vc.:** Features a melodic line in the first measure and a steady eighth-note accompaniment.
- Cb.:** Features a steady eighth-note accompaniment throughout.

209

Fl. *ff*

E♭ Cl. *ff*

B♭ Cl. *ff*

B♭ B. Cl. *ff*

E♭ A. Sax. *ff*

F Hn. *ff*

Harp *ff*

Vln. I *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

Chords: G[♯], F[♭], G[♭], G[♯], C[♯]/F[♯], A[♯], G[♭]

213 *poco rallantando*

Fl. *dim.*

E♭ Cl. *dim.* *mf* *dim.*

B♭ Cl. *mf* *dim.*

B♭ B. Cl. *dim.* *mf*

E♭ A. Sax. *dim.* *mf*

F Hn. *mf dim.*

Hp. *dim.* *G#* *G♭* *B♭* *C♭* *F#* *B♭*

Vln. I *dim.* *poco rallantando*

Vla. *dim.*

Vc. *dim.*

Cb. *dim.*

218 219 *a tempo, sempre ancora*

Fl.

E \flat Cl.

B \flat Cl.

B \flat B. Cl.

E \flat A. Sax.

F Hn.

Hp.

mp *p* *mf* *dim.* *p* *mp*

*G*⁷ *p* *C#D*⁷ *E*⁷

219 *a tempo, sempre ancora*

Vln. I

Vla.

Vc.

Cb.

mf *p* *mf* *mp* *p* *dim.* *mp* *p* *dim.*

solo

224 *poco ritard* 227 **Tranquillo** ♩ = c. 66

Fl. *p*

E♭ Cl. *dim.* *p* solo

B♭ Cl. *dim.*

B♭ B. Cl.

E♭ A. Sax.

F Hn.

Hp. *p* D♭ E♭

227 **Tranquillo** ♩ = c. 66

poco ritard

Vln. I *pp* tutti

Vla. *dim.* *pp* (solo ord)

Vc. *pp* gli altri sul tasto

Cb. *pp*

231 ritard

Fl. *p*

E♭ Cl. *p* *pp*

B♭ Cl. *p* *pp* (solo, 3, 5)

B♭ B. Cl. *p* *pp*

E♭ A. Sax. *p*

F Hn. *p* (solo con sord.)

Hp. *p* (B♭, C, D, E, F, G, A, B)

Vln. I *pp* (solo flautando, ritard)

Vla. *pp* (tutti ord. con sord.)

Vc. *pp* *dim.* (con sord.)

Cb. *pp* (con sord.)

240 Assai tranquillo ♩ = c. 66

240

Fl.

E♭ Cl.

B♭ Cl.

B♭ B. Cl.

E♭ A. Sax.

F Hn.

Hp.

240 Assai tranquillo ♩ = c. 66

Vln.

Vla.

Vc.

Cb.

244 *ritard* **247** *a tempo*

Fl.

E♭ Cl.

B♭ Cl.

B♭ B. Cl.

E♭ A. Sax.

F Hn.

Hp.

D#
E#G#A#

Vln.

Vla.

Vc.

Cb.

p

mp

p

pp

tutti
sul tasto

pizz.

249 252 *morendo*

Fl. *p* *sempre dim.*

E♭ Cl. *pp*

B♭ Cl. *pp*

B♭ B. Cl. *pp*

E♭ A. Sax.

F Hn. (con sord.) *p* *dim.*

Hp. *p* *dim.* D♯ E♯ G♯

Vln. 252 *morendo* tutti con sord. *pp* *sempre dim.*

Vla. *pp* *sempre dim.*

Vc. *pp* *sempre dim.*

Cb. arco sul tasto *pp* ord. *pp*

255

The musical score for measures 255-260 includes the following instruments and markings:

- Fl.:** *pp*
- E♭ Cl.:** *dim.*, *ppp*
- B♭ Cl.:** *dim.*, *ppp*
- B♭ B. Cl.:** *dim.*, *ppp*
- E♭ A. Sax.:** *ppp*
- F Hn.:** *pp*, *ppp*
- Hp.:** *sempre dim.*, *pp*
- Vln.:** *ppp*
- Vla.:** *ppp*
- Vc.:** *ppp*
- Cb.:** *dim.*, *ppp*