

**David Plylar**

# **Reliquary**

for Piano and Orchestra

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Duration: c.44'

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# Program Notes

*Reliquary* is a large, single-movement work for piano and orchestra. It is quasi-fractal in design, by which it is meant that elements of the music at a local level are replicated or extrapolated at higher structural levels. The piece begins with a piano solo, during which seventeen events (or brief thematic units) are presented. Each unique event is related to the others harmonically, motivically, and/or texturally, lending cohesiveness to the group of seventeen events as a whole.

*Reliquary* is, in essence, a collection of seventeen sets of variations (labeled A through Q), one for each event initially presented by the piano (each letter also represents a complete collection of the events, or variation set). The events are dilated, compressed and distorted as the work unfolds across a dynamic spectrum of possibilities. The reordering of the material through different forms of rotation also plays an important role in the work. The events, though continuous, are initially grouped into eight collections: ABCD-E-FG-HI-JKL-MN-OP-Q. At the midpoint of the piece (section I, a duet for piano and celesta), the groups have been rotated to a retrograde ordering: Q-OP-MN-JKL-HI-FG-E-ABCD. By the final major section Q, the groups finally have returned to their original ordering.

Not only are the events reordered, but the basic proportions of one to the other are rotated as well, allotting different amounts of time to each event over the course of the work. Additionally, there is a seventeen-note series, embedded in several of the events, that is developed throughout the piece. This series is explicitly voiced in the seventeenth event, Q. The series is there presented in counterpoint with its retrograde. The series also goes through a process of rotation over the course of the piece, ultimately arriving at its retrograde (and therefore in counterpoint with the prime form of the row) by the eighteenth iteration. Because there are only seventeen sections, this final iteration is presented as a reflection, a postlude.

*Reliquary* is a repository of fragments, relics of my imagination recalled, protected through their invocation, and evolved by use and the passage of time.

# Instrumentation

3 Flutes (2. and 3. doubling Piccolo)  
3 Oboes (3. doubling English Horn)  
3 Clarinets (3. doubling B-flat Bass Clarinet)  
2 Bassoons  
1 Contrabassoon (doubling bassoon)

4 Horns in F  
3 Trumpets in C  
2 Trombones  
1 Bass Trombone  
Tuba

Timpani  
3 Percussion  
Harp  
Celesta  
Piano (solo)

Violin I  
Violin II  
Viola  
Violoncello  
Contrabass

## Percussion

4 Timpani  
Initial tuning:  
32" = A  
28" = C-sharp  
25" = D  
23" = E

### Percussion II:

- Almglocken (Alm.)
- Bamboo Wind Chimes (Bamboo W. Ch.)
- Glockenspiel (Glsp.) [shared with Perc. III]
- Marimba (Mar.)
- Sizzle Cymbal (Sizzle Cym.)
- Snare Drum (Sn. Dr.)
- Splash Cymbal (Spl. Cym.)
- Suspended Cymbal (Susp. Cym.)
- Tambourine (Tamb.)
- Tam-Tam (Tam-Tam) [shared with Perc. I]
- Tenor Drum (Ten. Dr.)
- Triangle (Trgl.)

### Percussion I:

- Bongos (Bongos)
- Crotales (Crot.)
- Glass Wind Chimes (Glass W. Ch.)
- Maracas (Mrcs.)
- Suspended Tambourine (Susp. Tamb.)
- Tam-Tam (Tam-Tam)
- Timbales (Timb.)
- Vibraphone (Vib.)
- Woodblocks (W.B.)

### Percussion III:

- Bass Drum (B.D.)
- Brake Drum (Br. Dr.)
- Claves (Clav.)
- Glockenspiel (Glsp.)
- Maracas (Mrcs.)
- Snare Drum (Sn. Dr.)
- Suspended Cymbal (Susp. Cym.)
- Suspended Tambourine (Susp. Tamb.)  
[shared with Perc. II]
- Tam-Tam (Tam-Tam) [shared with Perc. I]
- Tenor Drum (Ten. Dr.)
- Triangle (Trgl.)

# Reliquary

Score in C

David Plylar

**Piano**

**A.1**  $\text{♩} = c.48$  *sempre* *pp*

**A.2** *poco* *mf* *ff* *ff* *mf* *mp* *rit.*  $\text{♩} = c.48$

**A.3**  $\text{♩} = c.60$  *sub. più mosso*

**A.4** *p* *mf* *p* *f* *pp* *ad lib.*

**A.5**  $\text{♩} = c.54$  *animando* *legato sempre* *mf* *pp*

**A.6**  $\text{♩} = c.120$  *Più mosso* *p* *f*

**A.7** *f*

**A.8**  $\text{♩} = c.90$  *Più mosso* *pp* *f* *marc.* *p* *poco rit.*

**A.9**  $\text{♩} = c.60$  *sub. meno mosso* *f* *pp*

**A.10**  $\text{♩} = c.48, \text{♩} = c.96$  *Meno mosso* *p* *poco rit.*

**A.11**  $\text{♩} = c.104$  *Più mosso* *non legato* *mp* *mf* *f* *pp* *senza ped.*

**A.12**  $\text{♩} = c.60$  *sub. meno mosso* *f* *pp*

**A.13**  $\text{♩} = c.90$  *Più mosso* *f angular* *ped. sempre*

**A.14**  $\text{♩} = c.60, \text{♩} = c.120$  *Meno mosso* *f angular* *ped. ad lib.*

**A.15**  $\text{♩} = c.48$  *sub. meno mosso* *pp* *f* *fff*

**A.16**  $\text{♩} = c.96, \text{♩} = c.192$  *sub. più mosso* *animando* *f*

**A.17**  $\text{♩} = c.72$  *sub. meno mosso* *espressivo* *ff* *mp* *p* *rit.* *pp*

2 B.1 B.2

$\text{♩} = c.96$   $\text{♩} = c.48$   
Meno mosso

1  $\Delta$   $\square$   $\Delta$

Fl. 1 *fmp* *fmp* *fmp* *fmp* *ff* *mp* *f*

Fl. 2 *fmp* *fmp* *fmp* *fmp* *ff* *mp* *f*

Fl. 3 Picc. *fmp* *fmp* *fmp* *fmp* *ff* switch to Fl. Fl. *mp* *f*

Ob. 1 *p* *ff*

Ob. 2 *p* *ff*

Ob. 3 *p* *ff*

Cl. 1 *fp* *f* *mf* *f* *p* *ff* *n.* *mp*

Cl. 2 *fp* *f* *mf* *f* *p* *ff* *n.* *mp* switch to Cl.

B. Cl. *p* *mp* *n.*

Bsn. 1 *p*

Bsn. 2 *p*

C. Bsn. *p*

Hr. 1 *mp* *pp*

Hr. 2 *p* *pp*

Hr. 3 *mp* *pp*

Hr. 4 *p* *pp*

Tpt. 1 *p* *mp* *p*

Tpt. 2 *mp* *p*

Tbn. 1 *p* *pp*

B. Tbn. *p* *pp*

Tuba *p* *pp*

Timp. *pp* *n.* *pp* *n.*

Perc. 1 Timb. muted (with cloth) *fp* *fp* *fp* *fp* *fp* *f*

Perc. 2 Sn. Dr. (snare off) muted (with cloth) *fp* *f* *p* *f* *p* *f*

Hp. B.D. *pp* *n.* *pp* *p* *n.*

Pno. *p* *mp* *f* *mp* *p* *pp*

Vln. I Tutti *fp* *f* *mf* *f* *p* *ff*

Vln. II Tutti *fp* *f* *mf* *f* *p* *ff*

Vla. *Tutti* *n.* *mp* *n.*

Vlc. *Tutti* *p*

Cb. *Tutti* *p*

B.1  $\text{♩} = c.96$  B.2  $\text{♩} = c.48$   
Meno mosso

B.3 ♩ = c.96, ♪ = c.192 Piu mosso △  
B.4 ♩ = c.72 Meno mosso

1 Fl. 1 *p* *p* *mf* *p* *p* *f*  
 2 Fl. 2 *p* *p* *mf* *p* *p* *f*  
 3 Fl. 3 *p* *p* *mf* *p* *p* *f*  
 1 Cl. *p* *f* *p* *mf* *f* *p* *f* *mf*  
 2 Cl. *f* *p* *mf* *p* *f* *mf*  
 B. Cl. Cl. *p* *mf* *f* *mf* switch to Bs. Cl. *f* *mf*  
 1 Bsn. *f* *p* *f* *p* *mf* *f* *mf* *f*  
 2 Bsn. *f* *p* *f* *p* *mf* *f* *mf* *f*  
 C. Bsn. *f* *mf* *f* *mf* *f* *mf* *f*  
 1 Hn. - - - -  
 2 Hn. - - - -  
 3 Hn. - - - -  
 4 Hn. - - - -  
 1 Tpt. - - - -  
 2 Tpt. - - - -  
 1 Tbn. - - - -  
 2 Tbn. - - - -  
 Tuba - - - -  
 Timp. Timp. *p* *mf* *mf* *f* *mf* *f*  
 1 Perc. Vib. *mf* *p* *mp* *p*  
 2 Perc. Sn. Dr. *mf* *mp* *f* Mar. *p* *mp* *p*  
 3 Perc. Br. Dr. *mp* *mp* Susp. Cym. *meno* *f*  
 Hp. - - - -  
 Pno. *mp* *f* *p* *mf* *f* *p* *mf* *p* *f* *mf* *f* *leggero sempre* *f* *p* *mp* *p* ♩<sup>8va</sup> *p*  
 Vln. I B.3 ♩ = c.96, ♪ = c.192 Piu mosso △ B.4 ♩ = c.72 Meno mosso *pizz.* *mp* *p*  
 Vln. II *pizz.* *mp* *p* *pizz.* *mp* *p*  
 Vla. *p* *mp* *p*  
 Vic. - - - -  
 Cb. - - - -

This page of a musical score, numbered 4, contains staves for various instruments. The score is divided into two systems. The first system includes Flutes (Fl. 1, 2), Oboes (Ob. 1, 2), Clarinets (Cl. 1, 2), Bass Clarinet (B. Cl.), Bassoons (Bsn. 1, 2), Contrabassoon (C. Bn.), Horns (Hn. 1, 2), Trumpets (Tpt. 1, 2), Trombones (Tbn. 1, 2), Tuba, and Timpani (Timp.). The second system includes Percussion (Perc. 2, 3), Harp (Hp.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.). The score features complex rhythmic patterns, including triplets and sixteenth-note runs. Dynamic markings such as *f*, *mf*, *p*, *mp*, and *deadstick* are used throughout. Performance instructions like *(Vib.)*, *(Mar.)*, *Gisp.*, and *pizz.* are also present. The key signature is one flat, and the time signature is 4/4.



**B.5**

**B.6**

$\text{♩} = c.108$   
Più mosso

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Cl. 1  
Cl. 2  
B. Cl.  
Bsn. 1  
Bsn. 2  
C. Bn.

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

Timp.  
Crot.  
Perc. 2  
3  
Hp.

Pno.

**B.5**

**B.6**

$\text{♩} = c.108$   
Più mosso

Vln. I  
Vln. II  
Via.  
Vlc.  
Cb.

Fl. 1 *p* *mp* *mp* *mf*

Fl. 2 *mp* *mf*

Ob. 1

Ob. 2

Cl. 1

Cl. 2

B. Cl.

Bsn. 1 *p sempre*

Bsn. 2 *p sempre*

C. Bn.

Hn. 1

Hn. 2

Tpt. 1

Tbn. 1

B. Tbn.

Tuba

Timp.

Perc. 2

Perc. 3

Hp.

Pno.

Vln. I *p sempre* Stand 1 add Stand 2 add Stand 3

Vln. II *p sempre* Stand 1 add Stand 2 add Stand 3

Vla.

Vlc.

Cb.

64

1 Fl.

2 Fl.

1 Ob.

2 Ob.

1 Cl.

2 Cl.

B. Cl.

1 Bsn.

2 Bsn.

C. Bn.

64

1 Hn.

2 Hn.

1 Tpt.

1 Tbn.

B. Tbn.

Tuba

64

1 Perc.

2 Perc.

3 Perc.

64

Hp.

64

Pno.

64

1 Vln.

2 Vln.

Vla.

Vlc.

Cb.

71

Fl. 1

1

mp

Ob. 2

mp

3

mp

switch to E.H.

Cl. 1

mp

mf

mf

Cl. 2

mp

Bs. Cl.

mp

mp

mf

Bsn. 1

2

C. Bn.

Hn. 1

2

Tpt. 1

p

2

p

mp

Tbn. 1

p

B. Tbn.

p

Tuba

Timp.

Perc. 2

3

Hp.

Pno.

Vln. I

mp

Vln. II

mp

Vla.

p

mp

Vlc.

mp

Cb.

This page contains the musical score for measures 78 through 84. The score is organized into systems for various instruments. The first system includes Flute 1, Oboe 2, Clarinet 1, Clarinet 2, Bassoon 1, Bassoon 2, and Contrabassoon. The second system includes Horns 1 and 2, Trumpet 1 and 2, Trombone 1, Trombone 2, and Tuba. The third system includes Timpani, Percussion 2, and Harp. The fourth system includes Piano. The fifth system includes Violin I, Violin II, Viola, and Cello. The sixth system includes Double Bass. Dynamics such as *mf* and *mp* are indicated throughout the score. The score includes various musical notations such as notes, rests, slurs, and articulation marks.

B.7  
♩ = c.72  
Meno mosso

B.8

1 Fl. 2 Fl. 3 Fl. 1 Ob. 2 Ob. 3 Ob. 1 Cl. 2 Cl. B. Cl. 1 Bsn. 2 Bsn. C. Bn.

1 Ha. 2 Ha. 3 Ha. 4 Ha. 1 Tpt. 2 Tpt. 1 Tbn. B. Tbn. Tuba Timp.

1 Perc. 2 Perc. 3 Perc. Hp.

85 Pno.

B.7  
♩ = c.72  
Meno mosso

B.8

85 Vln. I Vln. II Vla. Vlc. Cb.

Misterioso  
poco meno mosso

**B.9**

1 *mp*  $\leftarrow$  *f*

Fl. 2 *fp*

3 *fp* switch to Picc.

1 *fp*

Ob. 2 *fp*

3 *E.H.* *mf*

1 *f*

Cl. 1 *mp*  $\leftarrow$  *mf*

2 *p*

B. Cl. *p*

Bsn. 1 *p*

2 *pp*

C. Bn. *p*

Hn. 1 *p*  $\leftarrow$  *mf*

2 *p*  $\leftarrow$  *mf*  $\rightarrow$  *p*

3 *p*  $\leftarrow$  *mf*

4 *mf*

Tpt. 1 *p*  $\leftarrow$  *mf*  $\rightarrow$  *mp* *mp*  $\leftarrow$  *mf*  $\rightarrow$  *p*

2 *p*  $\leftarrow$  *mf*  $\rightarrow$  *mp*

3 *mp*  $\leftarrow$  *mf*  $\rightarrow$  *mp*

Tbn. 1 *mf*  $\rightarrow$  *p*

B. Tbn. *mf*  $\rightarrow$  *p*

Tuba *mf*  $\rightarrow$  *p*

Timp. *mf*  $\rightarrow$  *p*

Perc. 1 *Vib.* *p*

2 *Tri.* *mf*

3 *Gisp.* *p*

Hp. *p*

Pno. *mf* *f* *tenute* *mf* *f* *piu* *mp* *pp* *arco* *pp* *arco* *p* *poco* *pp*

Vln. I *B.9*

Vln. II

Vla. *arco* *p*  $\leftarrow$  *pp*

Vcl. *arco* *mf*  $\leftarrow$  *p* *p*  $\leftarrow$  *poco*  $\leftarrow$  *pp*

Cb. *arco* *mf*  $\rightarrow$  *p* *p*  $\leftarrow$  *poco*  $\leftarrow$  *pp*

B.10  
♩ = c.108  
Più mosso

97

1 *mf* *p*

Fl. 2 *mf* (Picc.) *p*

3 *mf* *p*

1 *p*

Ob. 2 *p*

3 *p*

1 *p*

2 *p*

B. Cl. *p*

Bsn. 1

C. Bn.

Hn. 1

2

Tpt. 1

Tbn. 1

B. Tbn.

Tuba

Timp.

(Vib.) *mp*

Perc. 2 (Tri.)

3 (Glsp.)

Hp. *mp* *p* | *mp* *p* | *mp* *p*

Pno. *mf* *p* | *mp* *p*

B.10  
♩ = c.108  
Più mosso

97

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

Vln. II arco *pp* *mf* solo *p* *p* *p* *p*

Vla. *pp* *mf*

Vlc.

Cb.



$\text{♩} = c.72$   
Meno mosso

101

Fl. 1  
Fl. 2  
3  
1  
Ob. 2  
3  
1  
Cl.  
2  
B. Cl.  
Bsn. 1  
C. Bn.

101

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

101

Perc. 2  
3  
Hp.  
Pno.

101

Vln. I  
Vln. II  
Vla.  
Vic.  
Cb.

E.H.  
*p* *mf > p*

st. mute  
*p* *mp* *mf > p*

*pp*

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

$\text{♩} = c.72$   
Meno mosso

101

101

Vln. I  
Vln. II  
Vla.  
Vic.  
Cb.

Tutti

*mp* *mp* *p* *mp* *mf* *mp* *mf* *mf* *fp* *mp > p* *mf*

*mp* *mp* *p* *mp* *p* *mf* *mp* *mf* *mf* *fp* *mp > p* *mf*

solo  
*mf* *fp* *mp > p* *mf*

*p* *mp > p*

B.12  
♩ = c.76  
poco più mosso

106

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Ob. 3 (E.H.) switch to Ob.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1

Hn. 2

Tpt. 1

Tbn. 1

B. Tbn.

Tuba

Timp.

Perc. 1 Vib. (soft mallets)

Perc. 2

Perc. 3

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vcl.

Cb.

*p*, *mp*, *mf*, *p*, *pp*, *ppp*, *crystalline*, *8va*, *5*, *3*, *non div.*, *L.v.*, *remove mute*, *muted*, *switch to Ob.*, *crystalline*, *8va*, *5*, *3*, *non div.*, *L.v.*

**B.13** □ Δ

♩ = c.96, ♪ = c.192, ♫ = c.384

**Più mosso**

112 116 118 119

Fl. 1 2

Ob. 1 2 3

Cl. 1 2

B. Cl.

Bsn. 1 2

C. Bn.

Hn. 1 2

Tpt. 1

Tbn. 1

B. Tbn.

Tuba

Timp.

Perc. 1 Bongos

2 Mar.

3 W.B.

Hp.

Pno.

Vln. I

Vln. II

Via.

Vlc.

Cb.

*f*, *mf*, *p*, *ff*, *mp*, *mp < mf*

B.14  $\text{♩} = c.48$

Meno mosso

117

1 *p* *mp* *mp*

Fl. 2 *p* *mp* *mp*

Picc. *p* *p* *mp* *mp* switch to Fl.

Ob. 1

1 *p* *mp* *mp* *f*

2 *p* *mp* *mp*

B. Cl.

1 *p* *mp* *mp*

2 *p* *mp* *mp*

C. Bn.

Hn. 1

Tpt. 1

Tbn. 1

B. Tbn.

Tuba

117

Timp.

1 (Bongos) *f*

Perc. 2

3

Hp.

117 *p* *p* *mf* *mp* *p* *mf* *mp* *f* *marc.* *mp* *f*

*senza* *sc* *sc*

B.14  $\text{♩} = c.48$

Meno mosso

117

Vln. I

Vln. II

Vla.

Vlc.

Cb.

B.15

$\text{♩} = c.60$   
Più mosso

1 Fl. 1

Fl. 2

3

Ob. 1

1 Cl.

2

B. Cl.

1 Bsn.

2

C. Bn.

Hn. 1

Tpt. 1

Tbn. 1

B. Tbn.

Tuba

Timp.

1 Perc. 2

3

Hp.

Pno.

B.15

$\text{♩} = c.60$   
Più mosso

Vln. I

Vln. II

Vla.

Vlc.

Cb.

B.16  
♩ = c.72  
Più mosso

129

1 Fl. 1

2 Fl. 2

3 Fl. 3

1 Ob. 1

2 Ob. 2

3 Ob. 3

1 Cl. 1

2 Cl. 2

B. Cl.

Bsn. 1

C. Bn.

129

1 Hn.

2 Hn.

1 Tpt.

2 Tpt.

1 Tbn.

B. Tbn.

Tuba

129

1 Timp.

1 Perc. 1

2 Perc. 2

3 Perc. 3

Hp.

129

Cel.

129

Pno.

129

B.16  
♩ = c.72  
Più mosso

1 Vln. I

Vln. II

Vla.

Vcl.

Cb.

**B.17** □ Δ  
♩ = c.108, ♩ = c.216  
**Più mosso**

138

1 Fl. 2  
3 switch to Picc.

1 Ob. 2  
3 Ob.

1 Cl. 2  
3

B. Cl.  
Bsn. 1  
C. Bn.

1 Hn. 2  
3  
4

1 Tpt. 2  
3

1 Tbn. 1  
2  
Tuba

138 Timp.

1 Perc. 2  
3 **Br. Dr.**

Hp.  
Cel.

138 Pno.

**B.17** □ Δ  
♩ = c.108, ♩ = c.216  
**Più mosso**

138 Vln. I  
Vln. II  
Vla.  
Vcl.  
Cb.

□ Δ

switch to Picc.

Ob.

1. muted  
2. *f*  
3. muted  
4. *f*

1. cup mute  
2. *f*  
3. cup mute  
4. *f*

1. muted  
2. *f*

*mp* *f*

*mf* *f*

*f* *ff* *f*

pizz. div. *f*

pizz. div. *f*

pizz. *f*

pizz. *f*

pizz. *f*

*f*

C.1

♩ = c.60  
Meno mosso

C.2

♩ = c.90  
Più mosso

C.3

♩ = c.60  
Meno mosso

144

Fl. 1

3

Ob. 1

2

Cl. 1

2

B. Cl.

Bsn. 1

2

C. Bn.

Hn. 1

2

Tpt. 1

2

Tbn. 1

B. Tbn.

Tuba

Timp.

*mf*

*p*

*mf*

*p*

*mf*

*p*

*mf*

*mp*

*mf*

*mp*

*mf*

*mp*

*mf*

*mp*

*mf*

*mp*

Glass W. Ch.

Sizzle Cym.

lv.

Perc. 1

2

3

Hp.

144

Pno.

*mf*

*f*

*p*

*ff*

*p*

*mp* *cresc. sempre*

*f*

*p*

*deliberate*

C.1

♩ = c.60  
Meno mosso

C.2

♩ = c.90  
Più mosso

C.3

♩ = c.60  
Meno mosso

144

Vln. I

Vln. II

Vla.

Vlc.

Cb.

*mp*

*f*

*f*

*f*

*f*

*f*

*f*

*f*





159 fltz. *f* *f* *mf* *f* *mf* *f*

Fl. 2

3 (Picc.) fltz. *f* *f* *mf* *f* *mf* *f*

1 *mf* *f* *mf* *f*

Ob. 2 *mf* *f* *mf*

3 *mf*

1 *mf* *f* *mf* *f*

2 *mf* *f* *mf* *f*

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

1 *mf* *f*

2 *f*

C. Bn. *f*

159

Hn. 1 2

Tpt. 1

Tbn. 1 *fp*

B. Tbn. *fp*

Tuba

159

1 Mrs. *mf* *f* *p* Tam-Tam Mrs. *p* *mp* *p* *mf* *n.*

Perc. 2 (Susp. Cym.) *mp* *fp* *fp* *mf*

3 (W.B.) *f* *mf* *f* *mf* W.B. *mf* *n.* Susp. Tamb.

Hp.

159

Pno.

159

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

Vln. II *mf* *f* *mf* *f* *mf* *f*

Vla. *f* *mf* *f* *mf* *f* *mf* *f* non div.

Vlc. (pizz.) *mf* *f*

Cb. *f* *p*

C.6  
♩ = c.60

Meno mosso

C.7

1 Fl. 1  
2 Fl. 2  
3 Fl. 3  
1 Ob. 1  
2 Ob. 2  
3 Ob. 3  
1 Cl.  
2 Cl.  
B. Cl.  
1 Bsn.  
2 Bsn.  
C. Bn.

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

1 Vib.  
2 Perc.  
3 Perc.  
Hp.

Pno.

1 Vln. I  
2 Vln. II  
Vla.  
Vlc.  
Cb.

172 C.8

Fl. 1

Fl. 2

Ob. 1 *mf* *f*

Ob. 2 *mf* *f*

Cl. 1

Cl. 2

B. Cl.

Bsn. 1 *mf* *f* *pp*

Bsn. 2 *mf* *f* *pp*

C. Bn.

Hr. 1 *mf*

Hr. 2 *mf*

Hr. 4 *mf*

Tpt. 1 *mf*

Tpt. 2 *mf*

Tbn. 1

B. Tbn.

Tuba

Timp. 172 muted (with cloth) *pp* *cresc. poco a poco* *p*

Perc. 1

Perc. 2

Perc. 3 B.D. *pp* *cresc. poco a poco*

Hp.

Pno. 172 *f* *pp* *cresc. poco a poco*

Vln. I 172 C.8

Vln. II *arco* *div.* *p* *pizz. lv. sempre* *p*

Vla. *arco* *pp* *div.* *pizz. lv. sempre* *pp*

Vlc.

Cb.

176

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1

Ob. 2

Cl. 1 *p* *mp* *mp*

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

B. Cl.

Bsn. 1 *p* *mp*

Bsn. 2 *p* *mp*

C. Bn.

Hn. 1

Hn. 2

4

Tpt. 1

Tpt. 2

Tbn. 1

B. Tbn.

Tuba

Timp. 176 *mp* *mf*

Perc. 2 *Mar.* *poco mp* *poco sim.* *mf*

3 *p cresc. poco a poco*

Hp.

Pno. 176 *mp cresc. poco a poco*

Vln. I 176 *arco* *mp* *div.* *pizz. lv. sempre* *mp*

Vln. II *(pizz.)* *arco* *mp* *lv. sempre* *mp* *lv. sempre* *mp*

Vla. *p* *pizz. lv. sempre* *mp*

Vlc. *arco* *div.* *p* *pizz. lv. sempre* *mp*

Cb. *p* *mp*

179

1 *f*

Fl. 2 *f*

3 *f* Picc.

Ob. 2

3

1 *f*

2 *f*

B. Cl.

1 *mf* *f* *ff*

2 *mf* *f* *ff*

C. Bn. *mf* *ff* switch to Bsn.

179

1

2

1 *f*

2 *f*

Tpt.

1 *mf* *f*

2 *mf* *f*

Tbn. 1

B. Tbn.

Tuba

179

Timp. *mf* *f*

1

2

3 (B.D.) *meno f*

Hp. *mf* *ff*

Pno. *ff*

C.9

♩ = c.72  
Più mosso

179

Vln. I *mf* *f* arco

(pizz.) *mf* *f* pizz. Lv. sempre

Vln. II *mf* *f* arco

(pizz.) *mf* *f* pizz. Lv. sempre

Vla. *mf* *f* arco

(pizz.) *mf* *f* pizz. Lv. sempre

Vlc. *mf* *f* arco

(pizz.) *mf* *f* pizz. Lv. sempre

Cb. *mf* *f* arco

(pizz.) *mf* *f* pizz. Lv. sempre



C.14  
♩ = c.72  
Più mosso

□ □ △

This page contains the musical score for measures 190 through 200. The score is arranged in a standard orchestral layout with the following parts:

- Flutes:** Fl. 1 and Fl. 2 (Piccolo).
- Oboes:** Ob. 1 and Ob. 2.
- Clarinets:** Cl. 1 and Cl. 2.
- Bass Clarinet:** B. Cl.
- Saxophones:** Bsn. 1 and Bsn. 2.
- Baritone Saxophone:** C. Bsn.
- Horns:** Hn. 1 and Hn. 2.
- Trumpets:** Tpt. 1 and Tpt. 2.
- Trumpets:** Tbn. 1 and Tbn. 2.
- Tuba:** Tuba.
- Timpani:** Timp.
- Percussion:** Perc. 2 and Claves.
- Harpsichord:** Hp.
- Piano:** Pno.
- Violins:** Vln. I and Vln. II.
- Viola:** Vla.
- Vicelin:** Vic.
- Double Bass:** Cb.

The score includes various dynamics such as *pp*, *p*, *mp*, and *mf*, as well as performance instructions like *soff.*, *rit.*, and *remove mute*. Measure numbers 190, 195, and 200 are clearly marked. The key signature has two flats, and the time signature is 3/4.



C.16

♩ = c.60  
Meno mosso

200 C.15

1 *p* *mp* *pp*

Fl. 2 *p* *mp* *pp*

3

1 *mp* *mf* *p*

Ob. 2 *p* *mp* *pp* *mf* *p*

3 (E.H.) *mp* *p* *mf* *p*

1 *mp* *p* *pp*

2 *mp* *p* *pp*

B. Cl.

1 *mf* *p*

2 *mf* *p*

C. Bn. (Bsn.) *mf* *p*

200

1

2

1 *mp* *pp*

2 *mp* *pp*

Tbn. 1 remove mute *mp*

B. Tbn. *mp*

Tuba *mp*

200

1

2

3

Vib. *p* *mf*

Mar. *p* *mf*

3

Hp. *p* *mp* *L.v.* *p* *mp* *L.v.*

200

Cel. *p* *mp* *mf*

200

Pno.

200 C.15 Tutti s.t. div. a 3 *p* *mp* *pp*

200 C.16 *♩* = c.60 Meno mosso

ord. div. a 2 *p* *mp* *mf* *mp*

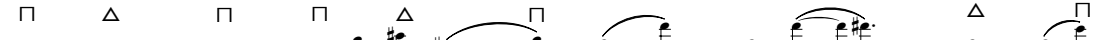
div. a 2 *p* *mp* *mf* *mp*

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

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

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

*mp* *mf* *mp*



1 Fl. 2 Fl. 3 Fl. 1 Ob. 2 Ob. 1 Cl. 2 Cl. B. Cl. 1 Bsn. 2 Bsn. C. Bsn. 1 Hn. 2 Hn. 4 Hn. 1 Tpt. 2 Tpt. 1 Tbn. 1 Tbn. 2 Tbn. Tuba Timp. 1 Perc. 2 Perc. 3 Hp. Pno.

205

articulate *f*

Picc. *f*

articulate *f*

articulate *f*

articulate *f*

articulate *mf*

articulate *mf*

articulate *mf*

switch to CBsn. *f*

*mf*

2. *mf*

4. *mf*

a 2 *mf*

3. *mf*

205

Mar. *f*

*mf*

*mf*

*mf*

205

*mf*



205

Vln. I

Vln. II

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

Cb.

articulate *f*

div. *f*

articulate *f*

articulate *mf*

div. *mf*

articulate *mf*

*mf*

*f*

*mf*

*f*

*f*

*f*

*f*

*f*

*f*

D.1

D.2

D.3

Meno mosso

sub. più mosso

sub. meno mosso

$\text{♩} = c.80$

$\text{♩} = c.90$

$\text{♩} = c.80$

**Meno mosso**

**sub. più mosso**

**sub. meno mosso**

switch to Picc.

Orchestral score page 31. Includes parts for Flutes (Fl. 1, 2, 3), Oboes (Ob. 1, 2), Clarinets (Cl. 1, 2), Bass Clarinet (B. Cl.), Bassoons (Bsn. 1, 2), Contrabassoon (C. Bsn.), Horns (Hn. 1, 2, 4), Trumpets (Tpt. 1, 2), Trombones (Tbn. 1, B. Tbn., Tuba), Timpani (Timp.), Percussion (Perc. 1, 2, 3), Harp (Hp.), Piano (Pno.), Violins (Vln. I, II), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.).