

LAST CASTLE

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A Thesis

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MASTER OF MUSIC

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ABSTRACT

Elainie Lillios, Advisor

In partial fulfillment of the Master of Music degree in Composition I have written a single-movement work entitled *Last Castle*, whose program depicts a battle between an archetypal hero and his adversary. It is scored for orchestra with double woodwinds, two horns, two trumpets, three trombones, harp, timpani, two percussionists, and strings. The work lasts approximately nine minutes.

Many of *Last Castle's* musical elements are derived from a programmatic narrative structure. A hero stands outside his adversary's castle on a foggy, moonlit night. He draws closer to the entrance, and the castle's massive doors open. As the hero steps inside, the doors suddenly slam behind him, and the hero slowly ascends a staircase leading to his adversary's chamber. When he arrives, a long, intense battle ensues, the outcome of which is inconclusive. Although the work ends with a dissonant, climactic gesture, it is not certain who deals the final blow in this battle.

Last Castle's formal structure, which parallels the above program, contains two primary sections: the events leading up to the battle, and the battle itself. The tension built throughout the first section culminates in the arrival of the battle sequence, which in turn escalates toward the work's final climax. Between the two sections there is an overall shift from slow to fast tempi, from sparse to dense orchestration, and from soft to loud dynamics. Juxtaposed against this shift is a harmonic language that fluctuates frequently between consonance and dissonance. These components further highlight the intensity of the battle and the conflict between the hero and his adversary.

ACKNOWLEDGEMENTS

My musical journey has only been possible with the support of so many others, especially during the past two years of my graduate school experience. In particular I thank Dr. Lillios for her unwavering dedication to my success from the very beginning, and for giving me direction and advice that has extended beyond my thesis and into my other compositions. I am grateful to Dr. Kuehn for his knowledge of the orchestral medium and for offering me several useful suggestions on notation and scoring. So many of my colleagues have been an immense help in increasing my perspective as both a composer and performer; among them are Drew Dolan, Steve Weimer, Andrew Smith, Jamie Sampson, Marc Beth, Dennis Pitman, Will Cosby, Nick Jurkowski, Dani Bash, and Kelsi Milam, as well as so many others who have shaped me musically and blessed me with their support and friendship.

I want to thank my parents as well for their encouragement and for their investment in my musical development. If not for all the time and money spent taking me to and from lessons and concerts, as well as their support of my decision to pursue music professionally, I would probably not be where I am today. Thank you for everything.

Instrumentation

2 Flutes
2 Oboes
2 Clarinets
2 Bassoons

2 Horns
2 Trumpets
2 Trombones
1 Bass Trombone

Timpani
2 Percussionists
Percussion 1: Snare Drum, Toms, Bass Drum
Percussion 2: Bass Drum, Crash Cymbal, Tambourine, Tam-Tam

Harp
Strings

Performance Notes

Φ – time signature cancellation. During this section, players with repeating material should continue playing until given the appropriate cue by the conductor to stop playing. Tempo in this section should be approximate, and players should not attempt to synchronize with one another; in fact, slight deviations are encouraged.

Percussion Instrumentation

The image shows two staves of musical notation for percussion instruments. Each staff begins with a double bar line and a common time signature (C). Percussion 1 has five notes: a bass drum (first), a snare drum (second), and three notes under a bracket labeled 'toms' (third, fourth, and fifth). Percussion 2 has four notes: a bass drum (first), a tam-tam (second), a tambourine (third), and a crash cymbal (fourth).

Program Notes

The struggle between good and evil has been told in legends and myths for centuries, and has been depicted countless times in artwork, literature, and music. More recently, these stories have come to life in movies and video games, with the action carried forward in part by a musical score. *Last Castle* follows the dramatic arc of the ultimate encounter between a hero and his supreme adversary.

Last Castle is divided into two main parts: the hero's approach to his adversary's chamber, and the ensuing battle. The hero enters his adversary's castle on a moonlit night, climbing slowly up a dark staircase to meet his foe. Upon entering his adversary's chamber, the hero rushes forward triumphantly, and an intense battle begins. As the tension escalates, the two find themselves to be evenly matched; even as the work pushes towards its final climax, it is difficult to tell who emerges as the victor.

Last Castle

Alan Elkins

Tranquil, serene (♩ = c. 60)

$\frac{3}{4}$

Flute 1
Flute 2
Oboe 1
Oboe 2
Clarinet in B♭ 1
Clarinet in B♭ 2
Bassoon 1
Bassoon 2

$\frac{3}{4}$ Tranquil, serene (♩ = c. 60)

Horn in F 1
Horn in F 2
Trumpet in C 1
Trumpet in C 2
Trombone 1
Trombone 2
Bass Trombone

$\frac{3}{4}$ Tranquil, serene (♩ = c. 60)

Ab - A - Db - D

Timpani
Percussion 1
Percussion 2
Harp

$\frac{3}{4}$ Tranquil, serene (♩ = c. 60)

non vib.

pp *sempre*

Violin 1
Violin 2
Viola
Violoncello
Contrabass

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16

All instruments sound at written pitch except contrabass, which sounds one octave lower than written.

A

4/4

3/4

4/4

Hn. 1 *f* *n* *p*

Hn. 2 *f* *n* *p*

C Tpt. 1 *mf*

C Tpt. 2 *mf*

Tbn. 1 *p*

Tbn. 2 *mp*

B. Tbn. *mf*

Hp. *f*

D: C# B / E# F# G# A#

4/4

3/4

4/4

Vln. 1 *(tutti)* *sfz* *p* *mf* *fp* *n*

Vln. 2 *mf* *fp* *mf* *fp*

Vla. *(tutti)* *sfz* *p* *mf* *fp* *div. a 3*

Vc. *(tutti)* *sfz* *p* *mf* *fp* *div. a 3*

Cb. *gliss.*

B Pushing forward, somewhat anxious (♩ = c. 66)

accel. ----- *rit.* ----- *a tempo* ----- *accel. poco a poco* -----

Ob. 1 *mf* *cresc. poco a poco*

B. Cl. 1 *mf* *cresc. poco a poco*

Hn. 1 *ff*

Hn. 2 *ff*

C Tpt. 1 *ff*

C Tpt. 2 *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

B. Tbn. *ff*

B Pushing forward, somewhat anxious (♩ = c. 66)

accel. ----- *rit.* ----- *a tempo* ----- *accel. poco a poco* -----

Vln. 1 *ff* *gliss.* *mp cresc. poco a poco* *tutti*

Vln. 2 *ff* *gliss.* *mp cresc. poco a poco*

Vla. *ff* *tutti* *gliss.* *mp cresc. poco a poco*

Vc. *ff* *tutti* *gliss.* *mp cresc. poco a poco*

Cb. *f* *mp* *cresc. poco a poco*

27 28 29 30 31 32 33 34

4
(*accel. poco a poco*)

4/4 6/4

Fl. 1 *f cresc. poco a poco*

Ob. 1

B♭ Cl. 1

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

35 36 37

1 2 3 4

♩ = c. 144 5" 5" 7" 8"

Fl. 1 *ff mf cresc. poco a poco* *mp dim. al niente*

Fl. 2 *mf cresc. poco a poco* *mp dim. al niente*

Ob. 1 *mf cresc. poco a poco* *mp dim. al niente*

Ob. 2 *mf cresc. poco a poco* *mp dim. al niente*

B♭ Cl. 1 *mf cresc. poco a poco* *mp dim. al niente*

B♭ Cl. 2 *mf cresc. poco a poco* *mp dim. al niente*

Perc. 2 *bass drum p ff*

♩ = c. 144

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

38 39 40

C

4/4 Tentatively, but gradually building (♩ = c. 60)

FL. 1
FL. 2
Ob. 1
Ob. 2
B. Cl. 1
B. Cl. 2
Bsn. 1
Bsn. 2

C

4/4 Tentatively, but gradually building (♩ = c. 60)

Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.

C

4/4 Tentatively, but gradually building (♩ = c. 60)

Timp.
Perc. 1
Perc. 2
Hp.

C

4/4 Tentatively, but gradually building (♩ = c. 60)

Vln. 1
Vln. 2
Vla.
Vc.
Cb.

This page of a musical score covers measures 50 through 57. The instrumentation includes:

- Flutes 1 and 2 (Fl. 1, Fl. 2)
- Oboes 1 and 2 (Ob. 1, Ob. 2)
- Bass Clarinets 1 and 2 (B♭ Cl. 1, B♭ Cl. 2)
- Bassoons 1 and 2 (Bsn. 1, Bsn. 2)
- Horns 1 and 2 (Hn. 1, Hn. 2)
- Trumpets 1 and 2 (C Tpt. 1, C Tpt. 2)
- Trombones 1, 2, and Bass Trombone (Tbn. 1, Tbn. 2, B. Tbn.)
- Timpani (Timp.)
- Percussion 1 and 2 (Perc. 1, Perc. 2)
- Harp (Hp.)
- Violins 1 and 2 (Vln. 1, Vln. 2)
- Viola (Vla.)
- Violoncello (Vc.)
- Double Bass (Cb.)

The score features various dynamics such as *f* (forte), *mp* (mezzo-piano), and *p* (piano), along with crescendos and triplets. The woodwinds and strings play melodic lines, while the brass and percussion provide rhythmic support. The harp and double bass are mostly silent during this section.

50

51

52

53

54

55

56

57

D Lucid (♩ = c. 60)

2/4 4/4 3/4 4/4

Bs. Cl. 1

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Timp.

Hp.

mp

ff

fff

p

D# C# B# / E# F# G# A#

D Lucid (♩ = c. 60)

2/4 4/4 3/4 4/4

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

div.

ff

fff

pp

58 59 60 61 62 63 64 65

2/4 3/4 4/4

Bs. Cl. 1

Hn. 1

Hn. 2

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

p

div.

66 67 68 69 70 71

accel. poco a poco $\text{♩} = \text{♩}$. ($\text{♩} = \text{c. } 132$) sempre accel. **E Triumphant** ($\text{♩} = \text{c. } 144$)

12/8 9/8 12/8

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

accel. poco a poco $\text{♩} = \text{♩}$. ($\text{♩} = \text{c. } 132$) sempre accel. **E Triumphant** ($\text{♩} = \text{c. } 144$)

12/8 9/8 12/8

Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.

accel. poco a poco $\text{♩} = \text{♩}$. ($\text{♩} = \text{c. } 132$) sempre accel. **E Triumphant** ($\text{♩} = \text{c. } 144$)

12/8 9/8 12/8

Timp.
Perc. 1
Perc. 2
Hp.

accel. poco a poco $\text{♩} = \text{♩}$. ($\text{♩} = \text{c. } 132$) sempre accel. **E Triumphant** ($\text{♩} = \text{c. } 144$)

12/8 9/8 12/8

Vln. 1
Vln. 2
Vla.
Vc.
Cb.

12
8

88

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

12
8

88

Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.

12
8

88

Timp.
Perc. 1
Perc. 2
Hp.

12
8

88

Vln. 1
Vln. 2
Vla.
Vc.
Cb.

79 80 81 82 83 84 85

F



Fl. 1 *ff* *p*

Fl. 2 *ff* *p*

Ob. 1

Ob. 2

B♭ Cl. 1 *f*

B♭ Cl. 2

Bsn. 1

Bsn. 2 *ff* *p*

F



Hn. 1 *ff* *p*

Hn. 2 *ff* *p*

C Tpt. 1 *ff* *p*

C Tpt. 2 *p*
harmon mute (stem in)

Tbn. 1

Tbn. 2

B. Tbn.

F



Timp.

Perc. 1 *ff* *p*

Perc. 2

Hp.

F



Vln. 1 *ff* *p*

Vln. 2 *ff* *p*

Vla. *ff* *p*

Vc. *ff* *p*

Cb. *ff* *p*

Fl. 1 *f* *p*

Fl. 2 *f*

Ob. 1 *f*

Ob. 2

B. Cl. 1 *p* *f*

B. Cl. 2 *f*

Bsn. 1 *f*

Bsn. 2 *p* *f* *p*

Hn. 1 *p* *f*

Hn. 2 *p* *f*

C Tpt. 1 *f* *p*

C Tpt. 2 *f* *p*

Tbn. 1

Tbn. 2

B. Tbn.

Timp.

Perc. 1

Perc. 2

Hp. *mp* *ff*

D# C# B / E# F# G# A#

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

G

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

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

G

Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.

G

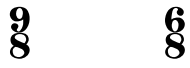
Timp.
Perc. 1
Perc. 2
Hp.

f
bass drum
mp *f*

G

Vln. 1
Vln. 2
Vla.
Vc.
Cb.

on the string
mp
on the string
mp



Tbn. 1 *mf*

Tbn. 2 *mf*

B. Tbn. *mf*

Perc. 2 *p* *f* *p*

Vln. 1

Vln. 2

Vla.

Vc. *mf*

Cb. *mf*

123 124 125 126 127 128 129 130 131 132 133 134 135 136 137

H

Bs Cl. 1 *f*

Bsn. 1 *f*

Hn. 1 *f*

Hn. 2

C Tpt. 1 *naturale mp ff*

C Tpt. 2 *naturale mp ff*

Tbn. 1 *sfzp ff*

Tbn. 2 *sfzp ff*

B. Tbn. *sfzp ff*

Perc. 1 *p ff tam-tam scrape (with triangle beater)*

Perc. 2 *p f p ff*

Hp. *Gi ff*

H

Vln. 1 *ff aggressive, off the string*

Vln. 2 *ff aggressive, off the string*

Vla. *ff sul G*

Vc. *sfzp ff*

Cb. *sfzp ff*

138 139 140 141 142 143 144 145 146 147 148 149 150 151

89

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

89

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

89

Timp.

Perc. 1

Perc. 2

Hp.

89

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Fl. 1
 Fl. 2
 Ob. 1
 Ob. 2
 B♭ Cl. 1
 B♭ Cl. 2
 Bsn. 1
 Bsn. 2
 Horn 1
 Horn 2
 C Tpt. 1
 C Tpt. 2
 Tbn. 1
 Tbn. 2
 B. Tbn.
 Timp.
 Perc. 1
 Perc. 2
 Hp.
 Vln. 1
 Vln. 2
 Vla.
 Vc.
 Cb.

Musical score for measures 163 to 170. The score includes dynamic markings such as *ff*, *p*, *sfz*, *cresc.*, and *div.*. The instruments listed are Flutes (Fl. 1, 2), Oboes (Ob. 1, 2), Clarinets (B♭ Cl. 1, 2), Bassoons (Bsn. 1, 2), Horns (Horn 1, 2), Trumpets (C Tpt. 1, 2), Trombones (Tbn. 1, 2, B. Tbn.), Timpani (Timp.), Percussion (Perc. 1, 2), Harp (Hp.), Violins (Vln. 1, 2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

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

Hn. 1
 Hn. 2
 C Tpt. 1
 C Tpt. 2
 Tbn. 1
 Tbn. 2
 B. Tbn.

Timp.
 Perc. 1
 Perc. 2
 Hp.

Vln. 1
 Vln. 2
 Vla.
 Vc.
 Cb.

J



Fl. 1

Fl. 2

Ob. 1

Ob. 2

B. Cl. 1

B. Cl. 2

Bsn. 1

Bsn. 2

p

p cresc.

cresc.

J



Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

J



Timp.

Perc. 1

Perc. 2

Hp.

J



Vln. 1

Vln. 2

Vla.

Vc.

Cb.

sfz p

p

p

cresc.

cresc.

cresc.

cresc.

K Brooding (♩ = c. 66)

9 **6**

2

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

K Brooding (♩ = c. 66)

9 **6**

2

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

K Brooding (♩ = c. 66)

9 **6**

2

Timp.

Perc. 1

Perc. 2

Hp.

K Brooding (♩ = c. 66)

9 **6**

2

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

accel.-----

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

accel.-----

Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.

accel.-----

Timp.
Perc. 1
Perc. 2
Hp.

accel.-----

Vln. 1
Vln. 2
Vla.
Vc.
Cb.

L Thunderous (♩ = c. 76)

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

L Thunderous (♩ = c. 76)

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

L Thunderous (♩ = c. 76)

Timp.

Perc. 1

Perc. 2

Hp.

L Thunderous (♩ = c. 76)

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Timp.

Perc. 1

Perc. 2

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

mf

ff

tutti

216

217

218

219

220

M

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

M

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

M

Timp.

Perc. 1

Perc. 2

Hp.

tambourine

ff

M

Vin. 1

Vin. 2

Vla.

Vc.

Cb.

mf

This page of a musical score covers measures 227 through 233. The instrumentation includes:

- Flutes 1 and 2 (Fl. 1, Fl. 2)
- Oboes 1 and 2 (Ob. 1, Ob. 2)
- Bass Clarinets 1 and 2 (B. Cl. 1, B. Cl. 2)
- Bassoons 1 and 2 (Bsn. 1, Bsn. 2)
- Horns 1 and 2 (Hn. 1, Hn. 2)
- Trumpets 1 and 2 (C Tpt. 1, C Tpt. 2)
- Trombones 1, 2, and Bass Trombone (Tbn. 1, Tbn. 2, B. Tbn.)
- Timpani (Timp.)
- Percussion 1 and 2 (Perc. 1, Perc. 2)
- Harp (Hp.)
- Violins 1 and 2 (Vln. 1, Vln. 2)
- Viola (Via.)
- Violoncello (Vc.)
- Double Bass (Cb.)

The score features various dynamics such as *mp* (mezzo-piano) and *f* (forte). It includes complex rhythmic patterns, including triplets and sixteenth-note runs, particularly in the woodwind and percussion parts. The woodwinds and strings play sustained notes or rhythmic accompaniment, while the percussion provides a steady, textured background.

N

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

N

Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.

N

Timp.
Perc. 1
Perc. 2
Hp.

N

Vln. 1
Vln. 2
Vla.
Vc.
Cb.

234 235 236 237 238 239 240

This page contains the musical score for measures 241 through 248. The instruments are arranged as follows:

- Flutes (Fl. 1, Fl. 2):** Both parts play a melodic line with dynamics *ff*, *p*, and *ff*.
- Oboes (Ob. 1, Ob. 2):** Both parts play a melodic line with dynamics *ff*, *p*, and *ff*.
- Clarinets (B♭ Cl. 1, B♭ Cl. 2):** Both parts play a melodic line with dynamics *ff*, *p*, and *ff*.
- Bassoons (Bsn. 1, Bsn. 2):** Both parts play a melodic line with dynamics *ff*, *p*, and *ff*.
- Horns (Hn. 1, Hn. 2):** Both parts play a melodic line with dynamics *ff* and *ff*.
- Trumpets (C Tpt. 1, C Tpt. 2):** Both parts play a rhythmic pattern with dynamics *ff*, *mf*, and *ff*.
- Trombones (Tbn. 1, Tbn. 2, B. Tbn.):** All three parts play a rhythmic pattern with dynamics *ff*, *p*, and *ff*.
- Timpani (Timp.):** Plays a rhythmic pattern with dynamics *ff* and *ff*.
- Other Percussion (Perc. 1, Perc. 2):** Perc. 1 includes a *tambourine* and *bass drum* with dynamics *mf*, *ff*, and *f*. Perc. 2 plays a rhythmic pattern with dynamics *ff* and *ff*.
- Harpsichord (Hp.):** No part is present.
- Violins (Vln. 1, Vln. 2):** Vln. 1 plays a melodic line with dynamics *ff*, *p*, and *ff*. Vln. 2 plays a rhythmic pattern with dynamics *p* and *ff*.
- Viola (Vla.):** Plays a rhythmic pattern with dynamics *p* and *ff*.
- Violoncello (Vc.):** Plays a rhythmic pattern with dynamics *ff* and *ff*.
- Double Bass (Cb.):** Plays a rhythmic pattern with dynamics *ff* and *ff*.

Measure numbers 241, 242, 243, 244, 245, 246, 247, and 248 are indicated at the bottom of the page.

O

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

O

Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.

O

Timp.
Perc. 1
Perc. 2
Hp.

O

Vln. 1
Vln. 2
Vla.
Vc.
Cb.

poco rit. ----- **Slightly relaxed** (♩ = c. 72)

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

poco rit. ----- **Slightly relaxed** (♩ = c. 72)

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

poco rit. ----- **Slightly relaxed** (♩ = c. 72)

Timp.

Perc. 1

Perc. 2

Hp.

D: C B / E F G A

poco rit. ----- **Slightly relaxed** (♩ = c. 72)

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

accel.----- **P Pushing forward** (♩ = c. 80)

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

accel.----- **P Pushing forward** (♩ = c. 80)

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

accel.----- **P Pushing forward** (♩ = c. 80)

Timp.

Perc. 1

Perc. 2

Hp.

accel.----- **P Pushing forward** (♩ = c. 80)

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

This page of a musical score covers measures 275 to 284. The instrumentation includes Flutes 1 and 2, Oboes 1 and 2, Clarinets in B-flat 1 and 2, Bassoons 1 and 2, Horns 1 and 2, Trumpets in C 1 and 2, Trombones 1, 2, and Bass Trombone, Timpani, Percussion 1 and 2, Harp, Violins 1 and 2, Viola, Violoncello, and Contrabass. Measures 275-283 are mostly rests for the woodwinds and strings, with dynamics *p* and *mf*. In measure 284, the Horns 1 and 2, Harp, Violins 1 and 2, Viola, Violoncello, and Contrabass have active parts. The Horns play a melodic line starting on a whole note, moving to a half note, and then a quarter note triplet. The Harp plays a triplet of eighth notes. The Violins play a melodic line with a *div.* (divisi) marking. The Viola, Violoncello, and Contrabass play a rhythmic pattern of eighth notes in triplets. The score includes various musical notations such as dynamics (*p*, *mf*), articulation (*div.*), and performance instructions.

accel.

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

accel.

Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.

accel.

Timp.
Perc. 1
Perc. 2
Hp.

accel.

Vln. 1
Vln. 2
Vla.
Vc.
Cb.

Q With unbridled fury! (♩ = c. 88)

Fl. 1 *f* *mf* *ff* *ff*

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

Ob. 1 *f* *mp* *ff* *ff*

Ob. 2 *f* *p* *ff* *ff*

B♭ Cl. 1 *f* *p* *ff* *ff*

B♭ Cl. 2 *f* *p* *ff* *ff*

Bsn. 1 *f* *p* *ff* *ff*

Bsn. 2 *f* *p* *ff* *ff*

Q With unbridled fury! (♩ = c. 88)

Hn. 1 *p* *ff* *ff*

Hn. 2 *p* *ff* *ff*

C Tpt. 1 *f* *ff* *ff*

C Tpt. 2 *f* *ff* *ff*

Tbn. 1 *f* *p* *ff* *ff*

Tbn. 2 *f* *p* *ff* *ff*

B. Tbn. *f* *p* *ff* *ff*

Q With unbridled fury! (♩ = c. 88)

Timp. *ff*

Perc. 1 *ff*

Perc. 2 *tam-tam* *f* *ff* *f*

Hp. *f*

Q With unbridled fury! (♩ = c. 88)

Vln. 1 *f* *p* *ff* *ff*

Vln. 2 *f* *p* *ff* *ff*

Vla. *f* *p* *ff* *ff*

Vc. *f* *p* *ff* *ff*

Cb. *f* *p* *ff* *ff*

$\frac{3}{4}$ ♩ = c. 60 $\frac{2}{2}$ ♩ = c. 88

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

ff f fff

$\frac{3}{4}$ ♩ = c. 60 $\frac{2}{2}$ ♩ = c. 88

Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.

ff fff f fff

$\frac{3}{4}$ ♩ = c. 60 $\frac{2}{2}$ ♩ = c. 88

Timp.
Perc. 1
Perc. 2
Hp.

ff fff f fff

tambourine

$\frac{3}{4}$ ♩ = c. 60 $\frac{2}{2}$ ♩ = c. 88

Vln. 1
Vln. 2
Vla.
Vc.
Cb.

ff fff f fff