

Peter Knell

Fanfares & Fantasies *(for orchestra)*

Duration: ca. 10 minutes

Peter Knell

Fanfares & Fantasies (1999)

scored for

2 Flutes
2 Oboes
2 Clarinets in Bb
2 Bassoons

4 French Horns
2 Trumpets
2 Trombones
Bass Trombone
Tuba

Timpani (4 drums)

Percussion (3 players):

1. Vibraphone, snare drum, suspended cymbal
2. Tubular bells, glockenspiel
3. Auto spring coil, crotales, bass drum, suspended cymbal, ratchet

Strings

C Score

duration: ca. 10 minutes

ABOUT THE COMPOSER

Peter Knell (b. 1970) has received numerous awards in national and international competitions, including First Prizes in the Winnipeg Symphony Orchestra's 10th New Music Festival International Composers Competition, the Indiana State University Contemporary Music Festival/Louisville Orchestra Prize, and the Omaha Symphony Guild International New Music Competition, as well as Second Prizes in the Fourth International Witold Lutoslawski Composers Competition, the First International Composers' Competition "*In Memoriam Zoltán Kodály*", and the Cincinnati Symphony Orchestra's Young Composers Competition. Peter was awarded a Fulbright Fellowship, a BMI Student Composer Award, two ASCAP Foundation Morton Gould Young Composers Awards, grants from the Paloheimo Foundation and Meet the Composer, and commissions from the Fromm Music Foundation/Ying Quartet, Winnipeg Symphony Orchestra, Barlow Endowment for Music Composition, Utah Arts Festival, Pacific Serenades, Oakland East Bay Symphony, and Dale Warland Singers, among others.

Peter's music has been performed at the Aspen, Bowdoin, Chautauqua, June in Buffalo, Norfolk, Oregon Bach, Ernest Bloch, New Music North and MATA festivals, by ensembles such as the Hungarian Radio Orchestra, Louisville Orchestra, Kremlin Chamber Orchestra, Filharmonia de Stat "Transilvania", Winnipeg, Omaha, Richmond, Memphis, and Oakland East Bay Symphony Orchestras, the Doric String Quartet, Onyx String Quartet, Verdi Quartett, Southwest Chamber Music, Volti Chamber Chorus, counter)induction, and by soloists including James Dunham, Martin Chalifour, and the German alto Ingeborg Danz. It has been broadcast in Russia, Canada, Hungary and Finland, as well as in several American cities. His orchestral work *LINES/ANGLES* was the American selection for the ISCM World Music Days 2009 and was performed in September 2009 by the Swedish Radio Symphony Orchestra.

Peter's solo violin work *Seven Last Words*, based on paintings of German artist Rolf Stein, is available in a book/compact disc format from Valve-Hearts, Cologne. A compact disc featuring his orchestral work, "*...the weakening eye of day*" in a live performance by the Budapest Symphony Orchestra is available on the Artisjus label, and a compact disc featuring German pianist Susanne Kessel performing two of his *Four Snapshots* is available on OehmsClassics. A compact disc of Peter's complete piano music performed by German pianist Markus Pawlik was released by Sono Luminus in 2013.

Peter holds degrees from Princeton University (BA), the Juilliard School (MM), and the University of Texas at Austin (DMA), and he was a Fulbright Fellow at the Sibelius Academy in Helsinki, Finland. His principal composition teachers have included Dan Welcher, Donald Grantham, and David Diamond. He is currently based in Los Angeles.

PROGRAM NOTE

Fanfares & Fantasies was composed in 1999 as a commission from Michael Morgan and the Oakland East Bay Symphony to open their 2000 season and to celebrate the new millennium. My intent was to capture that celebration, but to also recognize the complexity of the world at that time; hence the idea of alternating "fanfares" with more introspective "fantasies", though the work also traces an overall trajectory of darkness to light. The initial fanfare is pained, with dissonant intervals in the trumpets. It leads to a fantasy of swirling colors and disembodied themes. These two initial sections introduce all of the significant thematic material for the work. The second fanfare is yet darker, in the guttural lower register of the trombones. The second fantasy, a mensuration passacaglia (in which a repeated theme accelerates each time it is repeated), begins with a tuba solo followed by a duet for bassoon and muted violas and then cello with woodwinds dancing drunkenly overhead. It builds in intensity through a series of string passages, reaching a climax with the brass that leads directly into the third fanfare which features trumpets and trombones in canonical conversation. This explodes into a virtuosic triple fugue that includes all manner of fugal devices and climaxes to a final fanfare, which is transformed into a luminescent and triumphant F# major.

Fanfares & Fantasies

Peter Knell (1999)

Maestoso ($\text{♩} = 48$)

Score for Horns, Traps, and Percussion (measures 1-5).

Horns: a4, 1,3, 2,4, *piu f*, *p*, *ff*, *pp*, a4

Traps: a2, *f*, *piu f*, *ff*, *p*

Percussion 1: Vibraphone (motor off), *f*, *piu f*, *ff*

Percussion 2: Tubular Bells, *f*, *piu f*, *ff*

Percussion 3: Auto Spring Coil, *f*, *piu f*, *ff*, *f*

Score for Horns, Traps, and Percussion (measures 6-9).

Hns.: 1,3, 2,4, *f*, *piu f*, *p*, *ff*, *pp*, *ff*, 1,3

Traps: *f*, *piu f*, *ff*, *p*

Perc. 1: (vibraphone), *f*, *piu f*, *ff*

Perc. 2: (tubular bells), *f*, *piu f*, *ff*

Perc. 3: (auto spring coil), *piu f*, *ff*, *f*

Score for Flutes, Oboes, Clarinets, Horns, Traps, and Percussion (measures 10-13).

Fls.: *ff*

Obs.: *ff*

Cls.: *ff*

Hn. 1, 3: *f*

Hn. 2, 4: a2, *f*, *p*, *ff*

Trp. 1: *f*, *ff*

Trp. 2: *f*, *ff*

Perc. 1: (vibraphone), *f*

Perc. 2: (tubular bells), *f*

Perc. 3: (auto spring coil), *f*

13 *ff* *mp*

Fls.

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Hn. 1, 3

Hn. 2, 4

Trp. 1

Trp. 2

(vibraphone)

Perc. 1

(tubular bells)

Perc. 2

Glockenspiel (enter when ready)

Perc. 3

Crotales (enter when ready)

12

12

stagger breathing

stagger breathing

ff

ff

harmon mute

mp

ff

13 *ff* *mp*

Vln. I

Vln. II

Vla.

Vcl. II

DB II

freely (do not coordinate)

freely (do not coordinate)

freely (do not coordinate)

freely (do not coordinate)

freely (do not coordinate)

mp

ppp (sempre)

15

Fl. 1

Fl. 2

Obs.

Cls.

Hns.

Trp. 1

Trb. 1

Tbn. 2

B-Trb.

1. solo

p

mp

mf

harmon mute (stem removed)

ppp < *pp* >

Perc. 1

Perc. 2

Perc. 3

arco (free rhythm)

15

Vln. I

Vln. II

Vla.

Vcl.

DB

only half

mp

ppp (sempre)

Fls.

Obs.

Cls.

Hn. 1, 3

Trp. 1

Trp. 2

Tbn. 1,2

B-Trb.

Perc. 1

Perc. 2

Perc. 3

Vln. I

Vln. II

Vla.

Vcl.

DB

1. solo

harmon mute

pp

pp dolce

p

This page of a musical score includes the following parts and markings:

- Fls. (Flute):** Treble clef, 3/4 time signature. A melodic line with a long slur.
- Obs. (Oboe):** Treble clef, 3/4 time signature. A melodic line with a long slur.
- Cls. (Clarinet):** Treble clef, 3/4 time signature. A melodic line with a long slur.
- Hn. 1, 3 (Horn 1 & 3):** Treble clef, 3/4 time signature. Starts with *mp*, then *f*. Includes a dynamic marking *ppp* and the instruction "Join horn 2. Do not coordinate."
- Hn. 2, 4 (Horn 2 & 4):** Treble clef, 3/4 time signature. Starts with a rest, then *ppp*. Includes the instruction "freely (do not coordinate)".
- Trp. 1 & 2 (Trumpets 1 & 2):** Treble clef, 3/4 time signature. Starts with a rest, then *pp*. Includes fingerings 3, 5, and 6.
- Tbn. 1, 2 (Trumpets 1 & 2):** Bass clef, 3/4 time signature. Starts with a rest.
- B-Trb. (Baritone Trumpet):** Bass clef, 3/4 time signature. Starts with a rest.
- Perc. 1 (Percussion 1):** Treble clef, 3/4 time signature. A rhythmic pattern of eighth notes.
- Perc. 2 (Percussion 2):** Treble clef, 3/4 time signature. A melodic line with a long slur.
- Perc. 3 (Percussion 3):** Treble clef, 3/4 time signature. A melodic line with a long slur.
- Vln. I & II (Violins I & II):** Treble clef, 3/4 time signature. Rapid sixteenth-note passages.
- Vla. (Viola):** Alto clef, 3/4 time signature. Rapid sixteenth-note passages.
- Vcl. (Violoncello):** Bass clef, 3/4 time signature. Rapid sixteenth-note passages.
- DB (Double Bass):** Bass clef, 3/4 time signature. Rapid sixteenth-note passages.

a tempo

26

Fls.

Obs.

Cls.

Bsn. 1

Bsn. 2

Hns.

Trp. 1

Trp. 2

Tbn. 1,2

B-Trb.

Timp.

Perc. 1

f (sempre)

f (sempre)

pp

pp

open

a2 open

ff

ff

mf

tr

a tempo

26

Vln. I

Vln. II

Vla.

Vcl.

DB

cadenza solo

f (sempre)

tutti (free bowing)

tutti (free bowing)

f (sempre)

Fls. progressively more time between gestures

Obs. progressively more time between gestures

Cls. progressively more time between gestures

Bsn. 1

Bsn. 2

Tbn. 1,2 *gliss.* *ff* *gliss.* *gliss.* *gliss.*

B-Trb. *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.*

Timp. *tr* *f*

Perc. 1 progressively more time between gestures

Vln. I progressively more time between gestures

Vln. II progressively more time between gestures

Vla. progressively more time between gestures

Vcl. *V* *V* *V*

DB *^* *^* *^*

31

drop out one by one

Fls.

Obs.

Cls.

Bsn. 1

Bsn. 2

Tbn. 1,2

B-Trb.

Tuba

ff

gliss.

gliss.

gliss.

gliss.

gliss.

gliss.

gliss.

gliss.

ff

ff

Timp.

Perc. 1

tr

mf

drop out one by one

31

drop out one by one

Vln. I

Vln. II

Vla.

Vcl.

DB

drop out one by one

drop out one by one

drop out one by one

35

40

Cl. 1

Bsns.

Hn. 1, 3

Tbn. 1, 2

B-Trb.

Tuba

Timp.

Perc. 1

Bass Drum

Perc. 3

ff

1. solo

pp

mp

ff

1.

pp <>

ff

ff

ff

solo

p

f

ff

pp >

ff

(vibraphone) ord.

ppp

pp

tr

ff

35

40

Vla.

Vcl.

DB

tutti muted

pp

p

mp

ff

ff

rit. ----- 46 a tempo

Fls. *p dolce*

Obs. *p dolce*

Cls. *p dolce*

Bsns. *p* *mf* *p* *mp* *pp* *a2* *p* *mp* *pp*

Hn. 2, 4 *mp* *p* *p* *mp*

Vln. I *tutti* *p* *mf* *pp*

Vln. II *tutti* *p* *mf* *pp*

Vcl. *cantabile* *p* *mp* *p* *pp* *mp*

rit. ----- 46 a tempo

Fl. 1 *p dolce* *mf* *f* *p*

Fl. 2 *p dolce* *mf*

Obs. *mf* *p* *mp*

Cls. *p* *mf* *p*

Bsns. *pp* *mp*

Hn. 1, 3 *a2* *p* *f* *p*

Hn. 2, 4 *a2* *p* *f* *p* *mf*

Vcl. *pp* *mf* *pp* *f* *p* *mf*

DB *p* *mf*

Fls. *mp* *mf*

Obs. *mf*

Cls. *mp* *mf*

Bsns. *mf* *p* *mf* *pp* 1. 2.

Hns. *mf* *p* *mf* *pp*

Vln. I *p* *mf* *p espr.* *mf* Sul G Sul D.

Vln. II *p* *mf* *p espr.* *mf* Sul G Sul D.

Vla. *p* *mf* *p espr.* *mf*

Vcl. *mf* *p* *mf* *p espr.* *mf*

DB *mf* *p* *mf*

Fls. *p* *f* *f* a2

Obs. *f* *f* a2

Cls. *f* *p* *f* a2

Vln. I *p* *f* *p* *f*

Vln. II *p* *f* *p* *f*

Vla. *p* *f* *f*

Vcl. *p* *f*

Fls. *mp* *f* *mf* *p*

Obs. *p*

Cls. *f* *pp* *mf*

Bsns. *f* *mf* *mp* *p*

Hns. 1,3 a2 *p*

Vln. I *p* *f* *p* *Sul G*

Vln. II *f* *p* *Sul G*

Vla. *p*

Vcl. *p* *f* *p*

Fls.

Obs.

Cls. a2 *mf*

Bsns.

Hns. +2

Vln. I *Sul D*

Vln. II *Sul D*

Vla.

Vcl.

76 ^{a2}

Fls. *ff*

Obs. *ff* ^{a2}

Cls. *ff*

Bsns. *f*

Hns. *ff* ^{a4}

Trps. *ff* open

Tbn. 1,2 *f*

B-Tbn/Tba *f*

Perc. 3

Suspended Cymbal

p

76

Vln. I *ffp*

Vln. II *ffp*

Vla. *ffp*

Vcl. *f*

DB *f*

79

Fls. *mf*

Obs. *mf*

Cls. *mf*

Bsns. *mf*

Hns. *ff*

Trps. *ff*

Tbn. 1,2 *ff*

B-Tbn/Tba *ff*

Timp. *mf*

Perc. 1
Vibraphone (motor off) *ff*

Perc. 2
Glockenspiel *ff*

Perc. 3
Crotales *mf* (enter when ready)

Vln. I *ff* freely (do not coordinate) *mf*

Vln. II *ff* freely (do not coordinate) *mf*

Vla. *ff* freely (do not coordinate) *mf*

Vcl. *ff* *mf*

DB *ff* *mf*

Fls.

Obs.

Cls.

Bsns.

Trps.

Tbn. 1,2

B-Tbn/Tba

Timp.

Perc. 1

Perc. 2

Perc. 3

Vln. I

Vln. II

Vla.

Vcl.

DB

Fls.
Obs.
Cls.
Bsns.

Hn. 1, 3
Hn. 2, 4

Trp. 1
Trp. 2

Trb. 1
Tbn. 2
B-Trb.
Tuba

Timp.
Perc. 1
Perc. 2
Perc. 3

This block contains the musical score for the percussion section of a symphony. It includes parts for Flutes (Fls.), Oboes (Obs.), Clarinets (Cls.), Bassoons (Bsns.), Horns (Hn. 1, 3 and Hn. 2, 4), Trumpets (Trp. 1 and Trp. 2), Trombones (Trb. 1, Tbn. 2, B-Trb., and Tuba), Timpani (Timp.), and three types of Percussion (Perc. 1, Perc. 2, Perc. 3). The score is written in 3/4 time and features various dynamics such as *mf* and *ff*, along with articulation marks like accents and slurs. A large watermark is visible across the page.

Vln. I
Vln. II
Vla.
Vcl.
DB

This block contains the musical score for the string section of a symphony. It includes parts for Violins I (Vln. I), Violins II (Vln. II), Viola (Vla.), Violoncello (Vcl.), and Double Bass (DB). The score is written in 3/4 time and features various dynamics and articulation marks. A large watermark is visible across the page.

Fls. *rit.* *fff*

Obs. *fff*

Clis. *fff*

Bsns. *fff*

Hn. 1, 3 *a2* Δ *fff*

Hn. 2, 4 *a2* Δ *fff*

Trp. 1 Δ *fff*

Trp. 2 Δ *fff*

Trb. 1 Δ *fff*

Tbn. 2 Δ *fff*

B-Trb. Δ *fff*

Tuba Δ *fff*

Timp. *tr* *fff*

Perc. 1 *fff* Snare Drum *tr* *p*

Perc. 2 *fff*

Perc. 3 *fff*

Vln. I *fff*

Vln. II *fff*

Vla. *fff*

Vcl. *fff*

DB *fff*

rit.

Allegro molto (♩ = 144)

92

97

Fls. *ff marcato* (a2)

Obs.

Cls. *ff marcato* (a2)

Bsns. *ff marcato* (a2)

Hn. 1, 3

Hn. 2, 4

Trp. 1

Trp. 2

Trb. 1

Tbn. 2

B-Trb.

Tuba

Timp. *mf* > *p* < *f* *mf* *tr*

Perc. 1

Perc. 2 (glockenspiel) *ff* *f*

Allegro molto (♩ = 144)

92

97

Vln. I *ff marcato* *sfp* *Sul G*

Vln. II *ff marcato*

Vla. *ff marcato*

Vcl. *ff marcato*

DB *ff marcato*

103

Fls. *a2 ff*

Cls.

Bsns.

Timp. *tr*
p *f*

103

Vln. I *ff marcato*

Vln. II *Sul D*

Vla.

Vcl.

DB

111

Fls.

Ob. 1 *solo*

Ob. 2 *mf* *p*

Cls. *mp* *f* *1. solo* *mf*

Bsns.

Perc. 2 (glockenspiel) *f*

Perc. 3 Auto Spring Coil *mf*

111

Vln. I *sfp* *mf*

Vln. II *mp* *f*

Vla. *sub p* *mf*

Vcl. *sub p* *mf*

116

solo

Fl. 1 *p* *mf* *f espr.*

Fl. 2 *mf* *f*

Ob. 1 *mf* *p*

Cls. *p* *mf* *p*

(glockenspiel)

Perc. 2 *pp* *mf*

Vln. I *pizz.* *p* *f* *mf* *muted* *p*

Vln. II *p* *f* *mf* *muted* *p*

Vla. *muted* *p* *p*

Vcl. *muted* *p*

120

Fl. 1 *mf*

Fl. 2 *f* *f* *mf*

Cl. 1 *solo* *f espr.*

Cl. 2 *f*

Vln. I *pizz.* *mf*

Vln. II *remove mute(s)* *pizz.* *mf* *remove mute(s)*

Vla. *remove mute(s)*

Vcl. *remove mute(s)*

125

129

Fls. *f* *mp*

Ob. 1 solo *f espr.* *mf*

Ob. 2 *f* *mf*

Cl. 1 *mf*

Cl. 2 *mf* *mf*

Bsn. 1 solo *f espr.*

Vla. *pizz.* *mf*

Vcl. *pizz.* *mf*

134

Obs. *a2*

Cl. 1 solo *f espr.*

Cl. 2 *f*

Bsn. 1 *f*

Bsn. 2 *f*

Hn. 1, 3 *a2* *f*

Hn. 2, 4 *a2* *f*

Timp. *f* *tr* *mf* *p*

Vcl. *f*

141

Hn. 1, 3
Hn. 2, 4

141

Timp.
Perc. 1

Vln. I
Vln. II
Via.
Vcl.
DB

148

Fls.
Obs.
Cls.
Bsns.

148

Perc. 1
Perc. 3

Vln. I
Vln. II
Via.
Vcl.

155

Fls.

Obs.

Cls.

Bsns.

Timp.

Perc. 1

Perc. 3

Ratchet

ff

f

f

This block contains the musical score for measures 155 through 159 for woodwinds and percussion. The Flute (Fls.) part starts with a melodic line in measure 155, marked with an accent (^) and a dynamic of *ff* in measure 158. The Oboe (Obs.) and Clarinet (Cls.) parts have similar melodic lines. The Bassoon (Bsns.) part has a more active, rhythmic line. The Timpani (Timp.) part has a few notes in measures 156 and 158. Percussion 1 (Perc. 1) and Percussion 3 (Perc. 3) play a ratchet pattern, marked with a trill (tr) and a dynamic of *f*.

155

Vln. I

Vln. II

Vla.

Vcl.

DB

ff

ff

ff

This block contains the musical score for measures 155 through 159 for the string section. The Violin I (Vln. I) and Violin II (Vln. II) parts have melodic lines, with Vln. II marked with an accent (^) and a dynamic of *ff* in measure 158. The Viola (Vla.) part has a melodic line. The Violoncello (Vcl.) and Double Bass (DB) parts have active, rhythmic lines, both marked with a dynamic of *ff*.

160

Ob. 1 *ff*

Ob. 2 *ff*

Cl. 1 *ff*

Cl. 2 *ff*

Bsns. *ff* a2

Hn. 1, 3 *f cantabile* a2

Timp. *f*

Perc. 1 *pp* *f* *tr*

Perc. 3 *mf* *f* *tr*

160

Vln. I *ff*

Vln. II *ff*

Vla. *ff cantabile* V

Vcl. *ff cantabile* V

DB *ff*

166

Fls.
Obs.
Cls.
Bsns.
Hn. 1, 3
Perc. 2

a2
ff
ff
ff
ff

Glockenspiel
f

This block contains the woodwind section of the score for measures 166-172. It includes staves for Flute (Fls.), Oboe (Obs.), Clarinet (Cls.), Bassoon (Bsns.), Horns 1 and 3 (Hn. 1, 3), and Percussion 2 (Perc. 2). The woodwinds play a melodic line starting in measure 166, marked with a forte (ff) dynamic and an 'a2' fingering. The percussion part includes a Glockenspiel that enters in measure 171 with a forte (f) dynamic.

166

Vln. I
Vln. II
Vla.
Vcl.
DB

ff cantabile
ff
ff

ff cantabile
ff cantabile

This block contains the string section of the score for measures 166-172. It includes staves for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vcl.), and Double Bass (DB). The strings play a melodic line starting in measure 166, marked with a forte (ff) dynamic and 'cantabile' marking. The double bass part is marked with a forte (ff) dynamic.

173

Fls.
Obs.
Bsns.
Hns.
Perc. 2

a2
ff
a4
ff cantabile

This block contains the woodwind section of the score for measures 173-178. It includes staves for Flute (Fls.), Oboe (Obs.), Bassoon (Bsns.), Horns (Hns.), and Percussion 2 (Perc. 2). The woodwinds continue their melodic line, marked with a forte (ff) dynamic and 'a2' fingering. The horns part is marked with a forte (ff) dynamic and 'cantabile' marking.

173

Vln. I
Vln. II
Vla.
Vcl.
DB

This block contains the string section of the score for measures 173-178. It includes staves for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vcl.), and Double Bass (DB). The strings continue their melodic line, marked with a forte (ff) dynamic.

179

Fl. *a2* *ff*

Obs.

Cl. 1 *ff*

Cl. 2 *ff*

Bsn. 1 *ff*

Bsn. 2 *ff*

Hns.

Timp. *tr*

Perc. 1 *pp* *tr* *p*

Perc. 2 *f* Glockenspiel

Perc. 3 *f* Crotales

Vln. I *f*

Vln. II *f*

Vla. *f*

Vcl. *f*

DB *f*

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Trps.

Tbn. 1,2

B-Tbn/Tba

Timp.

Perc. 2

Perc. 3

Vln. I

Vln. II

Vla.

Vcl.

DB

mf

ff

a2

187

This page of a musical score is for a symphony orchestra, featuring a variety of instruments. The score is written in 4/2 time and includes the following parts:

- Flutes (Fl. 1, Fl. 2):** Both parts play a melodic line with sixteenth-note patterns, often beamed in groups of six.
- Oboes (Ob. 1, Ob. 2):** Ob. 1 plays a melodic line with eighth-note patterns, while Ob. 2 plays a similar line with a different articulation.
- Clarinets (Cl. 1, Cl. 2):** Both parts play a melodic line with eighth-note patterns, often beamed in groups of six.
- Bassoons (Bsn. 1, Bsn. 2):** Both parts play a melodic line with eighth-note patterns, often beamed in groups of three.
- Trumpets (Trps.):** The part is mostly rests, with some notes in the second and third measures.
- Trombones (Tbn. 1, 2):** The part is mostly rests, with some notes in the second and third measures.
- Bass Trombone/Euphonium (B-Tbn/Tba):** The part is mostly rests, with some notes in the second and third measures.
- Timpani (Timp.):** The part is mostly rests, with some notes in the second and third measures.
- Percussion (Perc. 2, Perc. 3):** Both parts play a rhythmic pattern of eighth notes, often beamed in groups of five and seven.
- Violins (Vln. I, Vln. II):** Both parts play a rhythmic pattern of eighth notes, often beamed in groups of five and seven.
- Viola (Vla.):** The part plays a rhythmic pattern of eighth notes, often beamed in groups of five and seven.
- Violoncello (Vcl.):** The part plays a rhythmic pattern of eighth notes, often beamed in groups of five and seven.
- Double Bass (DB):** The part plays a rhythmic pattern of eighth notes, often beamed in groups of five and seven.

The score includes various musical notations such as notes, rests, and dynamic markings. The dynamic markings *ff* (fortissimo) are present in the Percussion and String sections. The score is divided into measures, with a double bar line at the end of the page.

193 Tempo I

Fls. *fff* a2

Obs. *fff* a2

Cls. *fff* a2

Bsns. *fff* a2

Hns. *fff* a4

Trps. *fff*

Trb. 1 *fff*

Trb. 2 *fff*

B-Tbn/Tba *fff*

Timp. *tr* *ff*

Perc. 1 *ff* Tubular Bells

Perc. 2 *ff*

Perc. 3 *ff*

193 Tempo I

Vln. I *fff*

Vln. II *fff*

Vla. *fff*

Vcl. *fff*

DB *fff*

197

Hn. 1, 3
Hn. 2, 4
Tbn. 1, 2

a2
bells up
fff

3 3 5 6 6

3 5 6 7 6

f

Timp.
Perc. 1
Perc. 2
Perc. 3

197

Vln. I
Vln. II
Vla.
Vcl.
DB

201

Hns.
Trp. 1
Trp. 2

a4
fff

3 3 5 6 6

3 5 6 7 6

Timp.
Perc. 1
Perc. 2
Perc. 3

Vln. I
Vln. II
Vla.
Vcl.
DB

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hns.

Trp. 1

Trp. 2

Tbn. 1,2

B-Trb.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Vln. I

Vln. II

Vla.

Vcl.

DB

div.

This page of a musical score, numbered 33, contains the following parts and details:

- Woodwinds:** Flute (Fls.), Oboe (Obs.), Clarinet (Cls.), Bassoon (Bsns.), Horns (Hns.), Trumpet 1 (Trp. 1), Trumpet 2 (Trp. 2), and Trombone 1 & 2 (Tbn. 1,2).
- Brass:** Baritone Trombone (B-Trbn.) and Tuba.
- Percussion:** Timpani (Timp.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), and Percussion 3 (Perc. 3).
- Strings:** Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vcl.), and Double Bass (DB).

The score is written in 3/4 time and features a large, diagonal watermark reading "SAMPLE". The string section includes the instruction "(free bowing)" with an upward-pointing triangle symbol above the notes. The woodwind and brass parts have various rests and notes, while the percussion parts show rhythmic patterns and dynamic markings.