

**Second Prize: First International Composers' Competition
"In Memoriam Zoltán Kodály"**

Winner: BMI Student Composer Award

**"Commendation of Excellence":
ASCAP Foundation Rudolf Nissim Competition**

Peter Knell

*"...the weakening
eye of day"*

for orchestra
(1994)

duration: ca. 17 minutes

Peter Knell

"...the weakening eye of day"
(1994)

scored for

3 Flutes (3rd doubles Piccolo)

2 Oboes

English Horn

3 Clarinets in Bb (3rd doubles Bass Clarinet)

3 Bassoons (3rd doubled Contrabassoon)

4 French Horns

3 Trumpets

3 Trombones

Tuba

Timpani (4 drums)

Percussion (3 players):

bass drum, glockenspiel, snare drum, suspended cymbal,
tam-tam, triangle, tubular bells, vibraphone, wind chimes

Harp

Strings

C Score

duration: ca. 17 minutes

Peter Knell

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Biography

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. Knell 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.

Mr. Knell'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 *Seven Last Words*, based on paintings of 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* was released by OehmsClassics in February 2006. *Snapshots*, a compact disc of his complete piano music performed by Markus Pawlik, was released on the Sono Luminus label in 2013.

Mr. Knell 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

...the weakening eye of day was primarily composed between September and December of 1994, though the first sketches appeared in July and minor revisions occurred during the first half of 1995. It was first performed by the Hungarian Radio Orchestra under the baton of János Kovács.

The title stems from a poem by Thomas Hardy, "The Darkling Thrush", which was literally written on the eve of the twentieth century. In this poem, Hardy laments the passing from Romanticism to modernism and looks to the bleakness of the pending century, all the while recognizing its unavoidability. The music seeks to reconcile the rigorous demands of modernism, while at the same time subsuming them into a Romantic context. It has been awarded a BMI Student Composers Award, a special "Commendation of Excellence" in the ASCAP Foundation Rudolf Nissim Competition, and Second Prize in the First International Composers' Competition *"In Memoriam Zoltán Kodály"*.

...the weakening eye of day is dedicated to the memory of Stephen Albert, my first true compositional mentor, whose life was cut tragically short in a car accident in 1992.

C Score

"...the weakening eye of day"

Peter Knell (1994)

Slowly $\sigma = 50$

A

Flutes I,II

Fl.III/Picc.

Oboes I,II

English Horn

Clarinets I,II

Cl. III (B-Cl.)

Bassoons I,II

Bn.III/Contra

Horns I,II

Horns III,IV

Trumpets I,II,III

Trombones I,II

Trb. III, Tuba

Timpani

Percussion I

Percussion II

Percussion III

Harp

Slowly $\sigma = 50$

Violin I

Violin II

Viola

Violoncello

Double Bass

11

Fl.I,I
Fl.III/Picc.
Obs. I,II
E.H.
Clts. I,II
Cl. III (B-Cl.)
Bsns. I,II
Bn.III/C-Bn.

Horns I,II
Horns III,IV
Tpts. I,II,III
Trbs. I,II
Trb. III, Tuba

Timpani
Perc. I
Perc. II
Perc. III
Harp

Vln. I
Vln. II
Vla.
Vcl.
D.B.

1. stopped
 \hat{p} \hat{pp}

cup mute 1. \hat{p} \hat{pp}
2. \hat{pp} $\hat{6}$ $\hat{6}$ cup mute
3. stopped $\hat{6}$ $\hat{6}$

vibraphone (motor off)
ord. $\hat{8}$ \hat{pp}

\hat{pp} bisbigliando

free bowing
free bowing

B

Musical score page 17. The score includes parts for Flute I, II; Flute III/Piccolo; Oboe I, II; English Horn; Clarinet I, II; Clarinet III (B-Clarinet); Bassoon I, II; Bassoon III/C-Bass; Horn I, II; Horn III, IV; Trombone I, II; Trombone III/Tuba; Timpani; Percussion I; Percussion II; Percussion III; Harp; Violin I; Violin II; Viola; Cello; Double Bass.

Measure 17:

- Flute I, II:** Dynamic *mp*, sixteenth-note pattern.
- Flute III/Picc.:** Rest.
- Oboe I, II:** Dynamic *f*, 1st solo section.
- English Horn:** Rest.
- Clarinet I, II:** Dynamic *f*, 1st solo section.
- Clarinet III (B-Cl.):** Dynamic *p*, dynamic *f*.
- Bassoon I, II:** Rest.
- Bassoon III/C-Bn.:** Rest.
- Horns I, II:** Sixteenth-note patterns.
- Horns III, IV:** Sixteenth-note patterns.
- Trombones I, II:** Sixteenth-note patterns.
- Trombone III/Tuba:** Rest.
- Timpani:** Rest.
- Percussion I:** Dynamic *p*, dynamic *mp*.
- Percussion II:** Rest.
- Percussion III:** Rest.
- Harp:** Dynamic *ord.*, sixteenth-note pattern.
- Violin I:** Sixteenth-note pattern.
- Violin II:** Sixteenth-note pattern.
- Viola:** Rest.
- Cello:** Rest.
- Double Bass:** Rest.

C

22

Fl.I,I
Fl.III/Picc.
Obs. I,II
E.H.
Clts. I,II
Cl. III (B-Cl.)
Bsns. I,II
Bn.III/C-Bn.

Horns I,II
Horns III,IV
Tpts. I,II,III
Trbs. I,II
Trb. III, Tuba

Timpani
Perc. I
Perc. II
Perc. III
Harp

Vln. I
Vln. II
Vla.
Vcl.
D.B.

solo *mp*
fp *pp*
Contra *pp*

p *mf* *p* *p*
cresc. 6 *fp* *6* *6*
p *p*

unis. *pizz.* *pp*

26

Fl.I,I
Fl.III/Picc.
Obs. I,II
E.H.
Ccls. I,II
Cl. III (B-Cl.)
Bsns. I,II
Bn.III/C-Bn.
Horns I,II
Horns III,IV
Tpts. I,II,III
Trbs. I,II
Trb. III, Tuba
Timpani
Perc. I
Perc. II
Perc. III
Harp

Vln. I
Vln. II
Vla.
Vcl.
D.B.

D

30

Fl.I,I
Fl.III/Picc.

Obs. I,II
E.H.

Ccls. I,II
Cl. III (B-Cl.)

Bsns. I,II
Bn.III/C-Bn.

Horns I,II
Horns III,IV

Tpts. I,II,III
Trbs. I,II
Trb. III, Tuba

Timp.
Perc. I
Perc. II
Perc. III

Harp

Vln. I
Vln. II
Vla.
Vcl.
D.B.

cresc.

f

cresc.

f

cresc.

p *cresc.*

open a2

tr.

open mf

tr.

open 3

2. #

3.

f

mf

tr.

pp

cresc.

susp.cymb.

tr.

pp

cresc.

remove mutes one by one

cresc.

remove mutes one by one

cresc.

mp

cresc.

mp

cresc.

cresc.

cresc.

L'istesso tempo

Musical score page 33. The score includes parts for Flute II, Flute III/Piccolo, Oboe I, II, English Horn, Clarinet I, II, Clarinet III (B-Clarinet), Bassoon I, II, Bassoon III/C-Bassoon, Horn I, II, Horn III, IV, Trombone I, II, III, Trombone III/Tuba, Timpani, Percussion I, Percussion II, Percussion III, and Harp. The score features dynamic markings such as *p*, *f*, *ff*, *pp*, and *fff*. Measure 33 begins with a dynamic *ff* for Flute II, Flute III/Piccolo, and Oboe I, II. The English Horn (E.H.) has a single note. The Clarinets (Cl. III) play eighth-note patterns. The Bassoons (Bsns. I, II) and Bassoon III/C-Bassoon (Bn.III/C-Bn.) provide harmonic support. The Horns (Horns I, II) and (Horns III, IV) enter with eighth-note patterns. The Trombones (Tpts. I, II, III) and Trombone III/Tuba (Trb. III, Tuba) provide bass support. The Timpani (Timp.) plays sustained notes. The Percussion section (Perc. I, Perc. II, Perc. III) uses mallets and timpani. The Harp (Harp) provides harmonic support with sustained notes.

L'istesso tempo

Musical score for orchestra, page 10, measures 33-34. The score includes parts for Vln. I, Vln. II, Vla., Vcl., and D.B. Measure 33 starts with a dynamic of ***ff***. Measures 34-35 show various dynamics and performance instructions like "mutes off" and "arco". The section concludes with a dynamic of ***ff***.

37

Fl.I,I
Fl.III/Picc.
Obs. I,II
E.H.
Cts. I,II
Cl. III (B-Cl.)
Bsns. I,II
Bn.III/C-Bn.

Horns I,II
Horns III,IV
Tpts. I,II,III
Trbs. I,II
Trb. III, Tuba

Timpani
Perc. I
Perc. II
Perc. III
Harp

Vln. I
Vln. II
Vla.
Vcl.
D.B.

a2 6

cresc.

37

E

42

Fl.I.II
Fl.III/Picc.
Obs. I,II
E.H.
Clts. I,II
Cl. III (B-Cl.)
Bsns. I,II
Bn.III/C-Bn.
Horns I,II
Horns III,IV
Tpts. I,II,III
Trbs. I,II
Trb. III, Tuba
Timpani
Perc. I
Perc. II
Perc. III
Harp

Vln. I
Vln. II
Vla.
Vcl.
D.B.

F

Musical score page 47, featuring a complex arrangement of instruments. The top half includes Flute II, Flute III/Piccolo, Oboe II, English Horn, Clarinet II, Clarinet III (B-Clarinet), Bassoon II, Bassoon III/C-Bassoon, Horn I, Horn II, Horn III, IV, Trombone I, II, III, Trombone III, Tuba, Timpani, Percussion I, Percussion II, Percussion III, and Harp. The bottom half includes Violin I, Violin II, Viola, Cello, and Double Bass. The score is marked with dynamic instructions such as *fff*, *f*, *a2*, *ff*, *f.t.*, *tr*, *glockenspiel*, *snare*, *p*, *f*, *ff*, *sfp*, and *#*. Measures 47 are shown, with measure 48 indicated at the end of the page.

53

G

Fl.I,I
Fl.III/Picc.
Obs. I,II
E.H.
Cts. I,II
Cl. III (B-Cl.)
Bsns. I,II
Bn.III/C-Bn.

Horns I,II
Horns III,IV
Tpts. I,II,III
Trbs. I,II
Trb. III, Tuba

Timp.
Perc. I
Perc. II
Perc. III
Harp

Vln. I
Vln. II
Vla.
Vcl.
D.B.

Faltering $\text{d} = 50$

62

Fl.I.II
Fl.III/Picc.
Obs. I.II
E.H.
Cts. I.II
Cl. III (B-Cl.)
Bsns. I.II
Bn.III/C-Bn.

Horns I.II
Horns III,IV
Tpts. I.II,III
Trbs. I.II
Trb. III, Tuba

Timp.
Perc. I
Perc. II
Perc. III

Harp

Faltering $\text{d} = 50$

62

Vln. I
Vln. II
Vla.
Vcl.
D.B.

H

68

Fl.I,I
Fl.III/Picc.
Obs. I,II
E.H.
Clts. I,II
Cl. III (B-Cl.)
Bsns. I,II
Bn.III/C-Bn.

Horns I,II muted
Horns III,IV muted 2. pp
Tpts. I,II,III
Trbs. I,II
Trb. III, Tuba

Timp.
Perc. I
Perc. II
Perc. III

Harp

68

Vln. I
Vln. II
Vla.
Vcl. solo p
D.B.

only half muted 3 pp dolce
only half muted 3 pp dolce
only half muted 3 pp dolce
tutti pp

I

75

Fl.I,II
Fl.III/Picc.
Obs. I,II
E.H.
Ccls. I,II
Cl. III (B-CL.)
Bsns. I,II
Bn.III/C-Bn.

1. solo

p

5

p

cresc.

Bb Clarinet

Horns I,II
Horns III,IV
Tpts. I,II,III
Trbs. I,II
Trb. III, Tuba

open

p

open

pp

p

pp

open

p

p

Timpani

Perc. I
glockenspiel

Perc. II
pp

Perc. III

Harp
pp

75

Vln. I
Vln. II
Vla.
Vcl.
D.B.

mutes off

mutes off

mutes off

pp
arco

solo

p

3

3

J

81

81

Fl.I.II

Fl.III/Pic.

Obs. I.II

E.H.

Cmts. I.II

Cl. III (B-Cl.)

Bsns. I.II

Bn.III/C-Bn.

Horns I.II

Horns III,IV

Tpts. I.II.III

Trbs. I.II

Trb. III, Tuba

f

f

f

f

f

f

p

p

open

mp

mf

cresc.

mf

cresc.

mf

a2

f

a2

f

a2

f

81

Musical score for orchestra, page 10, measures 81-82. The score includes parts for Vln. I, Vln. II, Vla., Vcl., and D.B. Measure 81 starts with Vln. I playing eighth-note patterns. Measure 82 begins with a dynamic *f*. The strings play eighth-note patterns, with Vln. II and Vcl. having sustained notes. The bassoon part consists of sustained notes. Measure 83 starts with a dynamic *p*, followed by a tutti pizzicato section. Measures 84-85 show the strings continuing their eighth-note patterns with dynamics *p* and *cresc.*

Drifting ($\text{d} = 50$)

89

Fl.I,I
Fl.III/Picc.
Obs. I,II
E.H.
Cts. I,II
Cl. III (B-Cl.)
Bsns. I,II
Bn.III/C-Bn.

This section of the score includes parts for Flute I & II, Flute III/Piccolo, Oboe I & II, English Horn, Clarinet I & II, Bassoon I & II, Bassoon III/C-Bassoon, and Bassoon III/C-Bassoon. The instrumentation is primarily woodwind and brass. Dynamics include ***ff***, ***p***, and ***1. solo***. Measure 89 starts with ***ff*** from Flute III/Piccolo and Oboe I, followed by a dynamic transition and solos for various instruments.

Horns I,II
Horns III,IV
Tpts. I,II,III
Trbs. I,II
Trb. III, Tuba

This section includes parts for Horn I & II, Horn III & IV, Trombones I & II, Trombone III/Tuba, and Timpani. Dynamics include ***ff***, ***f***, ***p***, ***pp***, and ***fff***. The brass section provides harmonic support with sustained notes and rhythmic patterns.

Tim.
Perc. I
Perc. II
Perc. III
Harp

This section includes parts for Timpani, Percussion I, Percussion II, Percussion III, and Harp. Percussion I uses ***ff*** and ***p***. Percussion II uses ***f*** and ***pp***. Percussion III uses ***f*** and ***pp***. Wind chimes are indicated for Percussion II. The harp maintains a steady harmonic foundation.

Drifting ($\text{d} = 50$)

89

Vln. I
Vln. II
Vla.
Vcl.
D.B.

This section includes parts for Violin I, Violin II, Cello, Double Bass, and Double Bassoon. The strings provide harmonic support and rhythmic patterns. Dynamics include ***ff***, ***p***, ***pp***, ***tutti pizz.***, ***arco div.***, and ***unis.***. The strings play sustained notes and rhythmic patterns throughout the section.

K

97

Fl.I,I
Fl.III/Picc.
Obs. I,II
E.H.
Clts. I,II
Cl. III (B-Cl.)
Bsns. I,II
Bn.III/C-Bn.

a2 *mf*
solo *p* *cresc.* *f*
p *B-Cl* *f* *sfp*
mp *Contra* *sfp* *f*

Horns I,II
Horns III,IV
Tpts. I,II,III
Trbs. I,II
Trb. III, Tuba

Timp.
Perc. I
Perc. II
Perc. III
Harp

tr *tr* *tr*
<sfpp vibraphone (motor off) *p*
mf glockenspiel
mf

97

Vln. I
Vln. II
Vla.
Vcl.
D.B.

b *p* *cresc.* *b* *p* *cresc.* *b* *p* *cresc.* *b* *p* *cresc.* *b* *p* *cresc.*

soli *trem.* *f* *trem.* *sfp* *trem.* *sfp*

105

Fl.I.II
Fl.III/Pic.
Obs. I,II
E.H.
Clt. I,II
Cl. III (B-Cl.)
Bsns. I,II
Bn.III/C-Bn.

Horns I,II
Horns III,IV
Tpts. I,II,III
Trbs. I,II
Trb. III, Tuba

Timp.
Perc. I
Perc. II
Perc. III
Harp

Vln. I
Vln. II
Vla.
Vcl.
D.B.

110

Fl.I.II
Fl.III/Picc.
Obs. I.II
E.H.
Ccls. I.II
Cl. III (B-Cl.)
Bsns. I.II
Bn.III/C-Bn.

Horns I.II
Horns III,IV
Tpts. I.II.III
Trbs. I.II
Trb. III, Tuba

Timp.
Perc. I
Perc. II
Perc. III
Harp

Vln. I
Vln. II
Vla.
Vcl.
D.B.

9 9
7:6 7:6
9
3 3
8:6
5:6
3 3
3 3

sffz

ff

ff

tr *tr* *tr* *tr*

ff

cresc.

trem. *trem.* *trem.* *f*

ff

ff

cresc.

trem. *trem.* *f*

ff

-20-

115 Sadly

Fl.I.II
Fl.III/Picc.
Obs. I.II
E.H.
Cts. I.II
Cl. III (B-Cl.)
Bsns. I.II
Bn.III/C-Bn.

1. solo

p

Horns I.II
Horns III,IV
Tpts. I.II,III
Trbs. I.II
Trb. III, Tuba

Timp.

Perc. I

Perc. II

Perc. III

Harp

Sadly

115

Vln. I
Vln. II
Vla.
Vcl.
D.B.

L

121

Fl.I,I
Fl.III/Picc.
Obs. I,II
E.H.
Clt. I,II
Cl. III (B-Cl.)
Bsns. I,II
Bn.III/C-Bn.

Horns I,II
Horns III,IV
Tpts. I,II,III
Trbs. I,II
Trb. III, Tuba

Timp.
Perc. I
Perc. II
Perc. III
Harp

121

Vln. I
Vln. II
Vla.
Vcl.
D.B.

M

127

Fl.I,I
Fl.III/Picc.
Obs. I,II
E.H.
Clts. I,II
Cl. III (B-Cl.)
Bsns. I,II
Bn.III/C-Bn.

Horns I,II
Horns III,IV
Tpts. I,II,III
Trbs. I,II
Trb. III, Tuba

Timp.
Perc. I
Perc. II
Perc. III
Harp

127

Vln. I
Vln. II
Vla.
Vcl.
D.B.

slightly faster ($\text{d} = 60$)

136

Fl.I,I
Fl.III/Picc.
Obs. I,II
E.H.
Cfts. I,II
Cl. III (B-Cl.)
Bsns. I,II
Bn.III/C-Bn.

Horns I,II
Horns III,IV
Tpts. I,II,III
Trbs. I,II
Trb. III, Tuba

Timp.
Perc. I
Perc. II
Perc. III
Harp

slightly faster ($\text{d} = 60$)

136

Vln. I
Vln. II
Vla.
Vcl.
D.B.

N

144

Fl.I,I
Fl.III/Picc.
Obs. I,II
E.H.
Clts. I,II
Cl. III (B-Cl.)
Bsns. I,II
Bn.III/C-Bn.
Horns I,II
Horns III,IV
Tpts. I,II,III
Trbs. I,II
Trb. III, Tuba

1. solo *p cantabile*
p cantabile
p Bass-Cl. *mp*
p *mp*
p *p* to contra
p

3. *p*

Timpani
Perc. I
Perc. II
Perc. III
Harp

144

Vln. I
Vln. II
Vla.
Vcl.
D.B.

p

158 Tempo I ($\text{d} = 50$)

158 **Tempo I** (♩ = 50)

Fl.I.II
Fl.III/Picc.
Obs. I,II
E.H.
Cts. I,II
Cl. III (B-Cl.)
Bsns. I,II
Bn.III/C-Bn.
Horns I,II
Horns III,IV
Tpts. I,II,III
Trbs. I,II
Trb. III, Tuba
Timp.
Perc. I
Perc. II
Perc. III
Harp

158 Tempo I ($\text{o.} = 50$)

soli agitato

tutti trem. *f*

pp (sempre) trem.

pp (sempre)

O

167

Fl.I,I
Fl.III/Picc.
Obs. I,II
E.H.
Cts. I,II
Cl. III (B-Cl.)
Bsns. I,II
Bn.III/C-Bn.

Horns I,II
Horns III,IV
Tpts. I,II,III
Trbs. I,II
Trb. III, Tuba

Timp.
Perc. I
Perc. II
Perc. III
Harp

Vln. I
Vln. II
Vla.
Vcl.
D.B.

Flute I, II
Flute III/Piccolo
Oboe I, II
English Horn
Clarinet I, II
Clarinet III (B-Clarinet)
Bassoon I, II
Bassoon III/C-Bassoon

Horn I, II
Horn III, IV
Trumpet I, II, III
Trombone I, II
Trombone III, Tuba

Timpani
Percussion I
Percussion II
Percussion III
Harp

Violin I
Violin II
Viola
Cello
Double Bass

open mp
pp < sfp
poco a poco cresc.
p
mp
mf
f

sfp
cresc.

177 

Playful ($\bullet = 150$)

Fl.I.II
Fl.III/Picc.
Obs. I,II
E.H.
Clts. I,II
Cl. III (B-Cl.)
Bsns. I,II
Bn.III/C-Bn.
Horns I,II
Horns III,IV
Tpts. L.II,III
Trbs. I,II
Trb. III, Tuba
Timpani
Perc. I
Perc. II
Perc. III
Harp

177 

Playful ($\bullet = 150$)

Vln. I
Vln. II
Vla.
Vcl.
D.B.

Q

184

Fl.I.II
Fl.III/Picc.
Obs. I.II
E.H.
Cts. I.II
Cl. III (B-Cl.)
Bsns. I.II
Bn.III/C-Bn.

a2
p
a2
a2
f p
a2
p
stacc. p

Horns I.II
Horns III,IV
Tpts. I.II,III
Trbs. I.II
Trb. III, Tuba

+ + +
sfz sfz sfz

Tim.
Perc. I
Perc. II
Perc. III
Harp

184

Vln. I
Vln. II
Vla.
Vcl.
D.B.

pizz. p
pizz. p
pizz. p
stacc. p
pizz. p
arco stacc. p

R

193

Fl.I,I
Fl.III/Picc.
Obs. I,II
E.H.
Ccls. I,II
Cl. III (B-Cl.)
Bsns. I,II
Bn.III/C-Bn.

Bb clarinet *p*
p a2
p Contra
p

Horns I,II
Horns III,IV
Tpts. I,II,III
Trbs. I,II
Trb. III, Tuba

Timpani

Perc. I

Perc. II

Perc. III

Harp

193

Vln. I
Vln. II
Vla.
Vcl.
D.B.

p arco *f* *p* pizz. *p*
f *p* pizz. *p*
f *p* pizz. *p*
f *p* pizz. *p*

S

202

Fl.I,I
Fl.III/Picc.
Obs. I,II
E.H.
Ccls. I,II
Cl. III (B-Cl.)
Bsns. I,II
Bn.III/C-Bn.

mfp

mp

cresc.

cresc.

cresc.

cresc.

f

f

f

f

f

p

Horns I,II
Horns III,IV
Tpts. I,II,III
Trbs. I,II
Trb. III, Tuba

sfz

sfz

harmon mute(s)

p

mp

mf

Timpani

Perc. I

Perc. II

Perc. III

Harp

vibraphone (motor off)

mp

triangle

mf

pp

mf

f

p

202

Vln. I
Vln. II
Vla.
Vcl.
D.B.

cresc.

cresc.

cresc.

cresc.

f

f

f

p

arco

p

arco

p

arco

p

arco

p

T

211

Fl.I.II
Fl.III/Picc.
Obs. I.II
E.H.
Clt. I.II
Cl. III (B-Cl.)
Bsns. I.II
Bn.III/C-Bn.

1. *stacc.* *p*

1. *stacc.* *p*

1. *stacc.* *p*

Horns I.II
Horns III,IV
Tpts. I.II,III
Trbs. I.II
Trb. III, Tuba

solo *p*

1. *p*

Timpani

Perc. I

Perc. II

Perc. III

Harp

211

Vln. I
Vln. II
Vla.
Vcl.
D.B.

arco *p*

pizz. *p*

pizz. *p*

pizz. *p*

Con forza

U

221

Fl.I,I
 Fl.III/Picc.
 Obs. I,II
 E.H.
 Clts. I,II
 Cl. III (B-Cl.)
 Bsns. I,II
 Bn.III/C-Bn.
 Horns I,II
 Horns III,IV
 Tpts. I,II,III
 Trbs. I,II
 Trb. III, Tuba
 Timp.
 Perc. I
 Perc. II
 Perc. III
 Harp

1. solo *p*
 Bass-Cl. *p*
 1. *p*
 3. muted *mf*
p

Con forza
arco 3

Vln. I

Vln. II

Vla.

Vcl.

D.B.

pizz.
p
f
arco 3

f
arco 3

f
arco 3

Risoluto

Risoluto

Musical score for orchestra, page 36, measures 230-231. The score includes parts for Vln. I, Vln. II, Vla., Vcl., and D.B. Measure 230 starts with a dynamic of ff . The strings play eighth-note patterns with grace notes. Measures 231-232 show a transition with various dynamics (e.g., f , sfp , ff) and articulations like *arco* and *cantabile*.

Poco ritenuto

Poco ritenuo

257

Poco Tenuto

Vln. I ff marcato

Vln. II ff marcato

Vla.

Vcl. ff marcato

D.B. ff marcato

ff marcato

243

Fl.I.II

Fl.III/Picc.

Obs. I,II

E.H.

Cts. I,II

Cl. III (B-Cl.)

Bsns. I,II

Bn.III/C-Bn.

Horns I,II

Horns III,IV

Tpts. I,II,III

Trbs. I,II

Trb. III, Tuba

Timp.

Perc. I

Perc. II

Perc. III

Harp

243

Vln. I

Vln. II

Vla.

Vcl.

D.B.

rit.

246

Fl.I,I
Fl.III/Picc.
Obs. I,II
E.H.
Cts. I,II
Cl. III (B-Cl.)
Bsns. I,II
Bn.III/C-Bn.

Tpts. I,II,III
Trbs. I,II
Trb. III, Tuba
Timp.
Perc. I
Perc. II
Perc. III
Harp

rit.

246

Vln. I
Vln. II
Vla.
Vcl.
D.B.

Tempo I ($\text{d} = 50$)

249

Fl.I.II
Fl.III/Picc.
Obs. I.II
E.H.
Clts. I.II
Cl. III (B-Cl.)
Bsns. I.II
Bn.III/C-Bn.

Horns I.II
Horns III,IV
Tpts. I.II,III
Trbs. I.II
Trb. III, Tuba

Timp.
Perc. I
Perc. II
Perc. III
Harp

Tempo I ($\text{d} = 50$)

249

Vln. I
Vln. II
Vla.
Vcl.
D.B.

-40-

256 Inexorably ($\text{d} = 50$)

V

Fl.I,II
Fl.III/Picc.
Obs. I,II
E.H.
Cfts. I,II
Cl. III (B-Cl.)
Bsns. I,II
Bn.III/C-Bn.
Horns I,II
Horns III,IV
Tpts. I,II,III
Trbs. I,II
Trb. III, Tuba
Timpani
Perc. I
Perc. II
Perc. III
Harp

solo 3 tr~~~ tr~~~
p>mp >pp molto
bassoon pp
muted pp muted pp
harmon mute(s) pp
3.harmon mute(s) pp
susp.cymb. tr~~~~~
pp >>
tubular bells pp
bass drum pp
pp
pp
pp

256 Inexorably ($\text{d} = 50$)

Vln. I
Vln. II
Vla.
Vcl.
D.B.

div a3
div. pizz. pp
gli altri sempre pizz
sol arco 3 3 3
pp tutti

W

261

Fl.I.II
Fl.III/Picc.
Obs. I,II
E.H.
Clt. I,II
Cl. III (B-Cl.)
Bsns. I,II
Bn.III/C-Bn.
Horns I,II
Horns III,IV
Tpts. I,II,III
Trbs. I,II
Trb. III, Tuba
Timpani
Perc. I
Perc. II
Perc. III
Harp

261

Vln. I
Vln. II
Vla.
Vcl.
D.B.

265

Fl.I,II
Fl.III/Picc.
Obs. I,II
E.H.
Ccls. I,II
Cl. III (B-Cl.)
Bsns. I,II
Bn.III/C-Bn.
Horns I,II
Horns III,IV
Tpts. I,II,III
Trbs. I,II
Trb. III, Tuba

265

Vln. I
Vln. II
Vla.
Vcl.
D.B.

tutti

mp

arco

p

X

268

Fl.I,I
Fl.III/Picc.
Obs. I,II
E.H.
Cts. I,II
Cl. III (B-Cl.)
Bsns. I,II
Bn.III/C-Bn.

1. solo

p

5

mp

5

mp

Horns I,II
Horns III,IV
Tpts. I,II,III
Trbs. I,II
Trb. III, Tuba

Timpani
Perc. I
Perc. II
Perc. III
Harp

268

Vln. I
Vln. II
pp
Vla.
pp
arco
Vcl.
pp
D.B.

Y

271

Fl.I,I
Fl.III/Picc.

Obs. I,II 3

E.H.

Ccls. I,II

Cl. III (B-Cl.)

Bsns. I,II

Bn.III/C-Bn.

Horns I,II

Horns III,IV

Tpts. I,II,III

Trbs. I,II

Trb. III, Tuba

a2
mp

p

p

a2
mp

a2
mp

Tim.

Perc. I

Perc. II

Perc. III

Harp

271

Vln. I

Vln. II

Vla.

Vcl.

D.B.

mp

div.

mp

div.

mp

stacc.
3

stacc.
3

6

mp

stacc.
3

stacc.
3

6

273

Fl.I,I
Fl.III/Picc.

Obs. I,II
E.H.

Ccls. I,II
Cl. III (B-Cl.)

Bsns. I,II
Bn.III/C-Bn.

Horns I,II
Horns III,IV

Tpts. I,II,III
Trbs. I,II
Trb. III, Tuba

Timpani
Perc. I
Perc. II
Perc. III
Harp

This system of musical staves covers measures 273 through 275. It includes parts for Flutes I & II, Flute III/Piccolo, Oboes I & II, English Horn, Clarinets I & II, Bassoon I & II, Bassoon III/C-Bassoon, Horns I & II, Horns III & IV, Trombones I, II, and III, Tromba III/Tuba, Timpani, Percussion I, Percussion II, Percussion III, and Harp. The music features dynamic markings like *mf*, *f*, and *a2*, and various performance instructions such as 'open' and 'mf'.

273

Vln. I
Vln. II
Vla.
Vcl.
D.B.

This system of musical staves covers measures 273 through 275. It includes parts for Violin I, Violin II, Viola, Cello, and Double Bass. The music features sixteenth-note patterns with sixteenth-note rests, dynamic markings like *mf*, *f*, and *6*, and performance instructions like '6' and '3' over groups of notes.

277

Fl.I,II
 Fl.III/Picc.
 Obs. I,II
 E.H.
 Cts. I,II
 Cl. III (B-Cl.)
 Bsns. I,II
 Bn.III/C-Bn.
 Horns I,II
 Horns III,IV
 Tpts. I,II,III
 Trbs. I,II
 Trb. III, Tuba
 Timp.
 Perc. I
 Perc. II
 Perc. III
 Harp
 Vln. I
 Vln. II
 Vla.
 Vcl.
 D.B.

277

Vln. I
 Vln. II
 Vla.
 Vcl.
 D.B.

BB

BB

Fl.I.II
Fl.III/Picc.
Obs. I.II
E.H.
Cltz. I.II
Cl. III (B-Cl.)
Bsns. I.II
Bn.III/C-Bn.
Horns I.II
Horns III.IV
Tpts. I.II.III
Trbs. I.II
Trb. III, Tuba
Timp.
Perc. I
Perc. II
Perc. III
Harp
Vln. I
Vln. II
Vla.
Vcl.
D.B.

282

289

Fl.I.II
Fl.III/Picc.
Obs. I,II
E.H.
Cts. I,II
Cl. III (B-Cl.)
Bsns. I,II
Bn.III/C-Bn.

Horns II,II
Horns III,IV
Tpts. I,II,III
Trbs. I,II
Trb. III, Tuba

Timp.
Perc. I
Perc. II
Perc. III
Harp

Vln. I
Vln. II
Vla.
Vcl.
D.B.

Drifting (♩ = 50)

Fl.I.II
Fl.III/Picc.
Obs. I.II
E.H.
Cts. I.II
Cl. III (B-Cl.)
Bsns. I.II
Bn.III/C-Bn.

p

pp

p

pp

p

pp

p

pp

Horns I.II
Horns III,IV
Tpts. I.II,III
Trbs. I.II
Trb. III, Tuba

mf

3.

mf

p

p

p

p

p

Timpani
Perc. I
Perc. II
Perc. III
Harp

vibraphone (motor off)

mp

p

p

pp

ppp

glockenspiel

wind chimes

ppp

dim.

3.

pp

Drifting (♩ = 50)

Vln. I
Vln. II
Vla.
Vcl.
D.B.

div.

mp

unis.

pp

p

300

Fl.I,I
 Fl.III/Picc.
 Obs. I,II
 E.H.
 Clts. I,II
 Cl. III (B-Cl.)
 Bsns. I,II
 Bn.III/C-Bn.
 Horns I,II
 Horns III,IV
 Tpts. I,II,III
 Trbs. I,II
 Trb. III, Tuba

harmon mute (stem removed)
 3. harmon mute (stem removed)

stopped
 3. stopped

pp

Timp.
 Perc. I
 Perc. II
 Perc. III
 Harp

300

Vln. I
 Vln. II
 Vla.
 Vcl.
 D.B.

unis.
 pp

DD

307

Fl.I,I
Fl.III/Picc.
Obs. I,II
E.H.
Clts. I,II
Cl. III (B-Cl.)
Bsns. I,II
Bn.III/C-Bn.

Flute 1, Flute 3/Piccolo, Oboe 1, English Horn, Clarinet 1, Clarinet 3 (B-Clarinet), Bassoon 1, Bassoon 3/C-Bassoon.

Horns I,II
Horns III,IV
Tpts. I,II,III
Trbs. I,II
Trb. III, Tuba

Horn 1, Horn 3, Trombone 1, Trombone 2, Trombone 3, Tuba.

Timp.
Perc. I
Perc. II
Perc. III
Harp

Timpani, Percussion 1, Percussion 2, Percussion 3, Harp.

307 muted div a3
Vln. I p dolce
Vln. II
Vla.
Vcl.
D.B.

Muted Violin 1, Violin 2, Cello, Double Bass.

Faltering ($\text{d} = 50$)

315

Fl.I.II
Fl.III/Picc.
Obs. I,II
E.H.
Cts. I,II
Cl. III (B-Cl.)
Bsns. I,II
Bn.III/C-Bn.

Horns I,II
Horns III,IV
Tpts. I,II,III
Trbs. I,II
Trb. III, Tuba
Timpani
Perc. I
Perc. II
Perc. III
Harp

stopped

$\# \ddot{\text{z}}$

pp

3. stopped

$\# \ddot{\text{z}}$

pp

vibraphone (motor off)

$\# \ddot{\text{z}}$

pp

Faltering ($\text{d} = 50$)

315

Vln. I
Vln. II
Vla.
Vcl.
D.B.

319

Fl.I,I
Fl.III/Picc.
Obs. I,II
E.H.
Ccls. I,II
Cl. III (B-Cl.)
Bsns. I,II
Bn.III/C-Bn.

Horns I,II
Horns III,IV
Tpts. I,II,III
Trbs. I,II
Trb. III, Tuba

Timpani
Perc. I
Perc. II
Perc. III

Harp

Vln. I
Vln. II
Vla.
Vcl.
D.B.

1 solo *pp*

straight mute(s) *3. straight mute(s)*

ppp *tubular bells*

ppp

319 *solo (without mute)* *pp* *gli altri div a3* *pp* *solo* *ppp*