

# IN THE REALMS OF THE UNREAL



ERIC SHANFIELD



## IN THE REALMS OF THE UNREAL

Eric Shanfield | ENS.2009.1 | 21'

*I. At Jennie Richee. Hard pressed during storm by pursuing enemy they become lost in cavern of volcanic Mt. Sootreemia. Cavern at sections illuminated by mysterious source. (1. Sextet Left)*

*II. At Jennie Richee. Racing through a field of gigantic flowers to seek shelter as the storm renews.  
(81. Sextets Left & Center)*

*III. To escape forest fires they enter a volcanic cavern. Are helped out of cave by Blengiglomenean creatures. (161. Sextet Center)*

*IV. The Blengiglomenean Lance! (263. Sextets Left, Center, & Right)*

*V. Volume 8: Walter Starring descends into the craters. After the cataclysmic destruction of Abieann, June 1, 1913. (391. Sextets Center & Right)*

*VI. Predictions and Threats (452. Sextet Right)*

*VII. At McCalls Run. Hands of fire (532. Sextets Left and Right)*

3 Trumpets in C

3 Pianos

3 String Quartets

Sextet Left

Sextet Center

Sextet Right

*Audience*

## IN THE REALMS OF THE UNREAL

Henry Darger was a janitor and lived alone. But when he moved to a nursing home in the last year of his life his landlord cleaned out his apartment and found amazing things. He found a fifteen-thousand page novel and its ten-thousand page sequel, not to mention a five thousand page autobiography that is mostly about a tornado. And he found art: the extraordinary eight or ten foot-long paintings filled with hallucinatory visions of nature and war and little girls with penises tied to trees that have become Darger's legacy. A quintessential outsider artist, creating his work not for public consumption but to satisfy some inner compulsion, his work possesses a striking vibrancy and inherent weirdness whose untutored naïvete and fervent Christian faith finds uneasy accommodation with an incessant darkness and violence.

The paintings for which he is best known were originally created as illustrations to his masterpiece, *The Story of the Vivian Girls, In What Is Known As The Realms of the Unreal, of the Glandeco-Angelinian War Storm Caused by the Child Slave Rebellion*, possibly the longest novel ever written. As hinted by its title, the work is set in an imaginary world and concerns a war fought against the evil Glandelinians by enslaved children and their allies. The Vivian Girls of the title, seven sisters ranging in age from seven to ten, are the protagonists, joined in their efforts to defeat the Glandelinians by various friends such as the Abieannians, whose country is completely destroyed in a massive explosion in Volume Eight, and the Blengiglomeneans, flying creatures that often take the form of little girls with wings, although they can also be gigantic dragon-like serpents. Inspired by chronicles of the Civil War, in *The Realms* crowded compositions, gigantic flowers and impossibly green landscapes are combined with a lush fairy tale atmosphere with what is perhaps the most disturbing aspect of Darger's work, the constant violence perpetrated against children, usually small girls, depicted in the most extreme and detailed way.

It is hard to overstate the weird intensity of his work and the fascination it inspires, and since I first saw an exhibition years ago at late, lamented American Museum of Folk Art on 53<sup>rd</sup> street. I intended to make a work about this singular figure. I am not the first to do so, and this is not even my first Darger work—John Ashbery wrote a characteristic book-length poem entitled *Girls on the Run*, portions of which I set in an eponymous composition—but I wanted to make an instrumental piece in response to the various aspects of his oeuvre, both written and pictorial. In particular I relied on John M. MacGregor's excellent study *In the Realms of the Unreal*, whose close reading and psychological speculations allowed a better look at this strange and reclusive man.

My twenty-minute composition attempts to simultaneously evoke the childish sweetness, bleak devastation, and mental instability that coexist in Darger's world. Written for three trumpets, three pianos, and three string quartets deployed across the stage in three equal groups, this work is intensely structured, following a symmetrical harmonic storyline through a series of constantly reiterated and combining variations of a handful of basic motives. Additionally, the piece moves physically across the performing space from left to right as if reading a book or viewing a painting, with its point of greatest saturation in the center as one steps back to view the work in its entirety.

# IN THE REALMS OF THE UNREAL

Eric Shanfield

*J=92*

9

Trumpet (Left)

Piano (Left)

Violin I (Left) pizz. *p* con sord. arco

Violin II (Left) *p* con sord.

Viola (Left) *p* con sord.

Violoncello (Left) *p*

Trumpet (Center)

Piano (Center)

Violin I (Center)

Violin II (Center)

Viola (Center)

Violoncello (Center)

Trumpet (Right)

Piano (Right)

Violin I (Right)

Violin II (Right)

Viola (Right)

Violoncello (Right)



22

Tpt. L

Pno. L

Vln. I L

Vln. II L

Vla. L

Vc. L

Tpt. C

Pno. C

Vln. I C

Vln. II C

Vla. C

Vc. C

Tpt. R

Pno. R

Vln. I R

Vln. II R

Vla. R

Vc. R

25

a punto d'arco

*pp*

sul pont.

via sord.

*norm.*

*pp*

*f*

sul pont.

via sord.

*norm.*

*pp*

*f*

*ppp*

29

33

Musical score page 4, measures 30-33. The score includes parts for Tpt. L, Pno. L, Vln. I L, Vln. II L, Vla. L, Vc. L, Tpt. C, Pno. C, Vln. I C, Vln. II C, Vla. C, Vc. C, Tpt. R, Pno. R, Vln. I R, Vln. II R, Vla. R, and Vc. R. Measure 30: Tpt. L (rest), Pno. L (mp), Vln. I L (mp), Vln. II L (mp), Vla. L (mp), Vc. L (mp). Measure 31: Tpt. L (rest), Pno. L (p), Vln. I L (p), Vln. II L (p), Vla. L (p), Vc. L (p). Measure 32: Tpt. L (rest), Pno. L (rest), Vln. I L (rest), Vln. II L (rest), Vla. L (rest), Vc. L (rest). Measure 33: Tpt. L (rest), Pno. L (rest), Vln. I L (rest), Vln. II L (rest), Vla. L (rest), Vc. L (rest).

39

43

Tpt. L

Pno. L

Vln. I L

Vln. II L

Vla. L

Vc. L

Tpt. C

Pno. C

Vln. I C

Vln. II C

Vla. C

Vc. C

Tpt. R

Pno. R

Vln. I R

Vln. II R

Vla. R

Vc. R

*mp* continues

*mp*

*mp*

*mp*

**47**

Tpt. L

Pno. L

Vln. I L

Vln. II L

Vla. L

Vc. L

Tpt. C

Pno. C

Vln. I C

Vln. II C

Vla. C

Vc. C

Tpt. R

Pno. R

Vln. I R

Vln. II R

Vla. R

Vc. R

**57**

This musical score page contains ten systems of music, each with multiple staves. The instruments listed on the left side of the page are Tpt. L, Pno. L, Vln. I L, Vln. II L, Vla. L, Vc. L, Tpt. C, Pno. C, Vln. I C, Vln. II C, Vla. C, Vc. C, Tpt. R, Pno. R, Vln. I R, Vln. II R, Vla. R, and Vc. R. The score is divided into two main sections: measures 47 and 57. In measure 47, various instruments play eighth-note patterns, with dynamics like crescendo (cresc.) and mezzo-forte (mf). Measures 57 begin with a forte dynamic (f) and continue with eighth-note patterns. Measure numbers 47 and 57 are indicated at the top of their respective sections.

59

Tpt. L

Pno. L

Vln. I L

Vln. II L

Vla. L

Vc. L

Tpt. C

Pno. C

Vln. I C

Vln. II C

Vla. C

Vc. C

Tpt. R

Pno. R

Vln. I R

Vln. II R

Vla. R

Vc. R

62

This musical score page contains ten staves of music. The top section (measures 59-62) includes parts for Tpt. L, Pno. L, Vln. I L, Vln. II L, Vla. L, Vc. L, Tpt. C, Pno. C, Vln. I C, Vln. II C, Vla. C, Vc. C, Tpt. R, Pno. R, Vln. I R, Vln. II R, Vla. R, and Vc. R. Measure 59 shows mostly rests. Measures 60-61 show active playing with various dynamics (f, p, mp). Measure 62 begins with a dynamic of  $\text{Pd.}$  followed by three measures of  $\text{Pd.}$  Measure 63 concludes the page.



72

Tpt. L *mp* *p*

Pno. L

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

Vln. II L *mp* *p* *mp*

Vla. L *p* *pizz. norm.* *arco* *pizz.* *ben p* *mp* *arco* *mp*

Vc. L *mp* *p* *mp*

Tpt. C

Pno. C

Vln. I C

Vln. II C

Vla. C

Vc. C

Tpt. R

Pno. R

Vln. I R

Vln. II R

Vla. R

Vc. R

## IN THE REALMS OF THE UNREAL

10

78

Tpt. L 

81

Pno. L

Vln. I L

Vln. II L

Vla. L

Vc. L

Tpt. C

Pno. C

Vln. I C

Vln. II C

Vla. C

Vc. C

Tpt. R

Pno. R

Vln. I R

Vln. II R

Vla. R

Vc. R

84

Tpt. L **85** <img alt

87

Tpt. L *f*

Pno. L

Vln. I L

Vln. II L

Vla. L

Vc. L

88

Tpt. C *f*

Pno. C

Vln. I C

Vln. II C

Vla. C

Vc. C

91

Tpt. R

Pno. R

Vln. I R

Vln. II R

Vla. R

Vc. R

92

Tpt. L *mf*

Pno. L *mf* *5 5 5* *Ped.*

Vln. I L *mf*

Vln. II L *mf*

Vla. L *mf*

Vc. L *sul pont.* *mf*

Tpt. C *mf*

Pno. C

Vln. I C *ricochet* *off the string* *ricochet* *off the string* *3 3* *f* *norm.* *8va*

Vln. II C *mf* *3 3* *f* *8va*

Vla. C *mf* *3 3* *f*

Vc. C

Tpt. R

Pno. R

Vln. I R

Vln. II R

Vla. R

Vc. R

100

98

Tpt. L

Pno. L

Vln. I L

Vln. II L

Vla. L

Vc. L

Tpt. C

Pno. C

Vln. I C

Vln. II C

Vla. C

Vc. C

Tpt. R

Pno. R

Vln. I R

Vln. II R

Vla. R

Vc. R

100

Tpt. L

Pno. L

Vln. I L

Vln. II L

Vla. L

Vc. L

Tpt. C

Pno. C

Vln. I C

Vln. II C

Vla. C

Vc. C

Tpt. R

Pno. R

Vln. I R

Vln. II R

Vla. R

Vc. R

105

**106**

Tpt. L

Pno. L

Vln. I L

Vln. II L

Vla. L

Vc. L

Tpt. C

Pno. C

Vln. I C

Vln. II C

Vla. C

Vc. C

Tpt. R

Pno. R

Vln. I R

Vln. II R

Vla. R

Vc. R

111

This musical score page contains five systems of music, each with multiple staves. The instruments listed on the left side of the page are Tpt. L, Pno. L, Vln. I L, Vln. II L, Vla. L, Vc. L, Tpt. C, Pno. C, Vln. I C, Vln. II C, Vla. C, Vc. C, Tpt. R, Pno. R, Vln. I R, Vln. II R, Vla. R, and Vc. R. The score is divided into three sections by measure numbers: 105, 106, and 111. Measure 105 consists of two systems of music. Measure 106 consists of three systems of music. Measure 111 consists of two systems of music. The music includes various dynamics such as *mf*, *mp*, *tr*, and *sforzando*. The score is written in a standard musical notation style with five-line staves and rests.

113

Tpt. L      Pno. L      Vln. I L      Vln. II L      Vla. L      Vc. L

8<sup>meas.</sup> | 9<sub>16</sub> | 9<sub>16</sub> | 9<sub>16</sub> | 9<sub>16</sub> | 9<sub>16</sub>

Tpt. C      Pno. C      Vln. I C      Vln. II C      Vla. C      Vc. C

8<sup>meas.</sup> | 9<sub>16</sub> | 9<sub>16</sub> | 9<sub>16</sub> | 9<sub>16</sub> | 9<sub>16</sub>

Tpt. R      Pno. R      Vln. I R      Vln. II R      Vla. R      Vc. R

8<sup>meas.</sup> | 9<sub>16</sub> | 9<sub>16</sub> | 9<sub>16</sub> | 9<sub>16</sub> | 9<sub>16</sub>

**116**

Tpt. L      Pno. L      Vln. I L      Vln. II L      Vla. L      Vc. L

8<sup>meas.</sup> | 9<sub>16</sub> | 9<sub>16</sub> | 9<sub>16</sub> | 9<sub>16</sub> | 9<sub>16</sub>

Tpt. C      Pno. C      Vln. I C      Vln. II C      Vla. C      Vc. C

8<sup>meas.</sup> | 9<sub>16</sub> | 9<sub>16</sub> | 9<sub>16</sub> | 9<sub>16</sub> | 9<sub>16</sub>

Tpt. R      Pno. R      Vln. I R      Vln. II R      Vla. R      Vc. R

8<sup>meas.</sup> | 9<sub>16</sub> | 9<sub>16</sub> | 9<sub>16</sub> | 9<sub>16</sub> | 9<sub>16</sub>

117

118

Tpt. L

Pno. L

Vln. I L

Vln. II L

Vla. L

Vc. L

Tpt. C

Pno. C

Vln. I C

Vln. II C

Vla. C

Vc. C

Tpt. R

Pno. R

Vln. I R

Vln. II R

Vla. R

Vc. R

123

Tpt. L

Pno. L

Vln. I L

Vln. II L

Vla. L

Vc. L

128

Tpt. C

Pno. C

Vln. I C

Vln. II C

Vla. C

Vc. C

Tpt. R

Pno. R

Vln. I R

Vln. II R

Vla. R

Vc. R

This musical score page contains six systems of music, each with multiple staves for different instruments. The instruments listed on the left are Tpt. L, Pno. L, Vln. I L, Vln. II L, Vla. L, Vc. L, Tpt. C, Pno. C, Vln. I C, Vln. II C, Vla. C, Vc. C, Tpt. R, Pno. R, Vln. I R, Vln. II R, Vla. R, and Vc. R. The score is divided into two main sections: measures 123 and 128. In measure 123, the Tpt. L and Pno. L play eighth-note patterns, while the Vln. I L and Vln. II L play sixteenth-note patterns. The Vla. L and Vc. L are silent. In measure 128, the Tpt. C and Pno. C play eighth-note patterns, while the Vln. I C and Vln. II C play sixteenth-note patterns. The Vla. C and Vc. C are silent. The Vln. I R, Vln. II R, Vla. R, and Vc. R staves are also present but remain silent throughout both sections.

129

Tpt. L

Pno. L

Vln. I L

Vln. II L

Vla. L

Vc. L

Tpt. C

Pno. C

Vln. I C

Vln. II C

Vla. C

Vc. C

Tpt. R

Pno. R

Vln. I R

Vln. II R

Vla. R

Vc. R

IN THE REALMS OF THE UNREAL

19

134

Tpt. L  
Pno. L  
Vln. I L  
Vln. II L  
Vla. L  
Vc. L

Tpt. C  
Pno. C  
Vln. I C  
Vln. II C  
Vla. C  
Vc. C

Tpt. R  
Pno. R

Vln. I R  
Vln. II R  
Vla. R  
Vc. R

137

This musical score page contains four systems of music. The top system (measures 134-135) features Tpt. L, Pno. L, Vln. I L, Vln. II L, Vla. L, and Vc. L. The middle system (measures 135-136) features Tpt. C, Pno. C, Vln. I C, Vln. II C, Vla. C, and Vc. C. The bottom system (measures 136-137) features Tpt. R, Pno. R, Vln. I R, Vln. II R, Vla. R, and Vc. R. Measure 134 starts with a rest for all parts. Measures 135-136 show various rhythmic patterns, including sixteenth-note chords and eighth-note patterns. Measure 137 begins with a rest for all parts.

21

138

Tpt. L

Pno. L

Vln. I L

Vln. II L

Vla. L

Vc. L

Tpt. C

Pno. C

Vln. I C

Vln. II C

Vla. C

Vc. C

Tpt. R

Pno. R

Vln. I R

Vln. II R

Vla. R

Vc. R

**142**

Tpt. L

Pno. L *f* *benf*

Vln. I L *arco*

Vln. II L *arco*

Vla. L *pizz.* *mf* *arco*

Vc. L *arco* *benf*

**144**

Tpt. C

Pno. C *f*

Vln. I C *ff*

Vln. II C *ff*

Vla. C *pizz.* *mf*

Vc. C *ff* *benf*

Tpt. R

Pno. R

Vln. I R

Vln. II R

Vla. R

Vc. R

146

Tpt. L

Pno. L

Vln. I L

Vln. II L

Vla. L pizz.

Vc. L

Tpt. C

Pno. C

Vln. I C

Vln. II C

Vla. C

Vc. C

Tpt. R

Pno. R

Vln. I R

Vln. II R

Vla. R

Vc. R

**150**

Tpt. L *f*

Pno. L

Vln. I L *pp*

Vln. II L *pp*

Vla. L *arco* *f*

Vc. L

Tpt. C *f*

Pno. C

Vln. I C *f*

Vln. II C *f*

Vla. C *arco* *f*

Vc. C *f*

Tpt. R

Pno. R

Vln. I R

Vln. II R

Vla. R

Vc. R

**152**

153

Tpt. L

Pno. L

Vln. I L

Vln. II L

Vla. L

Vc. L

Tpt. C

Pno. C

Vln. I C

Vln. II C

Vla. C

Vc. C

Tpt. R

Pno. R

Vln. I R

Vln. II R

Vla. R

Vc. R

157

Tpt. L

Pno. L

*Rédo.*

Vln. I L

Vln. II L

Vla. L

Vc. L

Tpt. C

Pno. C

Vln. I C

Vln. II C

Vla. C

Vc. C

Tpt. R

Pno. R

Vln. I R

Vln. II R

Vla. R

Vc. R

159

This musical score page contains 18 staves of music for an orchestra and piano. The instruments are grouped into four sections: Left Side (Tpt. L, Pno. L, Vln. I L, Vln. II L, Vla. L, Vc. L), Right Side (Tpt. C, Pno. C, Vln. I C, Vln. II C, Vla. C, Vc. C), Rear (Tpt. R, Pno. R), and Right Rear (Vln. I R, Vln. II R, Vla. R, Vc. R). The score is in common time, with a key signature of one sharp. Measure 159 begins with Tpt. L and Pno. L playing eighth-note patterns. Vln. I L and Vln. II L enter with eighth-note patterns. Vla. L and Vc. L provide harmonic support with sustained notes. Tpt. C and Pno. C play eighth-note patterns. Vln. I C and Vln. II C play eighth-note patterns. Vla. C and Vc. C provide harmonic support with sustained notes. Tpt. R and Pno. R remain silent. Vln. I R, Vln. II R, Vla. R, and Vc. R also remain silent.

Tpt. L

Pno. L

Vln. I L

Vln. II L

Vla. L

Vc. L

Tpt. C

Pno. C

Vln. I C

Vln. II C

Vla. C

Vc. C

Tpt. R

Pno. R

Vln. I R

Vln. II R

Vla. R

Vc. R

**161**

Tpt. L  
Pno. L  
Vln. II L  
Vln. II L  
Vla. L  
Vc. L

non vib.  
*ff*  
non vib.  
*ff*  
non vib.  
*ff*  
non vib.

**165**

Tpt. C  
Pno. C  
Vln. I C  
Vln. II C  
Vla. C  
Vc. C

*ff*  
*ff*  
*ff*  
*ff*  
*ff*  
*ff*

0 3 0  
*sentimental*

**169**

Tpt. R  
Pno. R  
Vln. I R  
Vln. II R  
Vla. R  
Vc. R

*p*

171

Tpt. L

Pno. L

Vln. I L

Vln. II L

Vla. L

Vc. L

178

Tpt. C

Pno. C

Vln. I C

Vln. II C

Vla. C

Vc. C

184

Tpt. R

Pno. R

Vln. I R

Vln. II R

Vla. R

Vc. R

This musical score page contains six systems of music, each with multiple staves. The instruments listed on the left side of the page are Tpt. L, Pno. L, Vln. I L, Vln. II L, Vla. L, Vc. L, Tpt. C, Pno. C, Vln. I C, Vln. II C, Vla. C, Vc. C, Tpt. R, Pno. R, Vln. I R, Vln. II R, Vla. R, and Vc. R. The score is divided into three main sections: measures 171-178, measure 178, and measures 184-185. Measure 171 shows sustained notes across all staves. Measure 178 features a melodic line in the Tpt. C staff with dynamic markings 'norm.' and 'con sord. (straight mute)'. Measures 184-185 show sustained notes again. Various performance instructions like 'via sord.' are present in the lower section. Measure 178 includes a tempo marking '8' above the staff.

186                    191                    195

Tpt. L

Pno. L

Vln. I L

Vln. II L

Vla. L

Vc. L

Tpt. C

Pno. C

Vln. I C

Vln. II C

Vla. C

Vc. C

Tpt. R

Pno. R

Vln. I R

Vln. II R

Vla. R

Vc. R

199 201

Tpt. L  
Pno. L  
Vln. I L  
Vln. II L  
Vla. L  
Vc. L

206

Tpt. C  
Pno. C  
Vln. I C  
Vln. II C  
Vla. C  
Vc. C

Tpt. R  
Pno. R

Vln. I R  
Vln. II R  
Vla. R  
Vc. R

Detailed description: This is a page from a musical score titled 'IN THE REALMS OF THE UNREAL'. The page number is 31. The score is divided into two systems by measure numbers 199 and 206. System 1 (measures 199-201) features staves for Tpt. L, Pno. L, Vln. I L, Vln. II L, Vla. L, and Vc. L. All parts play sustained notes across all measures. System 2 (measures 201-206) features staves for Tpt. C, Pno. C, Vln. I C, Vln. II C, Vla. C, and Vc. C. Measure 201 contains dynamic markings: piano (p), mezzo-piano (mp), mezzo-forte (mf), and forte (f). Measure 202 begins with a dynamic of pp. Measure 203 shows eighth-note patterns in sixteenth-note heads. Measure 204 continues the eighth-note patterns. Measures 205-206 show sustained notes. The instrumentation includes brass (Tpt. L, C, R), piano (Pno. L, C, R), strings (Vln. I, II, L, R, C), and woodwind (Vla. L, C, R).

**209**

Tpt. L

Pno. L

Vln. I L

Vln. II L

Vla. L

Vc. L

**216**

Tpt. C

Pno. C

Vln. I C

Vln. II C

Vla. C

Vc. C

(15)

pizz.

mp

pizz.

mp

pizz.

mp

pizz.

Tpt. R

Pno. R

Vln. I R

Vln. II R

Vla. R

Vc. R

229

225

Tpt. L

Pno. L

Vln. I L

Vln. II L

Vla. L

Vc. L

(straight mute)

Tpt. C

Pno. C

Vln. I C

Vln. II C

Vla. C

Vc. C

Tpt. R

Pno. R

Vln. I R

Vln. II R

Vla. R

Vc. R

239

241

Tpt. L

Pno. L

Vln. I L

Vln. II L

Vla. L

Vc. L

Tpt. C

Pno. C

Vln. I C

Vln. II C

Vla. C

Vc. C

Tpt. R

Pno. R

Vln. I R

Vln. II R

Vla. R

Vc. R

via sord.

This musical score page contains six systems of music, each with multiple staves for different instruments. The instruments include Tpt. L, Pno. L, Vln. I L, Vln. II L, Vla. L, Vc. L, Tpt. C, Pno. C, Vln. I C, Vln. II C, Vla. C, Vc. C, Tpt. R, Pno. R, Vln. I R, Vln. II R, Vla. R, and Vc. R. The score is numbered 239 at the top left and 241 at the top right. Measure numbers 239 and 241 are also placed above the first two systems of staves. The instrumentation includes brass (Tpt. L, C, R), woodwind (Pno. L, C, R, Vln. I L, II L, C, Vla. L, C, R, Vc. L, C, R), and strings (Tpt. R, Pno. R, Vln. I R, II R, Vla. R, Vc. R). The score uses a mix of common time (indicated by '2') and 16th note time signatures (indicated by '16'). Dynamics such as 'mf' (mezzo-forte) and 'f' (forte) are used. Articulation marks like 'sord.' (soft) are present on the trumpet staves. Measure 241 begins with a dynamic 'f' on the violins and cellos.

255                   **256**                   **260**

Tpt. L

Pno. L

Vln. I L

Vln. II L

Vla. L

Vc. L

Tpt. C

Pno. C

Vln. I C

Vln. II C

Vla. C

Vc. C

Tpt. R

Pno. R

Vln. I R

Vln. II R

Vla. R

Vc. R

This musical score page contains six systems of music, each with multiple staves. The instruments listed on the left side of the page are Tpt. L, Pno. L, Vln. I L, Vln. II L, Vla. L, Vc. L, Tpt. C, Pno. C, Vln. I C, Vln. II C, Vla. C, Vc. C, Tpt. R, Pno. R, Vln. I R, Vln. II R, Vla. R, and Vc. R. The score is divided into three sections by measure numbers: 255-256, 256-260, and 260. Measure 255 shows mostly rests. Measures 256 and 260 feature dynamic markings like f (fortissimo), p (pianissimo), and fp (forte-pianissimo). Measure 260 includes performance instructions such as 'ff' (double forte) and 'ff ff' (triple forte). Measure 260 concludes with a 'Poco' (poco anima) instruction.

263

Tpt. L *ff*

Pno. L *ff*

Vln. I L *ff*

Vln. II L *ff*

Vla. L *ff*

Vc. L *ff*

Tpt. C *senza sord.* *ff*

Pno. C *ff*

Vln. I C *ff*

Vln. II C *ff*

Vla. C *ff*

Vc. C *ff*

Tpt. R *ff*

Pno. R *ff*

Vln. I R *ff*

Vln. II R *ff*

Vla. R *ff*

Vc. R *ff*

268

Tpt. L

Pno. L

Vln. I L

Vln. II L

Vla. L

Vc. L

272

Tpt. C

Pno. C

Vln. I C

Vln. II C

Vla. C

Vc. C

Tpt. R

Pno. R

Vln. I R

Vln. II R

Vla. R

Vc. R

This musical score page contains ten staves of music for various instruments. The top section (measures 268-272) includes parts for Tpt. L, Pno. L, Vln. I L, Vln. II L, Vla. L, and Vc. L. The middle section (measure 272) includes parts for Tpt. C, Pno. C, Vln. I C, Vln. II C, Vla. C, and Vc. C. The bottom section (measures 268-272) includes parts for Tpt. R, Pno. R, Vln. I R, Vln. II R, Vla. R, and Vc. R. Measure 272 features dynamic markings such as ff, pizz., and 6/8 time signatures. Measure 268 shows sustained notes and rests. Measure 272 includes slurs and grace notes.

274

Tpt. L. Pno. L. Vln. I L. Vln. II L. Vla. L. Vc. L.

279

Tpt. C. Pno. C. Vln. I C. Vln. II C. Vla. C. Vc. C.

Tpt. R. Pno. R. Vln. I R. Vln. II R. Vla. R. Vc. R.

arco 3 3 3 3 3 3 3 3 5  
arco 3 3 3 3 3 3 3 3 5  
arco 3 3 3 3 3 3 3 3 5  
arco 3 3 3 3 3 3 3 3 5

5

281

Tpt. L

Pno. L

Vln. I L

Vln. II L

Vla. L

Vc. L

Tpt. C

Pno. C

Vln. I C

Vln. II C

Vla. C

Vc. C

Tpt. R

Pno. R

Vln. I R

Vln. II R

Vla. R

Vc. R

Tpt. L

Pno. L

Vln. I L

Vln. II L

Vla. L

Vc. L

Tpt. C

Pno. C

Vln. I C

Vln. II C

Vla. C

Vc. C

Tpt. R

Pno. R

Vln. I R

Vln. II R

Vla. R

Vc. R

287

291

Tpt. L      f

Pno. L

Vln. I L      6      pressure

Vln. II L      3      pressure

Vla. L      3      pressure

Vc. L      6      pressure

294

Tpt. C      f

Pno. C      f

Vln. I C

Vln. II C

Vla. C

Vc. C

Tpt. R      f

Pno. R      f

Vln. I R      3      3      3      3

Vln. II R      3      3      3      3

Vla. R      3      3      3      3

Vc. R      3      3      3      3

**296**

Tpt. L  
Pno. L  
Vln. I L  
Vln. II L  
Vla. L  
Vc. L

**299**

Tpt. C  
Pno. C  
Vln. I C  
Vln. II C  
Vla. C  
Vc. C

Tpt. R  
Pno. R  
Vln. I R  
Vln. II R  
Vla. R  
Vc. R

Musical score page 301. The score includes parts for Tpt. L, Pno. L, Vln. I L, Vln. II L, Vla. L, Vc. L, Tpt. C, Pno. C, Vln. I C, Vln. II C, Vla. C, Vc. C, Tpt. R, Pno. R, Vln. I R, Vln. II R, Vla. R, and Vc. R. The score features complex rhythmic patterns and dynamic markings such as *ff* (fortissimo) and *pizz.* (pizzicato). Measures 1-4 show woodwind entries with slurs and grace notes. Measures 5-8 feature bowed strings with *arco* and *pizz.* markings. Measures 9-12 show sustained notes with grace notes. Measures 13-16 show woodwind entries with slurs and grace notes. Measures 17-20 feature bowed strings with *arco* and *pizz.* markings. Measures 21-24 show sustained notes with grace notes. Measures 25-28 show woodwind entries with slurs and grace notes. Measures 29-32 feature bowed strings with *arco* and *pizz.* markings. Measures 33-36 show sustained notes with grace notes. Measures 37-40 show woodwind entries with slurs and grace notes. Measures 41-44 feature bowed strings with *arco* and *pizz.* markings. Measures 45-48 show sustained notes with grace notes. Measures 49-52 show woodwind entries with slurs and grace notes. Measures 53-56 feature bowed strings with *arco* and *pizz.* markings. Measures 57-60 show sustained notes with grace notes. Measures 61-64 show woodwind entries with slurs and grace notes. Measures 65-68 feature bowed strings with *arco* and *pizz.* markings. Measures 69-72 show sustained notes with grace notes. Measures 73-76 show woodwind entries with slurs and grace notes. Measures 77-80 feature bowed strings with *arco* and *pizz.* markings. Measures 81-84 show sustained notes with grace notes. Measures 85-88 show woodwind entries with slurs and grace notes. Measures 89-92 feature bowed strings with *arco* and *pizz.* markings. Measures 93-96 show sustained notes with grace notes. Measures 97-100 show woodwind entries with slurs and grace notes. Measures 101-104 feature bowed strings with *arco* and *pizz.* markings. Measures 105-108 show sustained notes with grace notes. Measures 109-112 show woodwind entries with slurs and grace notes. Measures 113-116 feature bowed strings with *arco* and *pizz.* markings. Measures 117-120 show sustained notes with grace notes. Measures 121-124 show woodwind entries with slurs and grace notes. Measures 125-128 feature bowed strings with *arco* and *pizz.* markings. Measures 129-132 show sustained notes with grace notes. Measures 133-136 show woodwind entries with slurs and grace notes. Measures 137-140 feature bowed strings with *arco* and *pizz.* markings. Measures 141-144 show sustained notes with grace notes. Measures 145-148 show woodwind entries with slurs and grace notes. Measures 149-152 feature bowed strings with *arco* and *pizz.* markings. Measures 153-156 show sustained notes with grace notes. Measures 157-160 show woodwind entries with slurs and grace notes. Measures 161-164 feature bowed strings with *arco* and *pizz.* markings. Measures 165-168 show sustained notes with grace notes. Measures 169-172 show woodwind entries with slurs and grace notes. Measures 173-176 feature bowed strings with *arco* and *pizz.* markings. Measures 177-180 show sustained notes with grace notes. Measures 181-184 show woodwind entries with slurs and grace notes. Measures 185-188 feature bowed strings with *arco* and *pizz.* markings. Measures 189-192 show sustained notes with grace notes. Measures 193-196 show woodwind entries with slurs and grace notes. Measures 197-200 feature bowed strings with *arco* and *pizz.* markings. Measures 201-204 show sustained notes with grace notes. Measures 205-208 show woodwind entries with slurs and grace notes. Measures 209-212 feature bowed strings with *arco* and *pizz.* markings. Measures 213-216 show sustained notes with grace notes. Measures 217-220 show woodwind entries with slurs and grace notes. Measures 221-224 feature bowed strings with *arco* and *pizz.* markings. Measures 225-228 show sustained notes with grace notes. Measures 229-232 show woodwind entries with slurs and grace notes. Measures 233-236 feature bowed strings with *arco* and *pizz.* markings. Measures 237-240 show sustained notes with grace notes. Measures 241-244 show woodwind entries with slurs and grace notes. Measures 245-248 feature bowed strings with *arco* and *pizz.* markings. Measures 249-252 show sustained notes with grace notes. Measures 253-256 show woodwind entries with slurs and grace notes. Measures 257-260 feature bowed strings with *arco* and *pizz.* markings. Measures 261-264 show sustained notes with grace notes. Measures 265-268 show woodwind entries with slurs and grace notes. Measures 269-272 feature bowed strings with *arco* and *pizz.* markings. Measures 273-276 show sustained notes with grace notes. Measures 277-280 show woodwind entries with slurs and grace notes. Measures 281-284 feature bowed strings with *arco* and *pizz.* markings. Measures 285-288 show sustained notes with grace notes. Measures 289-292 show woodwind entries with slurs and grace notes. Measures 293-296 feature bowed strings with *arco* and *pizz.* markings. Measures 297-300 show sustained notes with grace notes.

**309**

Tpt. L      ff      f

Pno. L

Vln. I L      arco      pizz.

Vln. II L      arco      pizz.

Vla. L      arco      pizz.

Vc. L      arco      pizz.

Tpt. C      ff      f

Pno. C

Vln. I C

Vln. II C

Vla. C

Vc. C

Tpt. R      ff      f

(8) 6 6 6 6 6 6 6 6

Pno. R

Vln. I R      3 3

Vln. II R      3 3

Vla. R      3 3

Vc. R      3 3 tr..... tr.....

**314**

Tpt. L

Pno. L

Vln. I L

Vln. II L

Vla. L

Vc. L

Tpt. C

Pno. C *ff*

Vln. I C

Vln. II C

Vla. C

Vc. C

Tpt. R

Pno. R

Vln. I R *pizz.*

Vln. II R *pizz.*

Vla. R *pizz.*

Vc. R *pizz.*

317

Tpt. L      *mp ff mp ff*

Pno. L      *f mp f mp f mp f mp*

Vln. I L      *arco mp ff mp ff mp ff mp ff*

Vln. II L      *arco mp ff mp ff mp ff mp ff*

Vla. L      *arco mp ff mp ff mp ff mp ff*

Vc. L      *arco mp ff mp ff mp ff mp ff*

Tpt. C      *mp ff mp ff*  
8va *#88 #88*

Pno. C      *mp ff*

Vln. I C      *mp ff*

Vln. II C      *mp ff*

Vla. C      *mp ff*

Vc. C      *sul pont. mp ff*

Tpt. R      *mp ff mp ff*  
8va *mp f mp f mp f mp f*

Pno. R      *-*

Vln. I R      *arco ff 6 mp 6 ff 6 mp 6 ff 6 mp 6 ff 6 mp 6*

Vln. II R      *arco ff 6 mp 6 ff 6 mp 6 ff 6 mp 6 ff 6 mp 6*

Vla. R      *arco ff 6 mp 6 ff 6 mp 6 ff 6 mp 6 ff 6 mp 6*

Vc. R      *arco ff 6 mp 6 ff 6 mp 6 ff 6 mp 6 ff 6 mp 6*

319

Tpt. L *mp*

Pno. L *ff*

Vln. I L *pizz.*

Vln. II L *ff*

Vla. L *pizz.*

Vc. L *ff*

Tpt. C *mp*

Pno. C *ff*

Vln. I C

Vln. II C

Vla. C

Vc. C *norm.*

Tpt. R *mp*

Pno. R

Vln. I R *pizz.*

Vln. II R *ff*

Vla. R *ff*

Vc. R *pizz.*

322

Tpt. L

Pno. L

Vln. I L

Vln. II L

Vla. L

Vc. L

Tpt. C

Pno. C

Vln. I C

Vln. II C

Vla. C

Vc. C

Tpt. R

Pno. R

Vln. I R

Vln. II R

Vla. R

Vc. R

325

Tpt. L      *mp ff mp ff*

Pno. L      *f mp f mp f mp f mp*

Vln. I L      *arco mp ff mp ff mp ff ff*

Vln. II L      *arco mp ff mp ff mp ff ff*

Vla. L      *arco mp ff mp ff mp ff ff*

Vc. L      *arco mp ff mp ff mp ff ff*

Tpt. C      *mp ff mp ff*

Pno. C      *8va mp ff #bos*

Vln. I C      *8va mp ff*

Vln. II C      *8va mp ff*

Vla. C      *8va mp ff*

Vc. C      *sul pont. mp ff*

Tpt. R      *mp ff mp ff*

Pno. R      *8va mp f mp f mp f mp f*

Vln. I R      *ff 6 mp 6 ff 6 mp 6 ff 6 mp 6 ff 6 mp 6*

Vln. II R      *ff 6 mp 6 ff 6 mp 6 ff 6 mp 6 ff 6 mp 6*

Vla. R      *ff 6 mp 6 ff 6 mp 6 ff 6 mp 6 ff 6 mp 6*

Vc. R      *ff 6 mp 6 ff 6 mp 6 ff 6 mp 6 ff 6 mp 6*

327

Tpt. L      *mp*

Pno. L      *ff*

Vln. I L      (arco)

Vln. II L      (arco)

Vla. L      (arco)

Vc. L      (arco) *ff*

Tpt. C      *mp*

Pno. C      *ff*

Vln. I C

Vln. II C

Vla. C

Vc. C      norm.

Tpt. R      *mp*

Pno. R      *ff*

Vln. I R      (arco)

Vln. II R      (arco)

Vla. R      (arco) *ff*

Vc. R      (arco) *ff*

**330**

Tpt. L

Pno. L

Vln. I L

Vln. II L

Vla. L

Vc. L

Tpt. C

Pno. C

Vln. I C

Vln. II C

Vla. C

Vc. C

Tpt. R

Pno. R

Vln. I R

Vln. II R

Vla. R

Vc. R

334

Tpt. L      Pno. L      Vln. I L      Vln. II L      Vla. L      Vc. L

Tpt. C      Pno. C

Vln. I C      Vln. II C      Vla. C      Vc. C

Tpt. R      Pno. R

Vln. I R      Vln. II R      Vla. R      Vc. R

**337**

Tpt. L  
Pno. L  
Vln. I L  
Vln. II L  
Vla. L  
Vc. L

**338**

Tpt. C  
Pno. C  
Vln. I C  
Vln. II C  
Vla. C  
Vc. C

Tpt. R  
Pno. R

*Rd.*

Vln. I R  
Vln. II R  
Vla. R  
Vc. R

The musical score consists of two systems of music. System 1 (measures 337) features brass and piano parts. The brass parts (Tpt. L, Tpt. C) play eighth-note patterns. The piano part (Pno. L, Pno. R) provides harmonic support with sustained notes and chords. The woodwind parts (Vln. I L, Vln. II L, Vla. L, Vc. L, Vln. I C, Vln. II C, Vla. C, Vc. C) play eighth-note patterns. Measure 337 ends with a dynamic *f*. System 2 (measure 338) begins with a dynamic *f* and continues the eighth-note patterns established in measure 337. The instrumentation remains the same, with the addition of the bassoon part (Vcl. R) in measure 338.

340

Tpt. L      Pno. L      Vln. I L      Vln. II L      Vla. L      Vc. L

Tpt. C      Pno. C      Vln. I C      Vln. II C      Vla. C      Vc. C

Tpt. R      Pno. R      Vln. I R      Vln. II R      Vla. R      Vc. R

The musical score consists of three systems of staves, each containing six parts. The first system (measures 1-4) features Tpt. L, Pno. L, Vln. I L, Vln. II L, Vla. L, and Vc. L. The second system (measures 5-8) features Tpt. C, Pno. C, Vln. I C, Vln. II C, Vla. C, and Vc. C. The third system (measures 9-12) features Tpt. R, Pno. R, Vln. I R, Vln. II R, Vla. R, and Vc. R. Various dynamics such as *ff*, *f*, and *p* are indicated, along with performance techniques like *pizz.* and *arco*. Measure 12 concludes with a repeat sign and a double bar line.

345

Tpt. L

Pno. L

Vln. I L

Vln. II L

Vla. L

Vc. L

Tpt. C

Pno. C

Vln. I C

Vln. II C

Vla. C

Vc. C

Tpt. R

Pno. R

Vln. I R

Vln. II R

Vla. R

Vc. R

**350**

Tpt. L  
Pno. L  
Vln. I L  
Vln. II L  
Vla. L  
Vc. L

**354**

Tpt. C  
Pno. C  
Vln. I C  
Vln. II C  
Vla. C  
Vc. C

Tpt. R  
Pno. R  
Vln. I R  
Vln. II R  
Vla. R  
Vc. R

355

This musical score page contains six systems of staves, each with two staves. The instruments are grouped by section:

- Top Section (Measures 1-4):** Tpt. L, Pno. L, Vln. I L, Vln. II L, Vla. L, Vc. L.
- Middle Section (Measures 5-8):** Tpt. C, Pno. C, Vln. I C, Vln. II C, Vla. C, Vc. C.
- Bottom Section (Measures 9-12):** Tpt. R, Pno. R, Vln. I R, Vln. II R, Vla. R, Vc. R.

The score includes various dynamics and performance instructions, such as accents and slurs. Measure 355 begins with a forte dynamic in the top section, followed by a piano dynamic in the middle section, and a forte dynamic in the bottom section. Measures 5-8 show sustained notes and eighth-note patterns. Measures 9-12 feature sixteenth-note patterns across all staves.

**361**

Tpt. L *ff*

Pno. L *ff*

Vln. I L *ff*

Vln. II L *ff*

Vla. L *ff*

Vc. L *ff*

Tpt. C *ff*

Pno. C

Vln. I C *ff*

Vln. II C *ff*

Vla. C *ff*

Vc. C *ff*

Tpt. R

Pno. R *ff*

Vln. I R *ff*

Vln. II R *ff*

Vla. R *ff*

Vc. R *ff*

366

Tpt. L

Pno. L

Vln. I L

Vln. II L

Vla. L

Vc. L

Tpt. C

Pno. C

Vln. I C

Vln. II C

Vla. C

Vc. C

Tpt. R

Pno. R

Vln. I R

Vln. II R

Vla. R

Vc. R

368

369

*Réol.*

*pizz.*

*pizz.*

*pizz.*

*pizz.*

*ff*

*Réol.*

370

Tpt. L  
Pno. L  
Vln. I L  
Vln. II L  
Vla. L  
Vc. L

Tpt. C  
Pno. C  
(8)  
Vln. I C  
Vln. II C  
Vla. C  
Vc. C

Tpt. R  
Pno. R  
Vln. I R  
Vln. II R  
Vla. R  
Vc. R

IN THE REALMS OF THE UNREAL

60

370

Tpt. L  
Pno. L  
Vln. I L  
Vln. II L  
Vla. L  
Vc. L

Tpt. C  
Pno. C  
(8)  
Vln. I C  
Vln. II C  
Vla. C  
Vc. C

Tpt. R  
Pno. R  
Vln. I R  
Vln. II R  
Vla. R  
Vc. R

**375**

Tpt. L      f

Pno. L      *mp*

Vln. I L      pizz.

Vln. II L      pizz.

Vla. L      pizz.

Vc. L      pizz.

Tpt. C      f

Pno. C      *pp*

(8)

Vln. I C

Vln. II C

Vla. C

Vc. C

Tpt. R      f

Pno. R      *p*

*p*      *mp*

*Ped.*

Vln. I R      *p*

Vln. II R      *p*

Vla. R      *p*

Vc. R      *p*

382

Tpt. L

Pno. L

Vln. I L

Vln. II L

Vla. L

Vc. L

Tpt. C

Pno. C

Vln. I C

Vln. II C

Vla. C

Vc. C

Tpt. R

Pno. R

Vln. I R

Vln. II R

Vla. R

Vc. R

387

Tpt. L

Pno. L *mf una corda*

Vln. I L

Vln. II L

Vla. L

Vc. L

Tpt. C

Pno. C *mf una corda* *p*

Vln. I C

Vln. II C

Vla. C

Vc. C

Tpt. R

Pno. R *mf una corda*

Vln. I R

Vln. II R

Vla. R

Vc. R

This musical score page consists of three systems of music, each with six staves. The instruments are organized into three groups of two parts each. The first group (Tpt. L, Pno. L) has a treble clef, the second (Tpt. C, Pno. C) has a treble clef, and the third (Tpt. R, Pno. R) has a treble clef. The dynamics and performance instructions are as follows:

- System 1 (Tpt. L, Pno. L):** Tpt. L starts with a forte dynamic (F). Pno. L has a dynamic instruction *mf una corda*.
- System 2 (Tpt. C, Pno. C):** Tpt. C starts with a forte dynamic (F). Pno. C has a dynamic instruction *mf una corda* and a performance instruction *p*.
- System 3 (Tpt. R, Pno. R):** Tpt. R starts with a forte dynamic (F). Pno. R has a dynamic instruction *mf una corda*.

The instruments in each system are: Tpt. L, Pno. L, Vln. I L, Vln. II L, Vla. L, Vc. L in System 1; Tpt. C, Pno. C, Vln. I C, Vln. II C, Vla. C, Vc. C in System 2; and Tpt. R, Pno. R, Vln. I R, Vln. II R, Vla. R, Vc. R in System 3.

389

Tpt. L

Pno. L

Vln. I L

Vln. II L

Vla. L

Vc. L

391

Tpt. C

Pno. C

Vln. I C

Vln. II C

Vla. C

Vc. C

Tpt. R

Pno. R

Vln. I R

Vln. II R

Vla. R

Vc. R

392

394

Tpt. L

Pno. L

Vln. I L

Vln. II L

Vla. L

Vc. L

Tpt. C

Pno. C

*norm.*

Vln. I C

Vln. II C

Vla. C

Vc. C

Tpt. R

Pno. R

*norm.*

*Rédo.*

Vln. I R

Vln. II R

Vla. R

Vc. R

396

Tpt. L  
Pno. L  
Vln. I L  
Vln. II L  
Vla. L  
Vc. L

398

Tpt. C  
Pno. C  
Vln. I C  
Vln. II C  
Vla. C  
Vc. C

Tpt. R  
Pno. R  
Vln. I R  
Vln. II R  
Vla. R  
Vc. R

The musical score consists of three systems of staves. The first system (measures 396-397) includes parts for Tpt. L, Pno. L, Vln. I L, Vln. II L, Vla. L, and Vc. L. The second system (measures 397-398) includes parts for Tpt. C, Pno. C, Vln. I C, Vln. II C, Vla. C, and Vc. C. The third system (measures 398-399) includes parts for Tpt. R, Pno. R, Vln. I R, Vln. II R, Vla. R, and Vc. R. Measure 396 features sustained notes across all staves. Measures 397-398 show dynamic changes and rhythmic patterns, particularly in the piano parts. Measures 398-399 feature complex sixteenth-note patterns in the piano parts.

**401**

Tpt. L

Pno. L

Vln. I L

Vln. II L

Vla. L

Vc. L

**404**

Tpt. C

Pno. C

Vln. I C

Vln. II C

Vla. C

Vc. C

Tpt. R

Pno. R

Vln. I R

Vln. II R

Vla. R

Vc. R

This musical score page contains six systems of music, each with multiple staves. The instruments listed on the left side of the page are Tpt. L, Pno. L, Vln. I L, Vln. II L, Vla. L, Vc. L, Tpt. C, Pno. C, Vln. I C, Vln. II C, Vla. C, Vc. C, Tpt. R, Pno. R, Vln. I R, Vln. II R, Vla. R, and Vc. R. The score is divided into three sections by measure numbers: 401, 404, and another section starting at measure 404. Measures 401 and 404 begin with rests for most instruments. In section 404, the Tpt. C and Pno. C staves feature complex rhythmic patterns with grace notes and slurs. The Pno. R staff in section 404 shows a continuous series of eighth-note chords. Measure numbers 2 and 8 are indicated above several staves throughout the score.

**408**      **409**      **413**      **417**

Tpt. L  
Pno. L  
Vln. I L  
Vln. II L  
Vla. L  
Vc. L

Tpt. C      *mf*      *tr*      *mp*  
Pno. C      *mf*      *tr*      *con sord.*  
Vln. I C      *mp*  
Vln. II C  
Vla. C      *con sord.*  
Vc. C

Tpt. R      *mf*      *tr*      *mp*  
Pno. R      *gliss.*      *mf*      *tr*      *mp*  
Vln. I R      *mp*  
Vln. II R  
Vla. R      *con sord.*  
Vc. R

13-3

13-123

418

Tpt. L

Pno. L

Vln. I L

Vln. II L

Vla. L

Vc. L

422

Tpt. C

Pno. C

Vln. I C

Vln. II C

Vla. C

Vc. C

424

Tpt. R

Pno. R

Vln. I R

Vln. II R

Vla. R

Vc. R

425

This musical score page contains six systems of music, each with multiple staves for different instruments. The instruments include Tpt. L, Pno. L, Vln. I L, Vln. II L, Vla. L, Vc. L in the first system; Tpt. C, Pno. C, Vln. I C, Vln. II C, Vla. C, Vc. C in the second; Tpt. R, Pno. R, Vln. I R, Vln. II R, Vla. R, Vc. R in the third; and an unlabeled system in the fourth. Measure numbers 418, 422, 424, and 425 are indicated above the staves. Various dynamics like *p*, *mp*, *pp*, and *pizz.* are shown, along with performance instructions such as "con sord. norm." and "3". Measure 422 shows a transition from common time to 6/4 time. Measure 424 shows a transition from 6/4 time back to common time.

428

Tpt. L

Pno. L

Vln. I L

Vln. II L

Vla. L

Vc. L

433

Tpt. C

Pno. C

Vln. I C

Vln. II C

Vla. C

Vc. C

Tpt. R

Pno. R

Vln. I R

Vln. II R

Vla. R

Vc. R

438

436

458

Tpt. L  
Pno. L  
Vln. I L  
Vln. II L  
Vla. L  
Vc. L

Tpt. C  
Pno. C  
Vln. I C  
Vln. II C  
Vla. C  
Vc. C

Tpt. R  
Pno. R  
Vln. I R  
Vln. II R  
Vla. R  
Vc. R

**442**

Tpt. L

Pno. L

Vln. I L

Vln. II L

Vla. L

Vc. L

**448**

Tpt. C

Pno. C

Vln. I C

Vln. II C

Vla. C

Vc. C

*ppp*

*pp*

*ppp*

*pp*

*ppp*

*pp*

*ppp*

*sul tasto* → norm.

Tpt. R

Pno. R

Vln. I R

Vln. II R

Vla. R

Vc. R

*ppp*

*pp*

*ppp*

*pp*

*ppp*

*pp*

*ppp*

*sul tasto* → norm.



456

457

463

Tpt. L

Pno. L

Vln. I L

Vln. II L

Vla. L

Vc. L

Tpt. C

Pno. C

Vln. I C

Vln. II C

Vla. C

Vc. C

Tpt. R

Pno. R

Vln. I R

Vln. II R

Vla. R

Vc. R

*p*

*tr*

*mp*

*p*

*mp*

*p*

*mp*

*p*

*mp*

*p*

*mp*

*p*

*mp*

464

Tpt. L Pno. L Vln. I L Vln. II L Vla. L Vc. L

Tpt. C Pno. C Vln. I C Vln. II C Vla. C Vc. C

Tpt. R Pno. R

Vln. I R Vln. II R Vla. R Vc. R

468

Tpt. L

Pno. L

Vln. I L

Vln. II L

Vla. L

Vc. L

Tpt. C

Pno. C

Vln. I C

Vln. II C

Vla. C

Vc. C

Tpt. R

Pno. R

Vln. I R

Vln. II R

Vla. R

Vc. R

mp

arco

pizz.

**472**

Tpt. L  
Pno. L  
Vln. I L  
Vln. II L  
Vla. L  
Vc. L

Tpt. C  
Pno. C  
Vln. I C  
Vln. II C  
Vla. C  
Vc. C

Tpt. R  
Pno. R

Vln. I R  
Vln. II R  
Vla. R  
Vc. R

475

Measure 472: All instruments are silent.

Measure 473: All instruments are silent.

Measure 474: All instruments are silent.

Measure 475: All instruments are silent.

479

Tpt. L

Pno. L

Vln. I L

Vln. II L

Vla. L

Vc. L

484

Tpt. C

Pno. C

Vln. I C

Vln. II C

Vla. C

Vc. C

Tpt. R

Pno. R

Vln. I R

Vln. II R

Vla. R

Vc. R

**489**

Tpt. L

Pno. L

Vln. I L

Vln. II L

Vla. L

Vc. L

**491**

Tpt. C

Pno. C

Vln. I C

Vln. II C

Vla. C

Vc. C

Tpt. R

Pno. R

Vln. I R

Vln. II R

Vla. R

Vc. R

*p*

*mp*

*mf*

*3*   *3*   *3*   *3*

*mf*

*6*   *6*   *6*   *6*

*3*   *3*   *3*   *3*

*mp*   *3*   *3*   *3*

*mp*   *3*   *3*   *3*

*mp*

*pizz.*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*via sord.*

*via sord.*

*via sord.*

*via sord.*

492

Tpt. L  
Pno. L  
Vln. I L  
Vln. II L  
Vla. L  
Vc. L

Tpt. C  
Pno. C  
Vln. I C  
Vln. II C  
Vla. C  
Vc. C

Tpt. R  
Pno. R  
Vln. I R  
Vln. II R  
Vla. R  
Vc. R

496

The musical score consists of ten staves of music. The top five staves (Tpt. L, Pno. L, Vln. I L, Vln. II L, Vla. L, Vc. L) and the middle five staves (Tpt. C, Pno. C, Vln. I C, Vln. II C, Vla. C, Vc. C) each have a single measure of rests followed by a time signature change from 3/4 to 12/8. The bottom five staves (Tpt. R, Pno. R, Vln. I R, Vln. II R, Vla. R, Vc. R) have a measure of rests followed by a measure of eighth-note patterns. The Tpt. R staff has grace notes above the notes. The Pno. R staff has sixteenth-note patterns with a bass line below. Measure 496 begins with a fermata over the Tpt. R staff, followed by eighth-note patterns for both Tpt. R and Pno. R, with dynamic markings *mp* and *mf*. The other staves remain silent.

502

498

Tpt. L Pno. L Vln. I L Vln. II L Vla. L Vc. L

Tpt. C Pno. C Vln. I C Vln. II C Vla. C Vc. C

Tpt. R *noble* f Pno. R f Vln. I R Vln. II R Vla. R Vc. R

Vln. I R Vln. II R Vla. R Vc. R

508                    510                    514

Tpt. L

Pno. L

Vln. I L

Vln. II L

Vla. L

Vc. L

Tpt. C

Pno. C

Vln. I C

Vln. II C

Vla. C

Vc. C

Tpt. R

Pno. R

Vln. I R

Vln. II R

Vla. R

Vc. R

518

520

Tpt. L

Pno. L

Vln. I L

Vln. II L

Vla. L

Vc. L

Tpt. C

Pno. C

Vln. I C

Vln. II C

Vla. C

Vc. C

Tpt. R

Pno. R

Vln. I R

Vln. II R

Vla. R

Vc. R

→ molto sul pont.  
pp

→ molto sul pont.  
pp

→ pizz. molto sul pont.  
arco  
pp

→ molto sul pont.

pizz.

524

Tpt. L

Pno. L

Vln. I L

Vln. II L

Vla. L

Vc. L

526

Tpt. C

Pno. C

Vln. I C

Vln. II C

Vla. C

Vc. C

Tpt. R

Pno. R

Vln. I R

Vln. II R

Vla. R

Vc. R

The musical score page contains two main sections. The first section, spanning measures 524 to 525, consists of six staves for Tpt. L, Pno. L, Vln. I L, Vln. II L, Vla. L, and Vc. L. All staves are mostly blank, with a few short vertical dashes indicating minimal sound. The second section, starting at measure 526, includes staves for Tpt. C, Pno. C, Vln. I C, Vln. II C, Vla. C, Vc. C, Tpt. R, Pno. R, Vln. I R, Vln. II R, Vla. R, and Vc. R. The Vln. I R, Vln. II R, Vla. R, and Vc. R staves begin with sixteenth-note patterns. Subsequent measures show various dynamics and performance techniques: 'norm.' (normal), 'pizz.' (pizzicato), 'p.' (piano), 'arco' (bowing), and 'pizz.' again. Measures 526 through 529 show these patterns recurring across the strings.

528

Tpt. L

Pno. L

Vln. I L

Vln. II L

Vla. L

Vc. L

Tpt. C

Pno. C

Vln. I C

Vln. II C

Vla. C

Vc. C

Tpt. R

Pno. R

Vln. I R arco

Vln. II R arco

Vla. R arco

Vc. R arco

pizz.

pizz.

pizz.

pizz.

This musical score page contains six systems of staves, each representing a different instrument or group of instruments. The instruments listed from top to bottom are: Trumpet (Tpt.) Left, Piano (Pno.) Left, Violin I (Vln. I) Left, Violin II (Vln. II) Left, Viola (Vla.) Left, and Cello/Bass (Vc.) Left. The second section of the score consists of Tpt. C, Pno. C, Vln. I C, Vln. II C, Vla. C, and Vc. C. The third section consists of Tpt. R and Pno. R. The final section, which starts at measure 528, consists of Vln. I R, Vln. II R, Vla. R, and Vc. R. The Vln. I R, Vln. II R, and Vla. R staves begin with the instruction "arco" and end with "pizz.". The Vc. R staff begins with "arco" and ends with "pizz.". Measure numbers 528 are located at the top left of each system.

531

Tpt. L

Pno. L

Vln. I L

Vln. II L

Vla. L

Vc. L

532

Tpt. C

Pno. C

Vln. I C

Vln. II C

Vla. C

Vc. C

Tpt. R

Pno. R

Vln. I R arco

Vln. II R arco

Vla. R arco

Vc. R arco

This musical score page contains two systems of music, numbered 531 and 532. The instrumentation includes brass (Tpt. L, C, R), piano (Pno. L, C, R), woodwind (Vln. I L, C, II L, C, Vla. L, C, Vc. L, R), and strings (Vln. I R, II R, Vla. R, Vc. R). The score shows mostly rests in measures 531. In measure 532, the lower strings begin with eighth-note patterns, followed by sixteenth-note patterns in measures 533-534.

533

Tpt. L

Pno. L

Vln. I L arco  
p pp

Vln. II L arco  
p pp

Vla. L arco  
p pp

Vc. L arco  
p pp

Tpt. C

Pno. C

Vln. I C

Vln. II C

Vla. C

Vc. C

Tpt. R

Pno. R

Vln. I R pizz. arco  
pp pizz. arco

Vln. II R pizz. arco  
pp pizz. arco

Vla. R pizz. arco  
pp pizz. arco

Vc. R pizz. arco  
pp

536

Tpt. L

Pno. L

Vln. I L

Vln. II L

Vla. L

Vc. L

Tpt. C

Pno. C

Vln. I C

Vln. II C

Vla. C

Vc. C

Tpt. R

Pno. R

Vln. I R

Vln. II R

Vla. R

Vc. R

pizz.

arco

pizz.

arco

pizz.

arco

pizz.

arco

539

540

Tpt. L

Pno. L

Vln. I L

Vln. II L

Vla. L

Vc. L

Tpt. C

Pno. C

Vln. I C

Vln. II C

Vla. C

Vc. C

Tpt. R

Pno. R

Vln. I R

Vln. II R

Vla. R

Vc. R

6 6 6 6      sul pont.      norm. 6 6 6 6

6 6 6 6      sul pont.      norm. 6 6 6 6

6 6 6 6      sul pont.      norm. 6 6 6 6

6 6 6 6      sul pont.      norm. 6 6 6 6

543

Tpt. L

Pno. L

Vln. I L

Vln. II L

Vla. L

Vc. L

546

Tpt. C

Pno. C

Vln. I C

Vln. II C

Vla. C

Vc. C

Tpt. R

Pno. R

Vln. I R

Vln. II R

Vla. R

Vc. R

The musical score page 90 consists of two systems of music. The first system (measures 543) includes parts for Tpt. L, Pno. L, Vln. I L, Vln. II L, Vla. L, and Vc. L. The second system (measure 546) includes parts for Tpt. C, Pno. C, Vln. I C, Vln. II C, Vla. C, Vc. C, Tpt. R, Pno. R, Vln. I R, Vln. II R, Vla. R, and Vc. R. The score uses a mix of common time (4/4) and 3/4 time signatures. Various dynamics and performance instructions like 'sul pont.' and 'norm.' are present.

547

Tpt. L

Pno. L

Vln. I L

Vln. II L

Vla. L

Vc. L

Tpt. C

Pno. C

Vln. I C

Vln. II C

Vla. C

Vc. C

Tpt. R

Pno. R

Vln. I R

Vln. II R

Vla. R

Vc. R

550

The score consists of ten staves of music. The first four staves (measures 547-549) feature woodwind entries: Tpt. L, Pno. L, Vln. I L, Vln. II L, Vla. L, and Vc. L. The second four staves (measures 550-552) feature brass entries: Tpt. C, Pno. C, Vln. I C, Vln. II C, Vla. C, and Vc. C. The final two staves (measures 553-555) feature rhythmic patterns from Vln. I R, Vln. II R, Vla. R, and Vc. R. Measure numbers 547, 550, and 553 are indicated at the top of their respective systems. Measure 549 ends with a repeat sign and measure 550 begins with a repeat sign. Measure 552 ends with a repeat sign and measure 553 begins with a repeat sign. Measure 555 ends with a repeat sign and measure 556 begins with a repeat sign.

552

Tpt. L

Pno. L

Vln. I L

Vln. II L

Vla. L

Vc. L

Tpt. C

Pno. C

Vln. I C

Vln. II C

Vla. C

Vc. C

Tpt. R

Pno. R

Vln. I R

Vln. II R

Vla. R

Vc. R

566

Tpt. L

Pno. L

Vln. I L pizz.  
mf

Vln. II L pizz.  
mf

Vla. L pizz.  
mf

Vc. L pizz.  
mf

576

Tpt. C

Pno. C

Vln. I C

Vln. II C

Vla. C

Vc. C

Tpt. R

Pno. R

Vln. I R

Vln. II R

Vla. R

Vc. R

This musical score page contains ten staves of music. The top section (measures 566-576) includes parts for Tpt. L, Pno. L, Vln. I L, Vln. II L, Vla. L, Vc. L, Tpt. C, Pno. C, Vln. I C, Vln. II C, Vla. C, Vc. C, Tpt. R, Pno. R, Vln. I R, Vln. II R, Vla. R, and Vc. R. Measure 566 shows mostly rests with some eighth-note patterns. Measure 576 begins with eighth-note patterns on the first four staves, followed by sustained notes and sixteenth-note patterns on the remaining staves. Various performance instructions like 'pizz.' and dynamics like 'mf' are present.

579

582

587

Tpt. L

Pno. L

Vln. I L

Vln. II L

Vla. L

Vc. L

Tpt. C

Pno. C

Vln. I C

Vln. II C

Vla. C

Vc. C

Tpt. R

Pno. R

Vln. I R

Vln. II R

Vla. R

Vc. R

599

Tpt. L 590

Pno. L

Vln. I L

Vln. II L

Vla. L

Vc. L

Tpt. C

Pno. C

Vln. I C

Vln. II C

Vla. C

Vc. C

Tpt. R

Pno. R

Vln. I R

Vln. II R

Vla. R

Vc. R

599

mf

mf

mf

mf

mf

- - - - -

f

mf 5 5 5 f 5 5

6 6 6

mf f

mf f

benf

gliss.

600

Tpt. L

Pno. L

Vln. I L

Vln. II L

Vla. L

Vc. L

Tpt. C

Pno. C

Vln. I C

Vln. II C

Vla. C

Vc. C

Tpt. R

Pno. R

Vln. I R

Vln. II R

Vla. R

Vc. R

607

Tpt. L 604

Pno. L

Vln. I L

Vln. II L

Vla. L

Vc. L

Tpt. C

Pno. C

Vln. I C

Vln. II C

Vla. C

Vc. C

Tpt. R

Pno. R

Vln. I R

Vln. II R

Vla. R

Vc. R

This musical score page contains six systems of staves, each with a different instrument or section. The instruments include brass, woodwind, and string sections. The score is divided into two main sections: measures 604 and 607. Measure 604 consists of six systems, while measure 607 consists of four systems. The instruments listed are Tpt. L, Pno. L, Vln. I L, Vln. II L, Vla. L, Vc. L, Tpt. C, Pno. C, Vln. I C, Vln. II C, Vla. C, Vc. C, Tpt. R, Pno. R, Vln. I R, Vln. II R, Vla. R, and Vc. R. Various dynamics and performance instructions are included, such as fortissimo (f), mezzo-forte (mf), trill (trbl), and sixteenth-note patterns (6/8). Measure 607 begins with a dynamic instruction 'f' over the first system. The strings play eighth-note patterns, and the brass section follows with sixteenth-note patterns. The second system features a dynamic 'mf' followed by a sixteenth-note pattern. The third system has a dynamic 'f' followed by a sixteenth-note pattern. The fourth system concludes with a dynamic 'f'.

609

Tpt. L

Pno. L

Vln. I L

Vln. II L

Vla. L

Vc. L

Tpt. C

Pno. C

Vln. I C

Vln. II C

Vla. C

Vc. C

Tpt. R

Pno. R

Vln. I R

Vln. II R

Vla. R

Vc. R

613                    614

This musical score page contains 16 staves of music for various instruments. The instrumentation includes Tpt. L, Pno. L, Vln. I L, Vln. II L, Vla. L, Vc. L, Tpt. C, Pno. C, Vln. I C, Vln. II C, Vla. C, Vc. C, Tpt. R, Pno. R, Vln. I R, Vln. II R, Vla. R, and Vc. R. The score is divided into two systems: system 613 and system 614. In system 614, dynamic markings such as *ff* (fortissimo) and *ff* (fotissimo) are present. Measure numbers 613 and 614 are indicated above the staff lines.

Instrumentation:

- Tpt. L
- Pno. L
- Vln. I L
- Vln. II L
- Vla. L
- Vc. L
- Tpt. C
- Pno. C
- Vln. I C
- Vln. II C
- Vla. C
- Vc. C
- Tpt. R
- Pno. R
- Vln. I R
- Vln. II R
- Vla. R
- Vc. R

100

618

con sord. (straight mute)

Tpt. L (8) pp p

Pno. L

Vln. I L con sord. pp p

Vln. II L

Vla. L con sord. pp

Vc. L con sord. pp

Tpt. C

Pno. C

Vln. I C

Vln. II C

Vla. C

Vc. C

Tpt. R con sord. (straight mute) pp p

Pno. R

Vln. I R (8) pp p

Vln. II R

Vla. R con sord. pp

Vc. R con sord. pp

The musical score consists of ten staves of music. The top staff features Tpt. L and Pno. L. The second section starts with Vln. I L and continues with Vln. II L, Vla. L, and Vc. L. The third section includes Tpt. C and Pno. C. The fourth section contains Vln. I C, Vln. II C, Vla. C, and Vc. C. The fifth section begins with Tpt. R and Pno. R. The final section concludes with Vln. I R, Vln. II R, Vla. R, and Vc. R. Various dynamics like pp, p, and con sord. are indicated throughout the score.

630

**632**

Tpt. L

Pno. L

Vln. I L

Vln. II L

Vla. L

Vc. L

Tpt. C

Pno. C

Vln. I C

Vln. II C

Vla. C

Vc. C

Tpt. R

Pno. R

Vln. I R

Vln. II R

Vla. R

Vc. R

636

Tpt. L (con sord.) *p* 5 5 3

Pno. L

Vln. I L

Vln. II L

Vla. L

Vc. L

Tpt. C

Pno. C

Vln. I C

Vln. II C

Vla. C

Vc. C

Tpt. R (con sord.) *p*

Pno. R

Vln. I R

Vln. II R

Vla. R

Vc. R

642

647

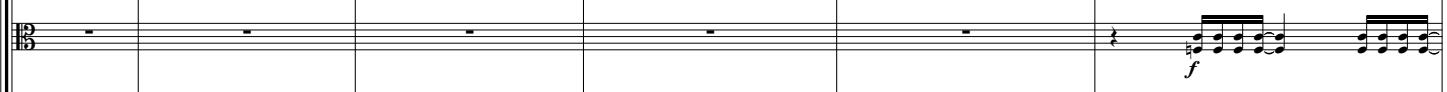
via sord.

Tpt. L 

Pno. L 

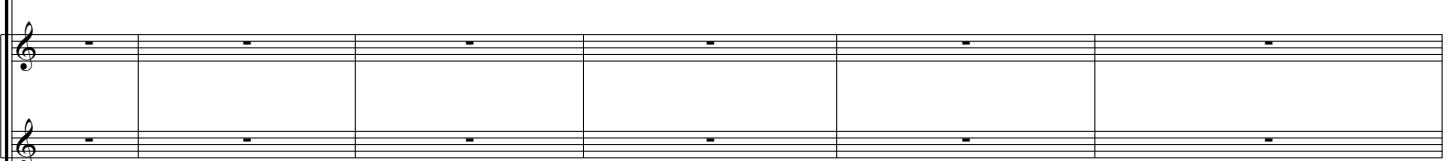
Vln. I L 

Vln. II L 

Vla. L 

Vc. L 

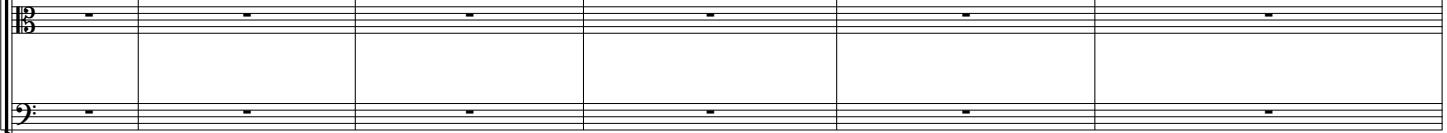
Tpt. C 

Pno. C 

Vln. I C 

Vln. II C 

Vla. C 

Vc. C 

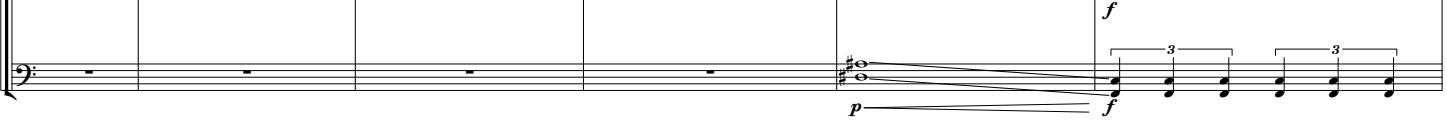
Tpt. R 

Pno. R 

Vln. I R 

Vln. II R 

Vla. R 

Vc. R 

648

Tpt. L

Pno. L

Vln. I L

Vln. II L

Vla. L

Vc. L

Tpt. C

Pno. C

Vln. I C

Vln. II C

Vla. C

Vc. C

Tpt. R

Pno. R

Vln. I R

Vln. II R

Vla. R

Vc. R



656

Tpt. L      senza sord.  
f      fff

Pno. L      p  
R<sub>ed</sub>  
fff

Vln. I L      p  
fff      mp  
pizz.

Vln. II L      p  
fff      mf  
pizz.

Vla. L      p  
fff

Vc. L      p  
fff

Tpt. C      mf      fff

Pno. C      5  
fff

Vln. I C      arco  
pp  
arco

Vln. II C      pp  
arco

Vla. C      pp  
arco

Vc. C      pp  
arco

Tpt. R      senza sord.  
mf      fff

Pno. R      f  
ff      fff

Vln. I R      f  
ff      fff      p  
pizz.

Vln. II R      f  
ff      fff

Vla. R      f  
ff      fff

Vc. R      f  
ff      fff