

ALGABAL

ERIC SHANFIELD

ALGABAL

Eric Shanfield | ENS.2020.5

8.30.20-9.9.20 | 25 mins.

Piccolo

2 Flutes

2 Oboes

English Horn in F

2 Clarinets in Bb (Clarinet 1 may use Eb Clarinet throughout mov. 3 *ad lib.*)

Bass Clarinet in Bb (with low B extension)

2 Bassoons

Contrabassoon

4 Horns in F

3 Trumpets in Bb

2 Tenor Trombones

Bass Trombone

Tuba

Timpani (I, II, III x 2)

Strings (16.14.12.10.8 suggested; basses 5-8 require an extension or fifth B string)

>Score is *transposed*. Normal octave transpositions apply. Glissandos begin immediately.

Algabal is a decadent symphony inspired by the early twentieth-century poet Stefan George's eponymous poetic cycle. Taken from the legendarily bizarre life of the Roman Emperor Elagabalus (Heliogabalus), I cast George's obscure fantasia of hedonistic youth in traditional if lush symphonic garb. The superficially traditional quasi-sonata opening, scherzo, slow movement, and rondo-finale burst their seams amidst exuberant, over-the-top cinematic flourishes and brutal rhythms.

The first two movements are fast. Introduced by hammering blows, *A Realm Below* sets in motion the rich unisons and soaring melodies characterizing the entire work. *Days* begins with sawing strings before exploding into a hysterical, blazing bacchanal. These movements are united and linked to those that follow by a simple scale climbing ever upward, striving to reach the heavens yet never reaching them, always falling short, incomplete.

The remaining two movements are slow, almost agonizingly so. Nearly entirely motionless, *Memories* casts its immobile gaze back toward darkening reflections. *Algabal* concludes with *Augury*, luxuriant, increasingly gloomy omens building to the final shrieks of Elagabalus's brutal demise.

As a work about a foolish, narcissistic emperor destroyed by his own hubris, *Algabal* can be heard as a political allegory, yet though it was pointedly completed during the presidential election year of 2020 this work can serve as a general indictment of any leader—past, present, or future—whose failures are rooted in their own flawed character.

ALGABAL

I. A REALM BELOW

Eric Shanfield

♩ = 92

♩ = 92

♩ = 92

I=F#, II=Ab, III/1=Bb, III/2=C#

Violin I

Violin II

Viola

Violoncello

Contrabass

6 7

Picc.

Fl. 1, 2

Ob. 1, 2

Eng. Hn.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Cbsn.

Hn. 1, 2

Hn. 3, 4

Tpt. 1-3

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Vln. I 7

Vln. II

Vla.

Vc.

Cb. div.

16

Picc.

Fl. 1, 2

Ob. 1, 2

Eng. Hrn.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Cbsn.

Hn. 1, 2

Hn. 3, 4

Tpt. 1-3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

16

Vln. I

Vln. II

Vla.

Vc.

Cb.

21

Picc. *p*

Fl. 1, 2 *p*

Ob. 1, 2 *p*

Eng. Hn.

Cl. 1, 2 (a2) *f* *p*

B. Cl. *f* *p* *f* *p*

Bsn. 1, 2 *f* *p* *f* *p*

Cbsn. *f* *p* *f* *p*

Hn. 1, 2 *f* *p*

Hn. 3, 4 *f* *p*

Tpt. 1 *f sempre*

Tpt. 2 *f sempre*

Tpt. 3 *f sempre*

Tbn. 1 *f* *p*

Tbn. 2 *f* *norm.* *p*

B. Tbn. *f* *p*

Tba. *f* *p*

Timp. *f* *p*

22

Vln. I *f* *p*

Vln. II *f* *p*

Vla. *f* *p*

Vc. *f* *p*

Cb. *div.* *unis.* *div.* *unis.* *f* *p*

27

Picc. -

Fl. 1, 2 *p* *mf* *p* *mf* *p* *mf* *p* *mf*

Ob. 1, 2 -

Eng. Hn. -

Cl. 1, 2 *p* *mf* *p* *mf* *p* *mf* *p* *mf*

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

Bsn. 1 *mf* *mf* *mf* *mf*

Bsn. 2 *mf* *mf* *mf* *mf*

Cbsn. *mf* - - -

Hn. 1, 2 *mf*

Hn. 3, 4 *mf*

Tpt. 1-3 *p*

Tbn. 1, 2 *mf*

B. Tbn. *mf*

Tba. *mf*

Timp. *mf*

27

Vln. I *mf* *p* *mf* *p* *mf* *p* *mf* *p*

Vln. II *mf* *p* *mf* *p* *mf* *p* *mf* *p*

Vla. *mf* *mf* *mf* *mf*

Vc. *mf* *mf* *mf* *mf*

Cb. - - -

31

Picc.

Fl. 1, 2

Ob. 1, 2

Eng. Hn.

Cl. 1, 2

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1, 2

Hn. 3, 4

Tpt. 1-3

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

5-8.

34

Picc.

Fl. 1, 2

Ob. 1, 2

Eng. Hn.

Cl. 1, 2

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1, 2

Hn. 3, 4

Tpt. 1-3

Tbn. 1, 2

B. Tbn.

Tba. *loco*

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb. *unis.* *div.*

p *mf* *p* *mf*

mf *6* *6* *p* *mf* *5* *5* *p* *mf* *5* *5* *p* *mf* *5* *5* *p*

38

Picc. *p* *f*

Fl. 1, 2 *p* *f*

Ob. 1, 2 *p* *f*

Eng. Hn. *p* *f*

Cl. 1 *p* *f*

Cl. 2 *p* *f*

B. Cl. *p* *f*

Bsn. 1 *p* *f*

Bsn. 2 *p* *f*

Cbsn. *p* *f*

Hn. 1, 2 *p* *f* *p sempre*

Hn. 3, 4 *p* *f* *p sempre*

Tpt. 1-3 *p* *f*

Tbn. 1, 2 *p* *f*

B. Tbn. *p* *f*

Tba. *p* *f*

Timp. *p* *f*

1.

38

Vln. I *p* *f*

Vln. II *p* *f*

Vla. *p* *f*

Vc. *p* *f*

Cb. *p* *f* *unis.*

1.

This musical score is for the piece "ALGABAL - I. A REALM BELOW". It is a full orchestral score for measures 43 to 45. The score is written for a variety of instruments, including woodwinds, brass, percussion, and strings. The key signature is B-flat major, and the time signature is 3/8. The score is divided into three systems of measures. The first system (measures 43-44) features a second ending bracket. The second system (measure 45) begins with a dynamic change to *f* and includes performance markings such as *norm.* and *a2*. The third system (measures 46-47) continues the orchestration with various dynamics and articulations. The instruments listed on the left include Picc., Fl. 1, 2, Ob. 1, 2, Eng. Hn., Cl. 1, 2, B. Cl., Bsn. 1, 2, Cbsn., Hn. 1, 2, Hn. 3, 4, Tpt. 1, 2, 3, Tbn. 1, 2, B. Tbn., Tba., Timp., Vln. I, Vln. II, Vla., Vc., and Cb. The score includes detailed notation for notes, rests, dynamics, and articulation.

47

Picc.

Fl. 1, 2

Ob. 1, 2

Eng. Hn.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Cbsn.

Hn. 1, 2

Hn. 3, 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

(a2)

f

50

This page of the musical score, page 13, covers measures 50 through 53. The score is arranged in a standard orchestral format with multiple staves for each instrument. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The instruments and their parts are as follows:

- Picc.**: Piccolo, rests throughout.
- Fl. 1, 2**: Flutes 1 and 2, rests throughout.
- Ob. 1, 2**: Oboes 1 and 2, rests throughout.
- Eng. Hn.**: English Horn, rests throughout.
- Cl. 1, 2**: Clarinets 1 and 2, rests throughout.
- B. Cl.**: Bass Clarinet, plays a melodic line with slurs and accents.
- Bsn. 1, 2**: Bassoons 1 and 2, play a supporting line with slurs and accents.
- Cbsn.**: Contrabassoon, plays a supporting line with slurs and accents.
- Hn. 1, 2**: Horns 1 and 2, play a rhythmic pattern with accents, marked with '(a2)'. Measure 51 has a rest.
- Hn. 3, 4**: Horns 3 and 4, play a rhythmic pattern with accents, marked with '(a2)'. Measure 51 has a rest.
- Tpt. 1**: Trumpet 1, plays a rhythmic pattern with accents.
- Tpt. 2**: Trumpet 2, plays a rhythmic pattern with accents.
- Tpt. 3**: Trumpet 3, plays a rhythmic pattern with accents.
- Tbn. 1, 2**: Tenor Trombones 1 and 2, rests throughout.
- B. Tbn.**: Baritone Trombone, rests throughout.
- Tba.**: Tuba, rests throughout.
- Timp.**: Timpani, rests throughout.
- Vln. I**: Violin I, plays a fast, rhythmic pattern with slurs and accents.
- Vln. II**: Violin II, plays a fast, rhythmic pattern with slurs and accents.
- Vla.**: Viola, plays a melodic line with slurs and accents.
- Vc.**: Violoncello, plays a melodic line with slurs and accents.
- Cb.**: Double Bass, plays a melodic line with slurs and accents.

54

Picc. *f* *p* *f* *f* *p* *f*

Fl. 1, 2 *f* *p* *f* *f* *p* *f*

Ob. 1 *f*

Ob. 2 *f* 3

Eng. Hn. *f* 5

Cl. 1 *f*

Cl. 2 *f* 3

B. Cl. *p* *f*

Bsn. 1, 2 *p* *f*

Cbsn. *p* *f*

Hn. 1, 2 *f* *p* *f* *f* *p* *f*

Hn. 3, 4 *f* *p* *f* *f* *p* *f*

Tpt. 1-3 *f*

Tbn. 1, 2 *f*

B. Tbn. *f*

Tba. *f*

Timp. *f*

54

Play 1st x only

Vln. I *f*

Vln. II *f*

Vla. *p* *f*

Vc. *p* *f*

Cb. *p* *f*

62

Picc.

Fl. 1

Fl. 2

Ob. 1, 2 (a2)

Eng. Hn.

Cl. 1, 2

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1, 2

Hn. 3, 4

Tpt. 1-3

Tbn. 1, 2

B. Tbn.

Tba.

Timp. II=A4

Vln. I

Vln. II

Vla.

Vc.

Cb.

68

65

Picc. *p* *f* *p* *f*

Fl. 1 *p* *f* *p* *f*

Fl. 2 *p* *f* *p* *f*

Ob. 1, 2

Eng. Hn.

Cl. 1 *f* *p* *f* *p* *f* *p*

Cl. 2 *f* *p* *f* *p* *f* *p*

B. Cl. *f* *p* *f* *p* *ff* *f*

Bsn. 1 *ff* *f*

Bsn. 2 *ff* *f*

Cbsn. *ff* *f*

Hn. 1, 2

Hn. 3, 4

Tpt. 1-3

Tbn. 1, 2 *ff* *f* a2

B. Tbn. *ff* *f*

Tba. *ff* *f*

Timp. *ff* *p* *f* III/2=C♯

68

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

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

Vla. *ff* *f*

Vc. *ff* *f*

Cb. *ff* *f*

69

Picc.

Fl. 1, 2

Ob. 1, 2

Eng. Hn.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1, 2

Cbsn.

Hn. 1, 2

Hn. 3, 4

Tpt. 1-3

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

72

Picc.

Fl. 1, 2

Ob. 1, 2

Eng. Hn.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1, 2 (a2)

Cbsn.

Hn. 1, 2

Hn. 3, 4

Tpt. 1-3

Tbn. 1, 2 (a2)

B. Tbn.

Tba.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

1=Eb, III/1=Gb, III/1=Ab, III/2=C

p

75

Picc.

Fl. 1, 2

Ob. 1, 2

Eng. Hn.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Cbsn.

Hn. 1, 2

Hn. 3, 4

Tpt. 1-3

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

81

Picc.

Fl. 1, 2

Ob. 1, 2
ff
a2

Eng. Hn.
ff

Cl. 1, 2
ff
a2

B. Cl.

Bsn. 1, 2
ff

Cbsn.
ff

Hn. 1, 2
ff

Hn. 3, 4
ff

Tpt. 1-3
ff

Tbn. 1
ff

Tbn. 2
ff

B. Tbn.
ff

Tba.
ff
loco

Timp.
ff

81

Vln. I
ff

Vln. II
ff

Vla.
ff

Vc.
ff

Cb.
ff
div.
unis.

85

Picc.

Fl. 1, 2

Ob. 1, 2

Eng. Hn.

Cl. 2

B. Cl.

Bsn. 1, 2

Cbsn.

Hn. 1, 2

Hn. 3, 4

Tpt. 1-3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff

(a2)

8^{va}

1st x: unis. lower octave; 2nd x div.

ALGABAL

II. DAYS

Eric Shanfield

♩ = 116

Musical score for woodwinds and brass instruments. The score is divided into two systems. The first system includes Piccolo, Flute 1, 2, Oboe 1, 2, English Horn, Clarinet 1, 2 in Bb, Bass Clarinet in Bb, Bassoon 1, 2, Contrabassoon, Horn 1, 2 in F, Horn 3, 4 in F, Trumpet 1-3 in Bb, Tenor Trombone 1, 2, Bass Trombone, and Tuba. The second system includes Timpani. The tempo is marked as ♩ = 116. The key signature is one flat (Bb). The time signature is 7/8. The score is mostly empty, with some rests and dynamic markings.

I=Fb, II=Ak, III/1=Bk, III/2=Ck

♩ = 116

Musical score for string instruments. The score includes Violin I, Violin II, Viola, Violoncello, and Contrabass. The tempo is marked as ♩ = 116. The key signature is one flat (Bb). The time signature is 7/8. The Violin I, Violin II, and Viola parts feature a rhythmic pattern of eighth notes with accents. The Violoncello part features a rhythmic pattern of eighth notes with accents. The Contrabass part is mostly empty with rests.

7

Picc.

Fl. 1, 2

Ob. 1, 2

Eng. Hn.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Cbsn.

Hn. 1, 2

Hn. 3, 4

Tpt. 1-3

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p sub.

p sub.

p sub.

p sub.

13

Picc.

Fl. 1, 2

Ob. 1, 2

Eng. Hn.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Cbsn.

Hn. 1, 2

Hn. 3, 4

Tpt. 1-3

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

13

Vln. I

Vln. II

Vla.

Vc.

Cb.

19

Picc. *p cresc.*

Fl. 1, 2 *p cresc.*

Ob. 1, 2 *p cresc.*

Eng. Hn. *p cresc.*

Cl. 1, 2 (a2) *p cresc.*

B. Cl. *p cresc.*

Bsn. 1, 2 (a2) *p cresc.*

Cbsn. *p cresc.*

Hn. 1, 2 (a2) *f p p cresc.*

Hn. 3, 4 (a2) *f p p cresc.*

Tpt. 1-3 *p cresc.*

Tbn. 1, 2 *f p p cresc.*

B. Tbn. *f p p cresc.*

Tba. *f p p cresc.*

Timp. *p*

Vln. I *p cresc.*

Vln. II *p cresc.*

Vla. *p cresc.*

Vc. *p cresc.*

Cb. *p cresc.*

25

Picc. *f*

Fl. 1, 2 *f*

Ob. 1, 2 *f*

Eng. Hn. *f*

Cl. 1, 2 *f* *p* *f* *p* *f*

B. Cl. *f* *p* *f* *p* *f*

Bsn. 1, 2 *f* *p* *f* *p* *f*

Cbsn. *f* *p* *f* *p* *f*

Hn. 1, 2 *f* *p*

Hn. 3, 4 *f* *p*

Tpt. 1-3 *f* *p*

Tbn. 1, 2 *f* *p*

B. Tbn. *f* *p*

Tba. *f* *p*

Timp. *f*

25

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f* *p*

30

Picc.

Fl. 1, 2

Ob. 1, 2

Eng. Hn.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Cbsn.

Hn. 1, 2

Hn. 3, 4

Tpt. 1-3

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

f

p

p sub.

37

35

Picc.

Fl. 1, 2

Ob. 1, 2

Eng. Hn.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Cbsn.

Hn. 1, 2

Hn. 3, 4

Tpt. 1-3

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

37

Vln. I

Vln. II

Vla.

Vc.

Cb.

40

Picc.

Fl. 1, 2

Ob. 1, 2

Eng. Hn.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Cbsn.

Hn. 1, 2

Hn. 3, 4

Tpt. 1-3

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

p

45

Picc.

Fl. 2

Ob. 1, 2
Play 1st x only
f

Eng. Hn.
Play 1st x only
f

Cl. 1, 2
Play 1st x only
f

B. Cl.
Play 1st x only
f

Bsn. 1, 2
a2 Play 2nd x only (45-56)
f

Cbsn.
Play 2nd x only (45-56)
f

Hn. 1, 2
f

Hn. 3, 4
f

Tpt. 1-3
f

Tbn. 1
f

Tbn. 2
f

B. Tbn.
f

Tba.
f

Timp.

45

Vln. I

Vln. II

Vla.

Vc.

Cb.

50

Picc.

Fl. 1, 2

Ob. 1, 2

Eng. Hn.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Cbsn.

Hn. 1, 2

Hn. 3, 4

Tpt. 1-3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

1.

55 ^{2.}

Picc. *p* ³ *f*

Fl. 1 *p* ³ *f*

Fl. 2 *p* ³ *f* *Play 1st x only*

Ob. 1, 2

Eng. Hn.

Cl. 1, 2

B. Cl.

Bsn. 1, 2 *p sub.* *f* *p* *f*

Cbsn. *p sub.* *f* *p* *f*

Hn. 1, 2 *a2*

Hn. 3, 4 *a2*

Tpt. 1-3 (1, 2) *f* *p sub.*

Tbn. 1, 2 *f* *p* *f*

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

Tba.

Timp. *p* *f*

Vln. I ^{2.}

Vln. II

Vla.

Vc. *f* *p* *f*

Cb. *f* *p* *f*

71

Picc.

Fl. 1, 2 (1.)

Ob. 1, 2 *f*

Eng. Hn. *f*

Cl. 1, 2

B. Cl. *f*

Bsn. 1 *f*

Bsn. 2 *f* (Play 2nd x only) (Play both xs) *f* *sim.*

Cbsn. *f*

Hn. 1, 2 *a2*

Hn. 3, 4 *a2*

Tpt. 1-3

Tbn. 1, 2

B. Tbn.

Tba. *f*

Timp.

Vln. I

Vln. II

Vla.

Vc. *f* *sim.*

Cb. *f*

Play 1st x only

1. 2.

Picc.

Fl. 1, 2 (1.) Play 1st x only

Ob. 1, 2

Eng. Hn.

Cl. 1, 2 2.

B. Cl.

Bsn. 1 sim.

Bsn. 2 sim.

Cbsn.

Hn. 1, 2

Hn. 3, 4 a2

Tpt. 1-3

Tbn. 1, 2

B. Tbn.

Tba.

Timp. Play 1st x only

Play 1st x only

1. 2.

Vln. I

Vln. II Play 1st x only

Vla.

Vc. sim.

Cb.

83

1.

This page of the musical score contains measures 83 through 86. The instruments and their parts are as follows:

- Picc.**: Piccolo, rests throughout.
- Fl. 1, 2**: Flutes 1 and 2, rests throughout.
- Ob. 1, 2**: Oboes 1 and 2, rests throughout.
- Eng. Hn.**: English Horn, rests throughout.
- Cl. 1**: Clarinet 1, melodic line starting at measure 83 with a forte (*f*) dynamic, moving to piano (*p*) by measure 85.
- Cl. 2**: Clarinet 2, melodic line starting at measure 83 with a forte (*f*) dynamic, moving to piano (*p*) by measure 85.
- B. Cl.**: Bass Clarinet, melodic line starting at measure 83 with a forte (*f*) dynamic, moving to piano (*p*) by measure 85.
- Bsn. 1**: Bassoon 1, rhythmic accompaniment with a *sim.* (sustained) marking.
- Bsn. 2**: Bassoon 2, rhythmic accompaniment with a *sim.* (sustained) marking.
- Cbsn.**: Contrabassoon, melodic line starting at measure 83 with a forte (*f*) dynamic, moving to piano (*p*) by measure 85.
- Hn. 1, 2**: Horns 1 and 2, melodic line starting at measure 83 with a forte (*f*) dynamic, moving to piano (*p*) by measure 85.
- Hn. 3, 4**: Horns 3 and 4, melodic line starting at measure 83 with a forte (*f*) dynamic, moving to piano (*p*) by measure 85.
- Tpt. 1-3**: Trumpets 1, 2, and 3, rests throughout.
- Tbn. 1, 2**: Trombones 1 and 2, melodic line starting at measure 83 with a forte (*f*) dynamic, moving to piano (*p*) by measure 85.
- B. Tbn.**: Baritone Trombone, melodic line starting at measure 83 with a forte (*f*) dynamic, moving to piano (*p*) by measure 85.
- Tba.**: Tuba, rests throughout.
- Timp.**: Timpani, rests throughout.
- Vln. I**: Violin I, melodic line starting at measure 83 with a forte (*f*) dynamic, moving to piano (*p*) by measure 85. Includes a *Play 2nd x only* marking.
- Vln. II**: Violin II, melodic line starting at measure 83 with a forte (*f*) dynamic, moving to piano (*p*) by measure 85.
- Vla.**: Viola, melodic line starting at measure 83 with a forte (*f*) dynamic, moving to piano (*p*) by measure 85.
- Vc.**: Violoncello, rhythmic accompaniment with a *sim.* (sustained) marking.
- Cb.**: Contrabass, melodic line starting at measure 83 with a forte (*f*) dynamic, moving to piano (*p*) by measure 85.

88 2.

Picc. *f* ³

Fl. 1 *f* ³

Fl. 2 *f* ³

Ob. 1, 2 *p* ^{a2} *f*

Eng. Hn. *p* *f*

Cl. 1 *p* *f*

Cl. 2 *p* *f*

B. Cl. *f* *p* *f* *p*

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

Bsn. 2 *f* *p*

Cbsn. *f* *p* *f* *p*

Hn. 1, 2 ^(a2)

Hn. 3, 4 ^(a2)

Tpt. 1-3 *f*

Tbn. 1, 2 *f* *p* *f* *p*

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

Tba. *p* *f* *p*

Timp. *p* *f* III/1=Bb

91

Vln. I 2.

Vln. II

Vla. *f*

Vc. *f*

Cb. *f* *p* *f*

Picc. *f*

Fl. 1 *f*

Fl. 2 *f*

Ob. 1, 2 *p sub.*

Eng. Hn. *p sub.*

Cl. 1, 2 *p sub.*

B. Cl. *f* *p*

Bsn. 1, 2 *f* *p*

Cbsn. *f* *p*

Hn. 1, 2 (a2)

Hn. 3, 4 (a2)

Tpt. 1-3 *f* *p*

Tbn. 1, 2 *f* *p*

B. Tbn. *f* *p*

Tba. *f* *p*

Timp. *p* *f* *p*

Vln. I *f*

Vln. II *f*

Vla. *p* *f* *p*

Vc. *p* *f* *p*

Cb. *p* *f* *p*

101

Picc.

Fl. 1

Fl. 2

Ob. 1, 2

Eng. Hn.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Cbsn.

Hn. 1, 2

Hn. 3, 4

Tpt. 1-3

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

105

Vln. I

Vln. II

Vla.

Vc.

Cb.

111

Picc. *f* *p cresc.*

Fl. 1, 2 *f* *p cresc.*

Ob. 1, 2 *f* *p cresc.*

Eng. Hn. *f* *p cresc.*

Cl. 1, 2 *f* *p cresc.*

B. Cl. *f* *p cresc.*

Bsn. 1, 2 *f* *p cresc.*

Cbsn. *f* *p cresc.*

Hn. 1, 2 *f* *p cresc.* norm.

Hn. 3, 4 *f* *p cresc.* norm.

Tpt. 1-3 *f* *p cresc.*

Tbn. 1, 2 *f* *p cresc.*

B. Tbn. *f* *p cresc.*

Tba. *f* *p cresc.*

Timp. *f* *p*

Vln. I *f* *p sub. cresc.*

Vln. II *f* *p sub. cresc.*

Vla. *f* *p sub. cresc.*

Vc. *f* *p sub. cresc.*

Cb. *f* *p cresc.*

Picc. *f*

Fl. 1, 2 *f*

Ob. 1, 2 *f*

Eng. Hn. *f*

Cl. 1, 2 *f*

B. Cl. *f*

Bsn. 1, 2 *f* *p*

Cbsn. *f* *p*

Hn. 1, 2 *f*

Hn. 3, 4 *f*

Tpt. 1-3 *f*

Tbn. 1, 2 *f* *p*

B. Tbn. *f* *p*

Tba. *f* *p*

Timp. *f* *p* *f* *p*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f* *p*

125

123

Picc.

Fl. 1, 2

Ob. 1, 2

Eng. Hn.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Cbsn.

Hn. 1, 2

Hn. 3, 4

Tpt. 1-3

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

125

Vln. I

Vln. II

Vla.

Vc.

Cb.

129

Picc.

Fl. 1, 2

Ob. 1, 2

Eng. Hn.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Cbsn.

Hn. 1, 2

Hn. 3, 4

Tpt. 1-3

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p sub.

p sub.

p sub.

p sub.

137

135

Picc.

Fl. 1, 2

Ob. 1, 2

Eng. Hn.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Cbsn.

Hn. 1, 2

Hn. 3, 4

Tpt. 1-3

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

I=E₃, II=G₃, III/1=B₃

137

Vln. I

Vln. II

Vla.

Vc.

Cb.

147

Picc. *ff soli* *fff*

Fl. 1, 2 *fff*

Ob. 1, 2 *fff*

Eng. Hn. *fff*

Cl. 1, 2 *fff*

B. Cl. *fff*

Bsn. 1, 2 *fff*

Cbsn. *fff*

Hn. 1, 2 *ff soli* *fff*

Hn. 3, 4 *ff soli* *fff*

Tpt. 1, 2 *fff*

Tpt. 3 *ff soli* *fff*

Tbn. 1, 2 *fff*

B. Tbn. *fff*

Tba. *fff*

Timp. *p cresc.* *p sub.* *fff*

Vln. I *fff*

Vln. II *fff*

Vla. *fff*

Vc. *fff*

Cb. *fff* *div.*

ALGABAL

III. MEMORIES

Eric Shanfield

$\text{♩} = 48$

Piccolo

Flute 1, 2

Oboe 1, 2

English Horn

Clarinet 1, 2 in Bb

Bass Clarinet in Bb

Bassoon 1, 2

Contrabassoon

Horn 1, 2 in F

Horn 3, 4 in F

Trumpet 1-3 in Bb

Tenor Trombone 1, 2

Bass Trombone

Tuba

Timpani

I=C#, II=A#, III/1=D#, III/2=Eb

$\text{♩} = 48$

Violin I

Violin II

Viola

Violoncello

Contrabass

13

Musical score for woodwinds and percussion, measures 13-16. The score includes parts for Piccolo, Flutes 1 & 2, Oboes 1 & 2, English Horn, Clarinets 1 & 2, Bass Clarinet, Bassoons 1 & 2, Contrabassoon, Horns 1 & 2, Horns 3 & 4, Trumpets 1-3, Trombones 1 & 2, Bass Trombone, Tuba, and Timpani. The woodwinds and brass instruments play a melodic line with dynamics *f* and *p*. The timpani part consists of a series of chords.

13

Musical score for strings, measures 13-16. The score includes parts for Violin I, Violin II, Viola, Violoncello, and Contrabass. The strings play a rhythmic accompaniment.

25

Picc.

Fl. 1
f

Fl. 2
f

Ob. 1
f

Ob. 2
f

Eng. Hn.

Cl. 1
f
Clarinet 1 may use Clarinet in Eb throughout this movement

Cl. 2
f

B. Cl.

Bsn. 1, 2
f *p* *f* *p* *f* *p*

Cbsn.
f *p* *f* *p* *f* *p*

Hn. 1, 2

Hn. 3, 4

Tpt. 1-3

Tbn. 1, 2
f *p* *f* *p* *f* *p*

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

Tba.
f *p* *f* *p* *f* *p*

Timp.

25

Vln. I
p

Vln. II
p

Vla.
p

Vc.
p

Cb.

34

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Eng. Hn.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1, 2
Cbsn.
Hn. 1, 2
Hn. 3, 4
Tpt. 1-3
Tbn. 1, 2
B. Tbn.
Tba.
Timp.

This section of the score covers measures 34 to 41. It features woodwind and brass parts. The Piccolo (Picc.) and English Horn (Eng. Hn.) parts are mostly rests. The Flute 1 (Fl. 1) and Oboe 1 (Ob. 1) parts have melodic lines with slurs and accents. The Clarinet 1 (Cl. 1) and Clarinet 2 (Cl. 2) parts also have melodic lines. The Bassoon 1 & 2 (Bsn. 1, 2) and Contrabassoon (Cbsn.) parts play a rhythmic pattern with dynamics *f* and *p*. The Horns (Hn. 1, 2 and Hn. 3, 4) and Trumpets (Tpt. 1-3) are mostly rests. The Trombones (Tbn. 1, 2, B. Tbn., and Tba.) play a rhythmic pattern with dynamics *f* and *p*. The Timpani (Timp.) part has a simple rhythmic pattern.

Vln. I
Vln. II
Vla.
Vc.
Cb.
non div.
4
8
12

This section of the score covers measures 42 to 49. It features string and cymbal parts. The Violin I (Vln. I) and Violin II (Vln. II) parts play a melodic line with slurs. The Viola (Vla.) and Violoncello (Vc.) parts play a rhythmic pattern with slurs. The Cymbal (Cb.) part plays a rhythmic pattern with dynamics *f* and slurs. The string parts are marked "non div." (non-divisi).

46

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Eng. Hn.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1, 2

Cbsn.

Hn. 1, 2

Hn. 3, 4

Tpt. 1-3

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

f *p* *f* *p* *f* *p*

1.

3.

1.

f *p* *f* *p* *f* *p*

f *p* *f* *p* *f* *p*

f *p* *f* *p* *f* *p*

Vln. I

Vln. II

Vla.

Vc.

Cb.

0

0

0

4

4

8

62

58

Picc. *p*

Fl. 1, 2 *p*

Ob. 1, 2

Eng. Hn.

Cl. 1, 2
2. *f* *p*

B. Cl. *f* *p*

Bsn. 1, 2 *f* *p*

Cbsn. *f* *p*

Hn. 1, 2 1. *p*

Hn. 3, 4 (3.)

Tpt. 1-3 (1.) *p*

Tbn. 1, 2

B. Tbn.

Tba.

Timp. *p* *ff*

62

Vln. I

Vln. II

Vla.

Vc. *ff*
0 col legno

Cb. *ff*
0 col legno

68

Picc.

Fl. 1, 2

Ob. 1, 2

Eng. Hn.

Cl. 1, 2
pp

B. Cl.

Bsn. 1, 2
pp

Cbsn.

Hn. 1, 2

Hn. 3, 4

Tpt. 1-3

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

68

Vln. I
pp

Vln. II

Vla.
ff
0 col legno

Vc.

Cb.

91

Picc.

Fl. 1, 2

Ob. 1, 2

Eng. Hn.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Cbsn.

Hn. 1, 2

Hn. 3, 4

Tpt. 1-3

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Detailed description: This block contains the musical score for measures 91 through 94 for woodwind and brass instruments. The Piccolo (Picc.) and Flutes 1 and 2 (Fl. 1, 2) are silent throughout. Oboes 1 and 2 (Ob. 1, 2) play a melodic line starting in measure 91 with a forte (f) dynamic. English Horns (Eng. Hn.) also play a melodic line starting in measure 91 with a forte (f) dynamic. Clarinets 1 and 2 (Cl. 1, 2) and Bass Clarinet (B. Cl.) are silent. Bassoons 1 and 2 (Bsn. 1, 2) and Contrabassoon (Cbsn.) play a melodic line starting in measure 91 with a piano (p) dynamic, which then changes to forte (f) in measure 92. Horns 1 and 2 (Hn. 1, 2) and Horns 3 and 4 (Hn. 3, 4) are silent. Trumpets 1-3 (Tpt. 1-3) are silent. Trombones 1 and 2 (Tbn. 1, 2) play a melodic line starting in measure 91 with a piano (p) dynamic, which then changes to forte (f) in measure 92. Baritone Trombone (B. Tbn.) and Tuba (Tba.) play a melodic line starting in measure 91 with a piano (p) dynamic, which then changes to forte (f) in measure 92. Timpani (Timp.) play a rhythmic pattern starting in measure 91 with a piano (p) dynamic, which then changes to forte (f) in measure 92.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This block contains the musical score for measures 94 for string instruments. Violin I (Vln. I) is silent. Violin II (Vln. II) plays a melodic line starting in measure 94 with a forte (f) dynamic. Viola (Vla.) plays a melodic line starting in measure 94 with a forte (f) dynamic. Violoncello (Vc.) plays a melodic line starting in measure 94 with a forte (f) dynamic. Contrabass (Cb.) plays a melodic line starting in measure 94 with a forte (f) dynamic.

100

Picc.

Fl. 1, 2

Ob. 1, 2

Eng. Hrn.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Cbsn.

Hn. 1, 2

Hn. 3, 4

Tpt. 1-3

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

100

Vln. I

Vln. II

Vla.

Vc.

Cb.

112

Picc.

Fl. 1, 2

Ob. 1, 2

Eng. Hrn.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Cbsn.

Hn. 1, 2

Hn. 3, 4

Tpt. 1-3

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Detailed description: This block contains the musical notation for measures 112 through 117 for the woodwind and percussion sections. The instruments listed are Piccolo, Flutes 1 & 2, Oboes 1 & 2, English Horn, Clarinets 1 & 2, Bass Clarinet, Bassoons 1 & 2, Contrabassoon, Horns 1 & 2, Horns 3 & 4, Trumpets 1-3, Trombones 1 & 2, Baritone Trombone, Tuba, and Timpani. The notation includes various dynamics such as *p* (piano) and *ff* (fortissimo), and features long, sustained notes with slurs and accents. The woodwinds and brass instruments play a melodic line that moves from a lower register to a higher register across the measures. The timpani part provides a rhythmic accompaniment with sustained notes.

112

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This block contains the musical notation for measures 112 through 117 for the string section. The instruments listed are Violin I, Violin II, Viola, Violoncello (Vc.), and Contrabass (Cb.). The Violin I part starts with a *sim.* (sordini) marking and a *ff* dynamic, playing a series of sustained notes with a tremolo effect. The Violin II, Viola, and Cb. parts play sustained notes with a tremolo effect. The Vc. part plays a rhythmic pattern of eighth notes with a tremolo effect. The Cb. part plays a rhythmic pattern of eighth notes with a tremolo effect. The notation includes various dynamics such as *ff* and *sim.*, and features long, sustained notes with slurs and accents.

134

Picc.

Fl. 1, 2

Ob. 1, 2

Eng. Hn.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Cbsn.

Hn. 1, 2

Hn. 3, 4

Tpt. 1-3

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp cresc.

ff

p

fff

(ben p)

ALGABAL

IV. AUGURY

Eric Shanfield

♩ = 66

Piccolo

Flute 1, 2

Oboe 1, 2

English Horn

Clarinet 1, 2 in Bb

Bass Clarinet in Bb

Bassoon 1, 2

Contrabassoon

Horn 1, 2 in F

Horn 3, 4 in F

Trumpet 1-3 in Bb

Tenor Trombone 1, 2

Bass Trombone

Tuba

Timpani

I=F#, II=Bb, III/1=C#, III/2=C#
f sempre

♩ = 66

Violin I

Violin II

Viola

Violoncello

Contrabass

div.

13

10

Picc.

Fl. 1, 2

Ob. 1, 2

Eng. Hn.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Cbsn.

Hn. 1, 2

Hn. 3, 4

Tpt. 1-3

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

13

Vln. I

Vln. II

Vla.

Vc.

Cb.

19

Picc.

Fl. 1, 2

Ob. 1, 2

Eng. Hn.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Cbsn.

Hn. 1, 2

Hn. 3, 4

Tpt. 1-3

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

43

Picc.

Fl. 1, 2

Ob. 1, 2

Eng. Hn.

Cl. 1, 2

B. Cl.

Bsn. 1, 2 (a2)

Cbsn.

Hn. 1, 2

Hn. 3, 4

Tpt. 1-3

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

43

Vln. I

Vln. II

Vla.

Vc.

Cb. (div. / unis.)

50

Picc.

Fl. 1, 2

Ob. 1, 2

Eng. Hn.

Cl. 1, 2

B. Cl.

Bsn. 1, 2 (a2)

Cbsn.

Hn. 1, 2

Hn. 3, 4

Tpt. 1-3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb. div. unis.

Picc. *p sempre*

Fl. 1, 2 *p sempre* 5 6

Ob. 1, 2 *p sempre*

Eng. Hn. *p sempre* 3

Cl. 1, 2 *f*

B. Cl.

Bsn. 1, 2

Cbsn.

Hn. 1, 2 *p* a2

Hn. 3, 4 *p* a2

Tpt. 1-3

Tbn. 1, 2

B. Tbn.

Tba. *f*

Timp. *f* III/2=D \flat

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

58

Picc.

Fl. 1, 2

Ob. 1, 2

Eng. Hn.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Cbsn.

Hn. 1, 2

Hn. 3, 4

Tpt. 1-3

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p *f* *a2*

63

Picc.

Fl. 1, 2

Ob. 1, 2

Eng. Hn.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Cbsn.

Hn. 1, 2

Hn. 3, 4

Tpt. 1-3

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p, *f*, *a2*, *5.*, *6.*, *3.*

67

66

Picc. *p*

Fl. 1, 2 *p*

Ob. 1, 2 *p*

Eng. Hn. *p*

Cl. 1, 2 *p*

B. Cl. *p sub-tone*

Bsn. 1, 2 *p*

Cbsn. *p*

Hn. 1, 2 *f* *p* (con sord. if poss.) *mf*

Hn. 3, 4 *f* *p* (con sord. if poss.) *mf*

Tpt. 1, 2 *mf* con sord.

Tpt. 3 *mf* con sord.

Tbn. 1, 2 *f* *p*

B. Tbn. *f* *p*

Tba. *p*

67

Vln. I *p* *p* *mf*

Vln. II *p* *p* *mf*

Vla. *p* *p* *mf*

Vc. *p* *p* *mf*

Cb. *p* *p* *gliss.*

69

Picc.

Fl. 1, 2

Ob. 1, 2

Eng. Hn.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Cbsn.

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tpt. 3

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p *mf* *pp* *gliss.*

76

Picc.

Fl. 1, 2

Ob. 1, 2

Eng. Hn.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Cbsn.

Hn. 1, 2

Hn. 3, 4

Tpt. 1-3

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

76

Vln. I

Vln. II

Vla.

Vc.

Cb.

82 86

Picc. *mf* *p*

Fl. 1, 2 *mf* *p*

Ob. 1, 2 *p*

Eng. Hn. *p* *p*

Cl. 1, 2 *p* a2

B. Cl. *p norm.*

Bsn. 1 *p*

Bsn. 2 *p*

Cbsn.

Hn. 1, 2 *p* 1. senza sord.

Hn. 3, 4

Tpt. 1-3

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

82 86

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *p*

88

This page of a musical score, numbered 81, contains the parts for various instruments. The instruments listed on the left are Picc., Fl. 1, 2, Ob. 1, 2, Eng. Hrn., Cl. 1, 2, B. Cl., Bsn. 1, Bsn. 2, Cbsn., Hn. 1, 2, Hn. 3, 4, Tpt. 1-3, Tbn. 1, 2, B. Tbn., Tba., Timp., Vln. I, Vln. II, Vla., Vc., and Cb. The score is written in a key signature of two flats and a common time signature. It features a variety of musical notations, including melodic lines with slurs and dynamics (p, mp, mf), rhythmic patterns with triplets, and woodwind parts with specific fingerings and articulations. The woodwinds (Cl., B. Cl., Bsn., Hn., Tbn., Tba.) and strings (Vln., Vla., Vc., Cb.) play a significant role in the texture, often with complex rhythmic figures. The brass instruments (Ob., Bsn., Tbn., Tba.) provide harmonic support and melodic accents. The percussion (Timp.) part is mostly silent on this page. The page number 88 is located at the top left, and the overall title 'ALGABAL - IV. AUGURY' is at the top center.

97

Picc.

Fl. 1, 2

Ob. 1, 2
(1.)

Eng. Hn.

Cl. 1, 2
(a2)

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1, 2
(1.)

Hn. 3, 4

Tpt. 1-3
senza sord.

Tbn. 1, 2
1.

B. Tbn.

Tba.

Timp.

Detailed description: This block contains the woodwind section of the score for measures 95-100. It includes staves for Piccolo, Flutes 1 & 2, Oboes 1 & 2 (first ending), English Horn, Clarinets 1 & 2 (second octave), Bass Clarinet, Bassoon 1, Bassoon 2, Contrabassoon, Horns 1 & 2 (first ending), Horns 3 & 4, Trumpets 1-3 (without mutes), Trombones 1 & 2 (first ending), Baritone Trombone, Tuba, and Timpani. The music features dynamic markings of *f* and *p*, and includes various articulations like slurs and accents. The bassoon and tuba parts feature triplet patterns.

97

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This block contains the string section of the score for measures 95-100. It includes staves for Violin I, Violin II, Viola, Violoncello, and Contrabass. The music features dynamic markings of *f* and *p*, and includes various articulations like slurs and accents. The cello and contrabass parts feature triplet patterns. The contrabass part includes an *arco* marking in the final measure.

113

111

Picc.

Fl. 1, 2

Ob. 1, 2

Eng. Hn.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Cbsn.

Hn. 1, 2

Hn. 3, 4

Tpt. 1-3

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Detailed description of the woodwind section score for measures 111-113. The score includes parts for Piccolo, Flutes 1 & 2, Oboes 1 & 2, English Horn, Clarinets 1 & 2, Bass Clarinet, Bassoons 1 & 2, Contrabassoon, Horns 1 & 2, Horns 3 & 4, Trumpets 1-3, Trombones 1 & 2, Baritone Trombone, Tuba, and Timpani. The music is in 4/4 time and features dynamic markings of *p* (piano) and *f* (forte) with crescendos and decrescendos. The woodwinds play a melodic line with slurs and accents. The timpani part consists of a rhythmic pattern of eighth notes.

113

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description of the string section score for measures 113-115. The score includes parts for Violin I, Violin II, Viola, Violoncello, and Contrabass. The music is in 4/4 time and features dynamic markings of *p* (piano) and *f* (forte) with crescendos and decrescendos. The strings play a melodic line with slurs and accents. The Viola part includes markings for *div.* (divisi) and *unis.* (unison).

120
122

Picc. *ff* *flz.*

Fl. 1, 2 *ff* *flz.*

Ob. 1, 2 *ff*

Eng. Hrn. *ff* *p* *ff*

Cl. 1, 2 *ff* *p* *ff* 5

B. Cl. *ff* *p* *ff* 5

Bsn. 1, 2 *ff* *p* *ff* 5

Cbsn. *ff* *p* *ff* 5

Hn. 1, 2 (a2) *ff* *p* *p* *ff* *p* *ff*

Hn. 3, 4 (a2) *ff* *p* *p* *ff* *p* *ff*

Tpt. 1-3 *ff* *p* *ff*

Tbn. 1, 2 *ff* *p* *ff*

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

Tba. *ff* *p* *ff*

Timp. *ff* *p* *p* *ff* *p* *ff* 3

122

Vln. I *p* *ff* *p* *ff*

Vln. II *p* *ff* *p* *ff*

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

Vc. *ff* *p* *ff* non div.

Cb. *ff* *p* *ff* unis.

126

Picc. *flz.* *fff*

Fl. 1, 2 *flz.* *fff*

Ob. 1, 2 *fff*

Eng. Hn. *fff*

Cl. 1, 2 *fff*

B. Cl. *fff*

Bsn. 1, 2 *fff*

Cbsn. *fff*

Hn. 1, 2 *p* *ff* *fff*

Hn. 3, 4 *p* *ff* *fff*

Tpt. 1-3 *fff*

Tbn. 1, 2 *fff*

B. Tbn. *fff*

Tba. *fff*

Timp. *p* *ff* *fff*

Vln. I *p* *ff* *fff*

Vln. II *p* *ff* *fff* *gliss*

Vla. *p* *ff* *fff* *gliss*

Vc. *fff*

Cb. *fff*