

Patrick Andrew Thompson

THROUGH A GLASS, DARKLY

for Orchestra

2019

(revised 2020)

Instrumentation

3 Flutes (2nd doubling Piccolo, 3rd doubling Alto Flute)

2 Oboes

English Horn in F

2 Clarinets in B \flat

Bass Clarinet in B \flat

3 Bassoons (3rd doubling Contrabassoon)

4 Horns in F

3 Trumpets in C

2 Tenor Trombones

Bass Trombone

Tuba

Timpani

4 Percussion

Harp

Celesta

Strings

Percussion 1

Vibraphone
Glockenspiel
Snare Drum
Low Tom

Percussion 2

Crotales
Tubular Bells
Brake Drum
Glockenspiel
Marimba

Percussion 3

Suspended Cymbal
Bass Drum
Splash Cymbal
Tubular Bells
Crotales
Sizzle Cymbal

Percussion 4

Tam-Tam
Medium Gong
Tambourine
Tubular Bells

Score in C

Duration: ca 8 minutes

Premiered on November 30th 2021
by the Peabody Symphony Orchestra
Valery Saul, Conductor

COMPOSER'S NOTE

Originally meant to capture humanity's imperfect knowledge of God, to be fully revealed only in the afterlife, the phrase "Through a Glass, Darkly" has come to generally refer to seeing an object as an imperfect reflection of its true form. As looking through a curved or tinted mirror, we can only see distorted impressions.

The idea which opens this piece – a simple melody set against an ethereal shimmering texture – is reflected through many different guises as the music develops, continuously transformed but never quite reaching a full resolution. While this initial idea is immediately interrupted by a radically different texture of tense 16ths figurations, it is quick to return in a broader more weighted context - another glimpse of an object whose true form we can only attempt to grasp.

The music quickly moves through a wide expressive range, from an exuberant tutti outburst to a mysterious texture of high string harmonics suspended in time, but the original idea is never absent for long. It soon reveals itself in the form of a muted brass chorale, set against a floating and meditative ostinato, here morphed rhythmically and harmonically so as to only resemble the original in melodic contour. At the end of the piece, it expands into a climactic counterpoint of massive brass melodies set against a thick texture of string tremolos and ecstatically swirling woodwinds, whose bright harmonies belong to an altogether different world. The final harmony of the piece offers both a feeling of finality and a sense that the music is not yet finished even after it stops.

- Patrick Andrew Thompson

♩ = ♩ (= 152) Tense, Light

9

Fl. 1,2

Ob. 1

Ob. 2

E. Hn.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Bsn. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1,2,3

Tbn. 1,2

B. Tbn.

Tuba

Timp.

Perc. 1 (vibraphone)

Perc. 3 (suspended cymbal) ⊕

Perc. 4 (gong) ⊕

Hp.

Cel.

♩ = ♩ (= 152) Tense, Light

Vln. I

Vln. II

Vla.

Vc.

D.B.

tutti on the string

arco

div.

p *mp* *p* *mp* *p* *mp* *p*

20 ♩ = ♪ (= 76) Broader

Fl. 1,2,3

Ob. 1

Ob. 2

E. Hn.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1,2

Tpt. 3

Tbn. 1,2

B. Tbn.

Tuba

Perc. 1 (vibraphone)

Perc. 2 (crotales, tam-tam, scrape with triangle beater, tubular bells)

Perc. 4 (with mallets)

Hp.

Cel.

20 ♩ = ♪ (= 76) Broader

Vln. I. div.

Vln. II

Vla.

Vc.

D.B.

3 players

tutti (div.)

3 players

tutti

3 players

tutti

unis.

div.

♩ = ♩ (= 152)

28

Fl. 1, 2 *mf* *f* *pp*

Fl. 3 *mf < f* *pp*

Ob. 1 *mp* *mf* *pp* *p*

Ob. 2 *mp* *mf* *pp* *p*

E. Hn. *mp* *mf* *pp*

Cl. 1 *mp* *mf* *pp* *under oboes*

Cl. 2 *mp* *mf* *pp* *under bassoons*

B. Cl. *mp* *mf* *pp*

Bsn. 1 *mp* *mf* *pp* *p*

Bsn. 2 *mp* *mf* *pp* *p*

Bsn. 3 *mp* *mf* *pp*

Hn. 1 *mp* *mf* *pp*

Hn. 2 *mp* *mf* *pp*

Hn. 3 *mp* *mf* *pp*

Hn. 4 *mp* *mf* *pp*

Tpt. 1, 2

Tbn. 1, 2 *mp* *mf* *pp*

B. Tbn. *mp* *mf* *pp*

Perc. 1 (vibraphone) *mf*

Perc. 2 crotales *mf*

Perc. 3 (suspended cymbal) *pp* *mf*

Perc. 4 gong *mf*

Hp. *mp* *mf* *p*

Cel. *mf*

♩ = ♩ (= 152)

Vln. I *p* *mp* *p* *unis., on the string*

Vln. II *p* *mp* *p* *on the string*

Vla. *p* *mp* *p* *on the string*

Vc. *mp* *mf* *pp* *unis. pizz. arco*

D.B. *mp* *mf* *pizz.*

42

Fl. 1, 2 *p* *ppp*

Fl. 3 *p* *ppp*

Ob. 1 *pp* *p* *mf* *pp*

Ob. 2 *pp* *p* *mf*

E. Hn.

Cl. 1 *ppp* *pp* *mp*

Cl. 2 *ppp* *p*

B. Cl. *ppp* *pp*

Bsn. 1 *pp* *p*

Bsn. 2 *pp* *p*

Bsn. 3 *pp*

Hn. 1, 3 straight mute *pp* *mp* *p*

Hn. 2, 4 straight mute *pp* *mp* *p*

Tpt. 1, 2 a2 *pp* *mp* *p*

Tpt. 3 *pp* *mp* *p*

Tbn. 1, 2 straight mute *pp* *mp* *p*

B. Tbn. straight mute *pp* *mp* *p*

Tuba *pp* *mp* *p*

Perc. 1

Perc. 2 (brake drum) *mp* *p*

Perc. 3 (suspended cymbal) *ppp non crescendo*

Perc. 4

Hp. *p* *mp*

44 3 players

Vln. I *p* *ppp* *tutti* *p*

Vln. II *ppp* *p* *mp* *p*

Vla. *pp* *ppp* *div.* *p* *mp* *p*

Vc. div. *ppp* *pizz.* *p* *arco* *pp*

D.B. *ppp* *pizz.* *p* *arco* *pp*

ppp *p*

This page of a musical score, page 9, contains measures 52 through 55. The score is for a full orchestra and includes parts for Flutes 1, 2, and 3; Oboes 1 and 2; English Horn; Clarinets 1 and 2; Bass Clarinet; Bassoons 1 and 2; Horns 1, 2, 3, and 4; Trumpets 1, 2, and 3; Trombones 1, 2, and 3; Percussion 1, 2, and 4 (including Glockenspiel and Gong); Harp; Cello; Violins I and II; Viola; Violoncello; and Double Bass. The score is written in treble and bass clefs with various time signatures (3/4, 4/4, 3/2, 4/2). Dynamics include *pp*, *mp*, *p*, *ppp*, and *open*. Performance instructions such as *ord.* and *gong* are present. The music features complex rhythmic patterns, including sixteenth-note runs and sustained notes, with some measures containing rests.

62

Fl. 1, 2 (cresc.) *mf*

Fl. 3 (cresc.) *mf*

Ob. 1 (cresc.) *mf*

Ob. 2 (cresc.) *mf*

E. Hn. (cresc.) *mf*

Cl. 1 (cresc.) *mf*

Cl. 2 (cresc.) *mf*

B. Cl. (cresc.) *mf*

Bsn. 1, 2 (cresc.) *mf* *ff*

Bsn. 3 (cresc.) *mf* *ff*

Hn. 1, 3 (cresc.) *mf*

Hn. 2, 4 (cresc.) *mf*

Tpt. 1, 2 (cresc.) *mf* *ff*

Tpt. 3 (cresc.) *mf* *ff*

Tbn. 1, 2 (cresc.) *mf* *ff*

B. Tbn. (cresc.) *mf* *ff*

Tuba (cresc.) *mf* *ff*

Timp. *p* *ff*

Perc. 1 (snare drum) (cresc.) *mf* *ff*
 (brake drum)

Perc. 2 (cresc.) *mf* *ff*

Perc. 3 (bass drum) *p* *ff*

Perc. 4 (tam-tam) *p* *ff*

Hp.

poco rall.

Vln. I (cresc.) *mf*

Vln. II (cresc.) *mf*

Vla. (cresc.) *mf*

Vc. (cresc.) *mf*

D.B. (cresc.) *mf*

67

FL. 1, FL. 2, FL. 3, Ob. 1, Ob. 2, E. Hn., Cl. 1, Cl. 2, B. Cl., Bsn. 1,2, Bsn. 3, Hn. 1,3, Hn. 2,4, Tpt. 1,2, Tpt. 3, Tbn. 1,2, B. Tbn., Tuba, Timp., Perc. 2 (tubular bells), Perc. 3 (bass drum), Perc. 4 (tam-tam), Hp., Cel.

67 ♩ = 138 Exuberant

Vln. I, Vln. II, Vla., Vc., D.B.

93 ^{a2}

Fl. 1, 2 *decresc.* *mf* *decresc.* *mp* *decresc.*

Fl. 3 *decresc.* *mf* *decresc.* *mp* *decresc.*

Ob. 1 *decresc.* *mf* *decresc.* *mp* *pp*

Ob. 2 *decresc.* *mf* *decresc.* *mp* *pp*

E. Hn. *pp*

Cl. 1 *decresc.* *mf* *decresc.* *mp* *decresc.*

Cl. 2 *decresc.* *mf* *decresc.* *mp* *decresc.*

B. Cl. *mf* *decresc.* *mp* *decresc.*

Bsn. 1, 2 *decresc.* *mf* *decresc.* *p*

Bsn. 3 *decresc.* *p*

Hn. 1, 3 *mf* *decresc.* *pp*

Hn. 2, 4 *mf* *decresc.* *pp*

Tpt. 1, 2 *p*

Tpt. 3 *p*

Tbn. 1, 2 *mf* *decresc.* *mp* *pp*

B. Tbn. *mf* *decresc.* *mp* *pp*

Tuba *p*

Timp. *ff* *decresc.* *mp* *p*

Perc. 1 *mf* *vibraphone*

Perc. 2

Hp. *f* *pp* *mf*

Cel. *f* *pp* *mf*

99

Vln. I *p f* *pp* *mf*

Vln. II *p f* *pp* *mf*

Vla. *mf* *decresc.* *mp* *decresc.* *p* *unis.*

Vc. *mf* *decresc.* *mp* *decresc.* *p* *unis.*

D.B. *mf* *decresc.* *mp* *decresc.* *p*

100

(decresc.)

p *pp* *mp* *mf* *f*

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

E. Hn.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1,2

Bsn. 3

Hn. 1,3

Hn. 2,4

Tpt. 1,2

Tpt. 3

Tbn. 1,2

B. Tbn.

Tuba

Timp.

(vibraphone)

Perc. 1

Perc. 2

Hp.

Cel.

Vln. I

Vln. II

Vla.

Vc.

D.B.

pp *mp* *mf* *f* *div.*

glockenspiel

pp

106

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

E. Hn.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1, 2

Bsn. 3

Hn. 1, 3

Hn. 2, 4

Tpt. 1, 2

Tpt. 3

Tbn. 1, 2

B. Tbn.

Tuba

Perc. 1 (vibraphone)

Perc. 2 (glockenspiel)

Hp.

Cel.

Vln. I

Vln. II

Vla.

Vc.

D.B.

p *pp* *mp* *mf* *f*

112

Fl. 1 *mf* *pp* *p* *mf* *pp*

Fl. 2 *mf* *pp* *p* *mf* *pp*

Fl. 3

Ob. 1 *mf* *pp*

Ob. 2 *mf* *pp*

E. Hn. *mf* *f* *pp*

Cl. 1 *mf* *p* *mp* *pp*

Cl. 2 *mf* *p* *mp* *pp*

B. Cl. *pp* *mp*

Bsn. 1,2 *pp* *mp*

Bsn. 3 *mp*

Hn. 1,3 *mf* *f* *pp*

Hn. 2,4

Tpt. 1,2 *mf* *f* *pp*
1., straight mute

Tbn. 1,2

B. Tbn.

Tuba

Perc. 1 (vibraphone) *mf* *pp*

Perc. 2 (glockenspiel) *mf* *mp*

Perc. 3 *pp* *mp*
suspended cymbal

Perc. 4 *mp*
gong

Hp. *mf* *pp* *mp* *pp*

Cel. *mf* *pp*

Vln. I *mf* *pp* *mp* *pp*

Vln. II *mf* *pp* *mp* *pp*

Vla. *mf* *pp*

Vc. *mf* *pp* *mp*
unis.

D.B.

118

Fl. 1 *p mp pp mp f*

Fl. 2 *p mp pp mp f*

Fl. 3 *mp f*

Ob. 1 *p mp pp p mp mf*

Ob. 2 *p mp pp p mp mf*

E. Hn. *mp f p mf*

Cl. 1 *p mp pp mp f*

Cl. 2 *p mp pp mp f*

B. Cl. *f mf f mf f*

Bsn. 1,2 *f mf f mf f*

Bsn. 3 *f mf f mf f*

Hn. 1,3 *mp f p mf*

Hn. 2,4 *a2 p mf*

Tpt. 1,2

Tpt. 3

Tbn. 1,2

Perc. 1

Perc. 2 (glockenspiel) *f mp*

Perc. 3

Perc. 4

Hp. *mp pp mp pp f*

Cel. *f*

Vln. I *mp pp mp pp f*

Vln. II *mp pp mp pp f*

Vla. *f*

Vc. *f mf f mf f*

D.B.

124

Fl. 1 *p mf pp mp mf f*

Fl. 2 *p mf pp mp mf f*

Fl. 3 *p mf pp mf f*

Ob. 1 *mp mf p mf*

Ob. 2 *mp mf p mf*

E. Hn. *pp mp mf f*

Cl. 1 *mp mf p mp*

Cl. 2 *mp mf p mp*

B. Cl. *mp mf*

Bsn. 1, 2 *mp mf*

Bsn. 3 *mp mf*

Hn. 1, 3 *pp mp mf*

Hn. 2, 4 *pp mf*

Tpt. 1, 2 *f*
a2, straight mute

Tpt. 3 *f*
straight mute

Tbn. 1, 2 *mp*
a2, straight mute

B. Tbn. *mp*

Tuba *mp*

Perc. 1 (vibraphone) *mf p*

Perc. 2 (glockenspiel) *mf mp*

Perc. 3

Hp. *mp mf p mf*

Cel. *mp mf p*

Vln. I *mp mf p mp*

Vln. II *mp mf p mp*

Vla. *mp mf p mp*

Vc. *mp p pizz. arco*

D.B. *sf mp*

129 Slightly slower, but aggressively ♩ = 126

Fl. 1, 2 *ff* *f* *ff* *f*

Fl. 3 *ff* *f* *ff* *f*

Ob. 1 *f* *p* *f* *p* *f* *p*

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

E. Hn.

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

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

B. Cl.

Bsn. 1 *f*

Bsn. 2 *f*

Hn. 1, 3 *f* *pp* *f* *pp* *f* *pp*

Hn. 2, 4 *p* *mf* *pp* *mf* *pp* *mf*

Tpt. 1, 2 *ff* *pp* *f* *pp* *f* *pp*

Tpt. 3 *ff* *pp* *f* *pp* *f* *pp*

Tbn. 1, 2 *f* *pp* *f* *pp* *f* *pp*

B. Tbn.

Tuba *f*

Timp.

Perc. 1

Perc. 2 *crotales* *f*

Perc. 3 *splash cymbal* with soft mallet *f*

Perc. 4 *tambourine* with knuckles *f*

Hp. *f*

129 Slightly slower, but aggressively ♩ = 126

Vln. I *f* *pp* *f* *pp* *f* *pp*

Vln. II *f* *pp* *f* *pp* *f* *pp*

Vla. *f* *pp* *f* *pp* *f* *pp*

Vc. *f* *pp* *f* *pp* *f* *pp*

D.B. *f*

$\text{♩} = 152$ Lithely

$\text{♩} = 138$ Floating, Meditative

151

Fl. 1,2 *a2* *p* *pp* *1.* *p* *ppp* *ppp* *pp* *pp*

Fl. 3 *p* *pp* *p* *ppp*

Ob. 1 *p* *pp* *p* *pp*

Ob. 2 *p* *pp* *p* *pp*

E. Hn. *p* *pp* *p* *pp*

Cl. 1 *p* *ppp* *p* *pp* *mp > pp*

Cl. 2 *p* *ppp* *p* *pp* *mp > pp*

B. Cl. *p* *pp* *p* *pp* *pp* *p > pp*

Bsn. 1 *p* *pp* *p* *pp* *p* *mp > pp*

Bsn. 2 *p* *pp* *p* *pp* *p* *mp > pp*

Hn. 1,3

Hn. 2,4

Tpt. 1,2

Tbn. 1,2

B. Tbn.

Tuba

Perc. 1 (vibraphone) *p* *p*

Perc. 2 (crotales) *p*

Perc. 3

Hp. *p* *8va*

Cel. *p*

$\text{♩} = 152$ Lithely

$\text{♩} = 138$ Floating, Meditative

Vln I. div. *p* *pp* *pp* *pp* *3 players* *pp*

Vln II. div. *p* *pp* *p* *pp* *pp* *pp* *3 players* *pp*

Vla. *pp* *pp* *pp* *pp* *pp* *pp* *3 players* *pp*

Vc. *pp* *pp* *pp* *pp* *pp* *pp* *3 players* *pp*

D.B. *pp*

162

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1, 2

Bsn. 3

Hn. 1, 3

Hn. 2, 4

Tpt. 1, 2

Tbn. 1, 2

B. Tbn.

Tuba

(vibraphone)

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Hp.

Cel.

162

Vln. I

Vln. II

Vla.

Vc.

D.B.

FL. 1 *decresc.* *pp*

FL. 2

Ob. 1 *decresc.* *pp*

Ob. 2

E. Hn.

Cl. 1 *decresc.* *pp* *ppp*

Cl. 2

B. Cl.

Bsn. 1 *decresc.* *pp* *ppp*

Bsn. 2

Hn. 1,3 *p*

Hn. 2,4

Tpt. 1,2 *p*

Tbn. 1,2 *p*

B. Tbn. *p*

Tuba *p*

Timp.

Perc. 1 (vibraphone) *p*

Perc. 2 (marimba) *pp*

Perc. 3

Perc. 4

Hp. *p*

Cel. *p*

Vln. I *pp non vibrato*
div.

Vln. II *pp non vibrato*
unis.

Vla. *pp non vibrato*

Vc. *pp*

D.B. *pizz.* *p*

200 205

Fl. 1 *mf* *decresc.*

Fl. 2 *mf* *decresc.* *ppp*

Ob. 1 *mf* *decresc.* *ppp*

Ob. 2 *mf* *ppp*

E. Hn. *ppp*

Cl. 1 *mf* *decresc.* *ppp*

Cl. 2 *mf* *ppp*

B. Cl. *ppp*

Bsn. 1 *mf* *ppp*

Bsn. 2 *mf* *ppp*

Hn. 1,3 *mf* *pp*

Hn. 2,4 *mf* *pp*

Tpt. 1,2 *mf* *pp*

Tpt. 3 *mf* *pp*

Tbn. 1,2 *mf* *pp*

B. Tbn. *mf* *pp*

Tuba *mf* *pp*

Timp. *mp* *p* *pp*

Perc. 1 *mp* (marimba) *ppp*

Perc. 2 *mf* *p* *ppp*

Perc. 3 *mp* tubular bells *p* crotales

Perc. 4 *mp* (tam-tam)

Hp. *mp* *ppp*

Cel. *mp* *ppp*

205

Vln. I *mp* *p* *pp*

Vln. II *mp* *p* *pp* unis. on the string

Vla. *mp* *p* *pp* unis. on the string

Vc. *mp* *mf* *p*

D.B. *mp* *mf* *p* *pp*

208

Fl. 1 *ppp*

Fl. 2 *p*

Ob. 1 *ppp*

Ob. 2

E. Hn. *pp* under clarinets

Cl. 1 *p*

Cl. 2 *p*

B. Cl.

Bsn. 1

Bsn. 2

Hn. 1,3 1. open *pp* *mp*

Hn. 2,4 2. open *pp* *mp*

Tpt. 1,2 open *pp* *mp*

Tpt. 3

Tbn. 1,2

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4 gong *mp*

Hp. *mp*

Vln. I on the string *p*

Vln. II

Vla.

Vc. unis. *pp*

D.B.

FL. 1

FL. 2

Ob. 1

Ob. 2

E. Hn.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Bsn. 3

Hn. 1,3

Hn. 2,4

Tpt. 1,2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

brake drum with snare sticks

sizzle cymbal with soft mallet

220 a2

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

Fl. 3 *mp* *mf* *mp* *p* *mf* *f* *mf*

Ob. 1 *mf* *mp* *p* *mf* *p* *mf*

Ob. 2 *mf* *mp* *p* *mf* *p* *mf*

E. Hn. *mf* *mp* *p*

Cl. 1 *mf* *mp* *mf* *p* *mf*

Cl. 2 *mf* *mp* *mf* *p* *mf*

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

Bsn. 1, 2 *p* *mf* *a2* *p* *mf* *p*

Bsn. 3 *mf* *p* *mf* *p*

Hn. 1, 3 *mp* *mf* *p* *mp* *mf* *p*

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

Tpt. 1, 2 *mp* *mf* *p* *mp* *mf* *p*

Tpt. 3 *mp* *mf* *p* *mp* *mf* *p*

Tbn. 1 *p* *mf* *open* *p* *mp* *mf* *p* *mf* *p*

Tbn. 2 *mf* *p* *mf* *p* *mf* *p*

B. Tbn. *mf* *p* *mf* *p* *mf* *p*

Tuba *mf* *p* *mf* *p* *mf* *p*

Timp. *mf* *p* *mf*

Perc. 1 *f* *mf* *glockenspiel*

Perc. 3 *f* *splash cymbal with soft mallet*

Perc. 4 *f* *tambourine with knuckles*

Hp. *mf* *p* *f*

Cel. *f*

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

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

Vla. *mp* *div.*

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

D.B. *mf* *p* *mf* *p*

225 Flz.

Fl. 1 *mp* *p* *mp cresc.* ord.
 Fl. 3 *mp* *p* *mp cresc.* ord.
 Ob. 1 *mp* *p* *mp cresc.*
 Ob. 2 *mp* *p* *mp cresc.*
 E. Hn. *p*
 Cl. 1 *mp cresc.*
 Cl. 2 *mp cresc.*
 B. Cl. *p* *mp cresc.*
 Bsn. 1 *mp cresc.*
 Bsn. 2 *mp cresc.*
 Bsn. 3 *p*
 Hn. 1,3 *mp cresc.*
 Hn. 2,4 *mp cresc.* a2
 Tpt. 1,2 *mp cresc.*
 Tpt. 3 *mp cresc.*
 Tbn. 1,2 *mp cresc.* a2 *mf cresc.*
 B. Tbn. *p* *mp cresc.* *mf cresc.*
 Tuba *p* *mp cresc.* *mf cresc.*
 Timp. *p*
 Perc. 1
 Perc. 2
 Perc. 3
 Perc. 4
 Hp. *mp*
 Cel. *mp* *pp*
 Vln. I *mp* *p* *mp cresc.* *mf cresc.* unis.
 Vln. II *mp* *p* *mp cresc.*
 Vla. *mp* *p* *mp cresc.*
 Vc. *mp cresc.* *mf cresc.* div.
 D.B. *p*

230

Fl. 1 (cresc.) *mf*

Fl. 3 (cresc.) *mf*

Ob. 1 (cresc.) *mf*

Ob. 2 (cresc.) *mf*

E. Hn. *mf*

Cl. 1 (cresc.) *mf*

Cl. 2 (cresc.) *mf*

B. Cl. (cresc.)

Bsn. 1 (cresc.) *mf*

Bsn. 2 (cresc.) *mf*

Hn. 1.3 (cresc.) *mf* a2

Hn. 2.4 (cresc.) *mf* a2

Tpt. 1.2 *p* *mf* a2

Tpt. 3 *p* *mf* a2

Tbn. 1.2 (cresc.)

B. Tbn. (cresc.)

Tuba (cresc.)

Timp.

Perc. 1

Perc. 3 bass drum *p*

Perc. 4 tam-tam *p*

Hp.

Cel.

Vln. I (cresc.) *mf*

Vln. II (cresc.) *mf*

Vla. (cresc.) *mf*

Vc. (cresc.) unis.

D.B. *mf*

234 ♩ = 76 Ecstatic

FL. 1 *ff*

Picc. *ff*

FL. 3 *ff*

Ob. 1 *ff*

Ob. 2 *ff*

E. Hn. *sempre ff, tenuissimo*

Cl. 1 *ff*

Cl. 2 *ff*

B. Cl. *sempre ff, tenuissimo*

Bsn. 1, 2 *sempre ff, tenuissimo*
contrabassoon

Cbsn. *sempre ff, tenuissimo*

Hn. 1, 2, 3, 4 *sempre ff, tenuissimo*
a4

Tpt. 1, 2, 3 *sempre ff, tenuissimo*
a3

Tbn. 1, 2 *sempre ff, tenuissimo*

B. Tbn. *sempre ff, tenuissimo*

Tuba *sempre ff, tenuissimo*

Timp. *ff* *p*

Perc. 1 (glockenspiel) *f*

Perc. 2 (crotales) *f*

Perc. 3 (bass drum) *ff*

Perc. 4 (tam-tam) *ff*

Hp. *ff*

Cel. *ff*

234 ♩ = 76 Ecstatic

Vln. I *ff* *f* under woodwinds

Vln. II div. *ff* *f*

Vla. div. *ff* *f*

Vc. div. *ff* *f*

D.B. *sempre ff, tenuissimo*

238

Fl. 1

Picc.

Fl. 3

Ob. 1

Ob. 2

E. Hn.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1, 2

Cbsn.

Hn. 1, 2, 3, 4

Tpt. 1, 2, 3

Tbn. 1, 2

B. Tbn.

Tuba

Timp.

Perc. 1 (glockenspiel)

Perc. 2 (crotales)

Perc. 3 (suspended cymbal with soft mallet)

Harp (Hp.)

Cel.

Vln. I

Vln. II, div.

Vla. div.

Vc. div.

D.B.

242

Fl. 1

Picc.

Fl. 3

Ob. 1

Ob. 2

E. Hn.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1, 2

Cbsn.

Hn. 1, 2, 3, 4

Tpt. 1, 2, 3

Tbn. 1, 2

B. Tbn.

Tuba

Timp.

Perc. 1 (glockenspiel)

Perc. 2 (crotales)

Perc. 3

Hp.

Cel.

Vln. I

Vln. II, div.

Vla. div.

Vc. div.

D.B.

246

Fl. 1

Picc.

Fl. 3

Ob. 1

Ob. 2

E. Hn.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1,2

Cbsn.

Hn. 1,2,3,4

Tpt. 1,2,3

Tbn. 1,2

B. Tbn.

Tuba

Timp.

Perc. 1 (glockenspiel)

Perc. 2 (crotales)

Perc. 3 (suspended cymbal)

Hp.

Cel.

Vln. I

Vln. II. div.

Vla. div.

Vc. div.

D.B.

ff

p

250

Fl. 1

Picc.

Fl. 3

Ob. 1

Ob. 2

E. Hn.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1,2

Cbsn.

Hn. 1,2,3,4

Tpt. 1,2,3

Tbn. 1,2

B. Tbn.

Tuba

Timp.

Perc. 1 (glockenspiel)

Perc. 2 (crotales)

Perc. 3

Hp.

Cel.

Vln. I

Vln. II. div.

Vla. div.

Vc. div.

D.B.

254

Fl. 1

Picc.

Fl. 3

Ob. 1

Ob. 2

E. Hn.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1,2

Cbsn.

Hn. 1,2,3,4

Tpt. 1,2,3

Tbn. 1,2

B. Tbn.

Tuba

Timp.

Perc. 1 (glockenspiel)

Perc. 2 (crotales)

Perc. 3

Hp.

Cel.

Vln. I

Vln. II, div.

Vla. div.

Vc. div.

D.B.

Fl. 1

Picc.

Fl. 3

Ob. 1

Ob. 2

E. Hn.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1,2

Cbsn.

Hn. 1,2,3,4

Tpt. 1,2,3

Tbn. 1,2

B. Tbn.

Tuba

Timp.

Perc. 1 (glockenspiel)

Perc. 2 (crotales)

Perc. 3 (suspended cymbal)

Hp.

Cel.

This section of the score covers measures 258 to 261. It features a complex woodwind and percussion arrangement. The woodwinds (Flutes 1, 3, Piccolo, Oboes 1, 2, English Horn, Clarinets 1, 2, Bass Clarinet, Bassoon 1, 2, Contrabassoon) play intricate melodic and rhythmic lines, often with slurs and accents. The brass section (Horns 1, 2, 3, 4, Trumpets 1, 2, 3, Trombones 1, 2, Bass Trombone, Tuba) provides harmonic support with sustained notes and some rhythmic patterns. The percussion section includes Timpani (Timp.) with dynamic markings of *f* and *p*, Glockenspiel (Perc. 1), Crotales (Perc. 2), and Suspended Cymbal (Perc. 3). The Harp (Hp.) has a melodic line with a slur and a dynamic marking of *ff*. The Cello (Cel.) part is also present.

Vln. I

Vln. II. div.

Vla. div.

Vc. div.

D.B.

This section of the score covers measures 258 to 261 for the string section. It includes Violin I (Vln. I), Violin II (Vln. II. div.), Viola (Vla. div.), Violoncello (Vc. div.), and Double Bass (D.B.). The Violin I part features a melodic line with a slur and a dynamic marking of *ff*. The Violin II, Viola, and Violoncello parts play rhythmic patterns with slurs. The Double Bass part provides a steady bass line. The score is written in a common time signature.

262

Fl. 1

Picc.

Fl. 3

Ob. 1

Ob. 2

E. Hn.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1,2

Cbsn.

Hn. 1,2,3,4

Tpt. 1,2,3

Tbn. 1,2

B. Tbn.

Tuba

Timp.

Perc. 1 (glockenspiel)

Perc. 2 (crotales)

Perc. 3

Hp.

Cel.

Vln. I

Vln. II. div.

Vla. div.

Vc. div.

D.B.

p

poco rall. -----

266

Fl. 1

Picc.

Fl. 3

Ob. 1

Ob. 2

E. Hn.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1,3

Hn. 2,4

Tpt. 1,2,3

Tbn. 1,2

B. Tbn.

Tuba

Timp.

Perc. 1 (glockenspiel)

Perc. 2 (crotales)

Perc. 3

Hp.

Cel.

Vln. I

Vln. II. div.

Vla. div.

Vc. div.

D.B.

poco rall. -----

poco rall. -----

274

Fl. 1 (cresc.) 5 5 5 5

Picc. mp cresc. 5 5 5 5

Fl. 3 (cresc.) 5 5 5 5

Ob. 1 (cresc.) 3 3 3 3

Ob. 2 (cresc.) 3 3 3 3

E. Hn. p cresc. 3 3 3 3

Cl. 1 (cresc.)

Cl. 2 (cresc.)

B. Cl. mp cresc.

Bsn. 1 mp cresc.

Bsn. 2 mp cresc.

Cbsn. mf cresc.

Hn. 1,3 (cresc.) 3 3

Hn. 2,4 (cresc.) 3 3

Tpt. 1,2,3 (cresc.) 3 3

Tbn. 1,2 (cresc.)

B. Tbn. mf cresc.

Tuba mf cresc.

Timp. p cresc.

Perc. 1 (glockenspiel) (cresc.)

Perc. 2 (crotales) (cresc.) 3 3 3 3

Perc. 3

Perc. 4

Hp. mp cresc. poco a poco al fine Glissando Glissando Glissando Glissando Glissando Glissando

Cel. mp cresc. poco a poco al fine

Vln. I (cresc.)

Vln. II (cresc.)

Vla. (cresc.)

Vc. (cresc.)

D.B. (cresc.)

