

SYMPHONY IN THREE MOVEMENTS

1989

Charles Shere

For Robert Erickson



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SYMPHONY IN THREE MOVEMENTS

I: Landscape. Darkness. Menace. Terror.

$\text{J} = 69$; $\text{J} = 60$. duration ca. 6:15

page 1

Abrupt and quietly menacing, with sudden shrill outburst at m. 65

II: Introspection. Calm. Repose. Affirmation.

$\text{J} = 60$; $\text{J} = 72$; $\text{J} = 84$; $\text{J} = 60$. duration ca. 7:30

page 35

Calm and neutral setting in strings, from which the winds develop a steadily growing affirmative mood.

III: Dance. Obsession. Wonder. Complicity.

$\text{J} = 132$; $\text{J} = 96$ and 108; $\text{J} = 132$. duration ca. 6:15

page 66

Driving and mechanistic, with terrace dynamics. Before close, a trancelike interruption in shifting tempi and dynamics.

Total duration ca. 20 minutes.

Note: this work is called *Symphony in Three Movements*, not in homage to Igor Stravinsky, but because the tempi are carefully contrived to make the three movements develop a logical motion both within and among themselves. Performance tempi will of course be affected by external considerations, especially room acoustics; but it is hoped that any performance will respect the proportions of the indicated tempi.

This symphony is dedicated to my teacher, Robert Erickson. It was written as a memorial for my friend, Tom Guernsey, who was dying as it was composed.

INSTRUMENTATION

3 flutes (1 alt. with piccolo)	harp
2 oboes (2 alt. with English horn)	piano
1 English horn	timpani
2 clarinets in A (1 alt. with Eb cl. and bass cl.)	three percussionists:
1 bass clarinet	1: bongos, tomtom, high snare drum, high wood block, chime, bass drum, bells, xylophone, marimba
3 bassoons (1 alt. with contrabassoon)	2: lion's roar, muted cymbal, bells, vibraphone, medium snare drum, low snare drum
4 horns in F	3: bass drum, anvil, slapstick, bicycle horn, bells, suspended cymbal, tambourine, crash cymbals
3 trumpets in C	
4 trombones (alto, tenor, bass, contrabass)	
	strings (all capable of divisi a2)

NOTE: The bells, required at the close of the second movement (p. 64), can be played by a number of musicians to approximate the sound of deep distant bells. See suggestion in the appendix on p. 106.

PREMIERE: Kent Nagano, Berkeley Symphony Orchestra, April 28, 1989, on a program with Beethoven's Ninth Symphony.

I

*Landscape. Darkness. Menace. Terror.*Charles SHERE
1989

J = 69

Piccolo

Oboe

Clarinet in A

Bass Clarinets 1

Bassoon 2

Bassoon 3

Horns 1

Horns 2

Horns 3

Horns 4

3 Trumpets in C

1: Alto Trombones

2: Tenor Trombones

3: Bass Trombones

4: Contrabass

Timpani

Bongos, tenor drum

Percussion 1

Lion's roar

Percussion 2

Deep bass drum

Percussion 3

(on side), soft sticks

Harp

Piano

pizz.

Violin I

f pizz.

Violin II

f pizz.

Viola

f pizz.

Violoncello

f pizz.

Contrabass

6

Ob. 1

Cl.

Bsn. 1
2

C Tpt.

Timp.

Perc. 1

Bongos

p Tenor Drum

Perc. 3

Hp.

with the nails

with nail

Pno.

muted (hand on string)

Vln. I

Vln. II

Vla.

arco

Vc.

arco

mp

arco flaut.

Cb.

mp

low trill, flutter, or growl

hollow

no E key (multiphonic) 2.

1. toneless flutter

wood stick

Deep bass drum, soft sticks

First half of section arco flaut. sul tasto

First half of section arco flaut. sul tasto

mp

10

Picc. *spooky* *p*

Ob. 1 *as before* *pp* *take harmonica*

Cl.

C Tpt.

Perc. 3

Hp. *half-pedal buzz* *sim.*

Pno. *(A)*

Vln. I *Back half of section* *flaut. sul tasto* *mp* *p* *Tutti flaut.*

Vln. II *Back half of section* *flaut. sul tasto* *mp* *tr*

Vla. *mp* *tr*

Vc. *p* *tr*

Cb. *mp*

A

♩=60

Picc. 15 7:8 7:6 A2 low cluster Harmonica
 Harm. -
 Cl. tr. -
 Cbsn. -
 Tbn. 3,4 Cb B a2 pedal tone
 S. D. 15 High s.d. A light snare sticks p
 Lion's roar f light hard sticks
 Perc. 3 p
 Hp. sim. sim.
 Pno. 3
 Vln. I 15 -
 Vln. II mf
 Vla. 3 3
 Vc. mf
 Cb. f

♩ = 69

5

19

Picc.

sim. (fltz.)

Ob. 1

sim. (fltz.)

Eng. Hn. 1
2

(tr)

Cl.

Cbsn.

Hn. 1
2
3
4

p

A3

3. only

C Tpt.

B

Tbn. 3,4
Cb

19 Tenor Drum

Snare Drum

Lion's roar

Perc. 3

pinch gliss.
"rocket"

sim.

f

Hp.

Pno.

Vln. I

3

Vln. II

4:3

Vla.

heavily

Vc.

heavily

Cb.

23

Picc.

Ob. 1

A2

Eng. Hn. 1
2

Cl.

Cbsn.

Hn. 1
2

Hn. 3
4

C Tpt.

Growl

Tbn. 1,2 & T

A

B

Tbn. 3,4 & Cb

23

untuned

Timp.

To Anvil

p

Perc. 3

Hp.

Pno.

Vln. I

flaut. V

Vln. II

flaut. V

Vla.

flaut. V

Vc.

flaut. V

Cb.

mf

26

Picc. -

Fl. 1,2 -

Ob. -

Eng. Hn. 1 - f

Eng. Hn. 2 - a2

Cl. - tr. (normale)

B. Cl. 1 - f

B. Cl. 2 - a2

Bsn. 1 - f

Bsn. 2 - f

Hn. 1 - 2. f

Hn. 2 - f

Hn. 3 - f

Hn. 4 - f

C Tpt. -

Tbn. 1,2 A T -

26

Tim. -

S. D. - p

Perc. 3 -

Hp. -

Vln. I flaut. pizz. arco flaut. B pizz.

Vln. II flaut. pizz. arco flaut. pizz.

Vla. flaut. pizz. arco flaut. pizz.

Vc. flaut. pizz. arco pizz.

Cb. -

B

7

29

Ob. 3 tr
1. hollow ppp

Bsn. 1 low unpitched growl 2 p
Hn. 1.2.
C Tpt. 3. p
Tbn. 1,2 A 29 2. flutter growl Tbn. 3,4 B Cb 3. p
Timp. wood stick p
S. D. Bongos Tenor Drum
Lion's roar f Anvil 3 dead stick f
Perc. 3 Whip f
Hp. with the nails f p
Pno. pp pizz.
Vln. I f p
Vln. II arco f p
Vla. arco mp flaut.
Vc. arco mp mf arco flaut. open string flaut. mf
Cb. mp mf

32

Picc. (tr) 9

Ob.

Cl. low trill, flutter, or growl

1. Bsn. 2. 1. stifled 2. no E key (multiphonic)

Hn. 1. 2. growl

Hn. 3. 4.

C Tpt. 1. toneless flutter

Tbn. 1,2. A. T. toneless "ft-ft"

Tbn. 3,4. B. Cb. 3. norm.

32

Lion's roar Deep bass drum soft sticks

B. D. with nail half-pedal buzz

Hp. muted

Pno.

Vln. I arco flaut.

flaut.

Vln. II arco flaut.

flaut.

Vla. flaut.

Vc. flaut.

Cb.

36

Picc. Ob. Eng. Hn. 1 2 Cl. B. Cl. 1 2 Bsn. 1 2 Cbsn. Hn. 1 2 C Tpt. A Tbn. 1,2 T B. D. Tbn. 3,4 Cb 36 Hp. Pno. Vln. I Vln. II Vla. Vc. Cb.

To Harm.
A2
as before
To Harm.
low growl
A2
1. *mf*
2. *low growl*
1. *ppp*
(ft-ft)
4. pedaltone
p
sim.
sim.
f
p
v
f
t
o

7:8

C

40 $\text{J} = 60$

Picc. [Harmonica] low cluster (on harmonica) sim. (fltz.)

Ob. [Harmonica] low cluster (on harmonica)

Eng. Hn. 1 norm. 2 Take English horns 2. 4 a²

Cl. 3 growl 1. 4

B. Cl. 1 2

Cbsn.

Hn. 1 2 3 4 p

Hn. 1 2 3 4 p A³

C Tpt. 2. pedaltone p

Tbn. 1,2 A 2. pedaltone p

Tbn. 3,4 B Cb

S. D. Lion's roar 40 $\text{J} = 60$ tr. To T. D. Tenor Drum To S. D. Snare Drum

B. D. f light hard sticks

Hp. sim. C[#]C^b sim.

Pno. C 8^{bb} 40 $\text{J} = 60$ 5 mf

Vln. I detached but legato 3 3 4:3

Vln. II 3 3 4:3

Vla. 3 3 4:3

Vc. 3 3 4:3

Cb. f 4

♩ = 69

Picc.

Fl. 1, 2

Ob.

Eng. Hn.

Cl.

B. Cl.

Cbsn.

Hn.

Hn.

C Tpt.

Tbn. 1, 2

T

B.

Tbn. 3, 4

Cb

Timp.

S. D.

Lion's roar

B. D.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Harmonica

1.2

tr

3

3

A2

3

6

mf

pedal tone

Growl

p

pedal tone

p

gliss.

f

pinch gliss. ("rocket")

p

mp

mf

(8)---l

mp

8th

mf

3

3

mf

mp

mf

heavily

heavily

mp

mf

untuned

44

69

3

mf

48

Picc. -

Fl. 1,2 -

Ob. - take oboe

Harmonica

Eng. Hn. 1
2

Cl. - tr. -

B. Cl. 1
2 To Bsn.

Cbsn. Bassoon ff

Hn. 1
2 low unpitched growl

Hn. 3
4 mf p

C Tpt. -

Tbn. 1,2 A -

Tbn. 3,4 B norm.

Cb 48 hard stick

B. D. f

Hp. gliss.

Pno. 48 (8) flaut. V

Vln. I flaut. V

Vln. II flaut. V

Vla. flaut. V

Vc. flaut. V ff

Cb ff

51

D

Picc. *mf*

Ob. *f*

Eng. Hn. 1
2 *f*

B. Cl. 1
2 *tr*

Bsn. 1
2 *tr*

Hn. 1 To E♭ Cl.
Clarinet in E♭

C Tpt. *pp*

Hn. 3
4 *fltz*
pp 2.

C Tpt. *pp*

3.

Tim. *p* wood stick

S. D. *p* *p* To W.B. Wood Block

Vln. I pizz. arco flaut. pizz. arco *ppp*

Vln. II pizz. arco flaut. pizz.

Vla. pizz. arco flaut. pizz.

Vc. pizz. arco flaut. pizz.

Cb. pizz. arco pizz.

D

55

Picc. -

Ob. -

Eng. Hn. 1 -

Eng. Hn. 2 -

Cl. -

Bsn. 1 -

Bsn. 2 -

Hn. 1 -

Hn. 2 -

Tbn. 1,2 A 2. Tenor T -

W.B. -

Hp. -

Pno. - muted pp

Vln. II - arco flaut. ppp V

Vla. - mf arco flaut. mf V

Vc. - mf arco flaut. mf V

Cb. - mf

Harmonica

Harmonica

3

3

mp

3

5

pp

près table

p

muted

pp

arc

55

arc flaut.

ppp

V

mf

arc flaut.

mf

arc flaut.

mf

V

mf

mf

V

mf

58

Cl.

Bsn. 1
2

mp

Tbn. 1,2
T

58

S. D.

Cym.

Muted cymbal (flat)
snare drum sticks on dome

p

Pno.

(muted)

Vln. I

arco

ppp

Vln. II

arco

ppp

Vla.

mf

ppp

Vc.

mf

ppp

Cb.

mf

E

65

Picc. *Shrill and staccato*
f

Fl. 1,2 *Shrill and staccato*
f

Ob. *Shrill and staccato*
mp 1. only

Eng. Hn. 1
2 *mp*

Cl. *Shrill and staccato*

E♭ Cl. *Shrill and staccato*
1 **f** 3 1 2 3 4 1 2 3 4

C Tpt. 1. fiber mute *cantando*
mp

Tbn. 1,2 A *cantando*
Tbn. 3,4 B *cantando*
Cb *mp* Straight fiber mute

Cym. **E** *mp*

Vln. I **E**

Vln. II

Vla.

Vc.

Cb.

68

Picc. 1 2 3 1 2 3 4

Fl. 1,2

Ob.

E♭ Cl. 1 2 3 4

C Tpt.

A
bn. 1,2
T

B
bn. 3,4
Cb

Cym. 68



Musical score page 70, measures 1-4. The score includes parts for Picc., Fl. 1,2, Ob., E♭ Cl., Tbn. 1,2 T, Tbn. 3,4 Cb, and Cym. The Picc. part features a rhythmic pattern of eighth and sixteenth notes. The Fl. 1,2 part has eighth-note patterns. The Ob. part includes grace notes. The E♭ Cl. part has eighth-note patterns. The Tbn. 1,2 T and Tbn. 3,4 Cb parts show bassoon entries with slurs and rests. The Cym. part provides rhythmic support at the bottom.

72

Picc.

Fl. 1,2

Ob.

E♭ Cl.

Cym.

74

Picc.

Fl. 1,2

Ob.

E♭ Cl.

C Tpt.

Tbn. 1,2

Cym.

Vln. I

Vln. II

Vla.

Vc.

Cb.

76
 Picc.
 Fl. 1,2
 Ob.
 Eb Cl.
 Hn. 3
 4
 1,2. *mp*
 C Tpt.
 Tbn. 1,2 A
 T
 Cym.
 Vln. I
 Vc.
 Cb.

21

76 To Whip

79

Picc. fluttetongue
Eng. Hn. 1
2 honk! f
honk!
B. Cl. 1
1 Bsn.
2 bark!
Bsn. 3 bark!
Hn. 1
2 sfz
3 Hn. 4
C Tpt.
Tbn. 1,2
A T
Tbn. 3,4
Cb 79 sfz
Timp.
Whip
B. D.
Hpt. f
Pno. 3 3
Vln. I
Vln. II
Vla.
Vc.
Cb.

Small hard felt sticks
hard felt sticks f
p
p
3
f
3
3
79
V
V
3
V
V
mp
5

mp

81

Eng. Hn. 1
2 B. Cl. 1

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

Tim. S. D. rimshot
Whip f
B. D.

Vln. I
Vln. II
Vc.
Cb.

This page contains musical staves for various instruments. The top section features Eng. Hn. 1, 2, B. Cl. 1, Hn. 1-4, and Tbn. 1,2/T. The middle section includes Timpani, S. D., Whip, and B. D. The bottom section includes Vln. I, Vln. II, Vc., and Cb. Dynamics and performance instructions like 'mf', 'ff', 'f', 'p', 'rimshot', and 'mp' are included throughout the score.

83
 Picc. -
 Eng. Hn. 1
 Eng. Hn. 2
 B. Cl. 1
 Bsn. 1
 Bsn. 2
 Bsn. 3
 To Cbsn.
 sff
 sff
 sff
 Hn. 1
 Hn. 2
 Hn. 3
 Hn. 4
 f
 83
 Timp.
 S. D.
 mp
 f
 Whip
 B. D.
 4
 Vln. I
 f
 6
 Vln. II
 f
 6
 Vla.
 ff
 6
 Vc.
 f
 f
 Cb.
 f

85

Picc.

Eng. Hn. 1
2

B. Cl. 1

Bsn. 1
2

C Tpt.

ff ff

1. 3

f

85

Timp.

S. D.

Whip

B. D.

Tenor Drum

Bicycle horn

f f

p p

mp 8 p

gliss.

Hp.

f

Pno.

ff

Vln. I

f

6 6

mf

pizz.

Vln. II

f

6 6

sfp

f pizz.

Vla.

sfp

f pizz.

Vc.

f

pizz.

Cb.

f

ff

f

88

Picc. - - - *ff* | **$\frac{13}{16}$** - **$\frac{3}{4}$**

Fl. 1,2 - - - *ff* | **$\frac{13}{16}$** - **$\frac{3}{4}$**

Ob. - - - *ff* | multiphonic To Harm. Harmonica

Eng. Hn. 1 - - - *ff* | A2. multiphonic

Eng. Hn. 2 - - - *ff* | multiphonic

Cl. - - - *ff* | multiphonic multiphonic

B. Cl. 1 - - - *ff* | multiphonic

Bsn. 1 - - - *ff* | multiphonic

Bsn. 2 - - - *ff* | multiphonic

Cbsn. - - - *ff* | **$\frac{13}{16}$** - **$\frac{3}{4}$**

C Tpt. **tutti**  - **$\frac{13}{16}$** - **$\frac{3}{4}$**

88 Timp.  - **$\frac{13}{16}$** - **$\frac{3}{4}$**

B. D.  - **$\frac{13}{16}$** - **$\frac{3}{4}$**

88 Vln. I - - - *b* *f* | **$\frac{13}{16}$** - **$\frac{3}{4}$**

Vln. II - - - *f* | **$\frac{13}{16}$** - **$\frac{3}{4}$**

Vla. - - - *f* | **$\frac{13}{16}$** - **$\frac{3}{4}$**

Vc. - - - *f* | **$\frac{13}{16}$** - **$\frac{3}{4}$**

Cb. - - - *f* | **$\frac{13}{16}$** - **$\frac{3}{4}$**

arcò

4:52 **G**

Picc. *f*
Eng. Hn. 1
Cl.
B. Cl. 1
Cbsn. *ff*
Tbn. 1,2 T
Tbn. 3,4 Cb
G
= 69
B. D. *hard leather sticks* **5**
f *gliss.*
Hp.
Pno.
Vln. I *f*
Vln. II *f* *arco détaché*
Vla. *f* *arco détaché*
Vc. *f* *arco*
Cb. *ff*

Picc. 102 H 5.26 = 60 31
 Eng. Hn. 2
 Cl. tr. fff
 B. Cl. 1 2.
 Bsn. 1
 Cbsn. 2
 C Tpt. 102 H = 60
 Timp.
 S. D. tr. mp
 B. D. mp
 Hpt. gliss. f G \sharp
 Vln. I 102 H = 60
 Vln. II
 Vla.
 Vc.
 Cb.

This musical score page contains ten staves of music. The instruments listed are Picc., Eng. Hn., Cl., B. Cl. 1, Bsn., Cbsn., C Tpt., Timp., S. D., B. D., Hpt., Vln. I, Vln. II, Vla., Vc., and Cb. The tempo is indicated as 102, and the dynamic level is generally very high, with frequent markings like fff, ff, and tr. The page number 31 is located in the top right corner. There are also performance instructions such as 'gliss.' and 'mp'.

105

Picc.

Eng. Hn. 1
2

B. Cl. 1

Bsn. 1
2

Cbsn.

Hn. 1
2

Timpani

S. D. (tr.)

B. D.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

low growl

105

(tr.)

ff

105

115

Picc.

Cl.

Tbn. 1,2
A
T

Tbn. 3,4
Cb
B

B. D.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

115

Picc.

Cl.

Tbn. 1,2
A
T

Tbn. 3,4
Cb
B

B. D.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

II

Introspection. Calm. Repose. Affirmation.

Violoncello *legato (on the string) throughout*

Contrabass A *legato (on the string) throughout*

Contrabass B *f*

122 $\text{♩} = 60$
123
124
125 *mf*

Vc.
Cb.
Cb.

126
127
128
129 *sim.*

Vla. *legato (on the string) throughout*
Vla.
Vc.
Cb.
Cb.

130
131
132 *sim. f*

Vla.
Vla.
Vc.
Cb.
Cb.

133
134
135 *sempre ten.*

136

Vla. 

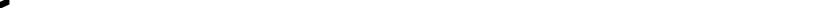
137

Vla. 

138

Vcl. 

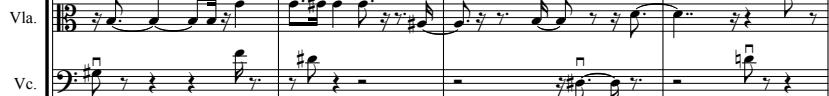
Cb. 

Cb. 

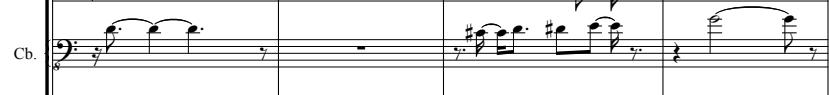
139

Vla. 

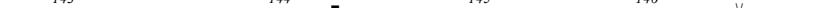
140

Vcl. 

141

Vcl. 

Cb. 

Cb. 

142

Vcl. 

Vcl. 

Vcl. 

Cb. 

Cb. 

143

Vla. 

144

Vla. 

145

Vcl. 

Cb. 

Cb. 

146

Vcl. 

Vcl. 

147

Vla.

148

Vla.

149

Vcl.

Cb.

Cb.

150

Vln. 1

Vln. 1

Vln. 2

Vln. 2

Vla.

Vla.

Vc.

Cb.

Cb.

151

152 legato (on the strings) throughout



153

Vln. 1

Vln. 1

Vln. 2

Vln. 2

Vla.

Vla.

Vc.

Cb.

Cb.

154

155

156 Cbsn. Cb. 157 SOLO J 158 72

Vln. 1 Vln. 1 Vln. 2 Vla. Vc. Cb. Cb.

159 160 161

Cbsn. Vln. 1 Vln. 1 Vln. 2 Cl. B. Cl. Bsn. Bsn. Cbsn.

162 163 164 Clarinet in A mf

Vln. 1 Vln. 1 Vln. 2 Vln. 2

Musical score for orchestra and strings, measures 165-167.

Measure 165: Clarinet 1 (Cl.) and Clarinet 2 (Cl.) play eighth-note patterns. Bassoon 1 (Bsn.) and Bassoon 2 (Bsn.) play eighth-note patterns. Double Bass (Cbsn.) plays eighth notes.

Measure 166: Clarinet 1 (Cl.) and Clarinet 2 (Cl.) play eighth-note patterns. Bassoon 1 (Bsn.) and Bassoon 2 (Bsn.) play eighth-note patterns. Double Bass (Cbsn.) plays eighth notes.

Measure 167: Clarinet 1 (Cl.) and Clarinet 2 (Cl.) play eighth-note patterns. Bassoon 1 (Bsn.) and Bassoon 2 (Bsn.) play eighth-note patterns. Double Bass (Cbsn.) plays eighth notes.

String Section:

- Vln. 1:** Playing sixteenth-note patterns.
- Vln. 1:** Playing sixteenth-note patterns.
- Vln. 2:** Playing sixteenth-note patterns.
- Vln. 2:** Playing sixteenth-note patterns.

168

Eng. Hn.

Eng. Hn.

Cl.

Cl.

Bsn.

Bsn.

Cbsn.

Vln. 1

Vln. 1

Vln. 2

Vln. 2

Vla.

Vla.

Vc.

Cb.

Cb.

169

mf

mf

170

mf

mf

171 172 173

This block contains three staves of musical notation for woodwind instruments. The first two staves are for English Horn (Eng. Hn.), the third for Clarinet (Cl.), and the fourth for Bassoon (Bsn.). The bassoon part is split into two staves: Bassoon (Bsn.) and Double Bassoon (Cbsn.). Measure 171 consists of eighth-note pairs. Measure 172 begins with a sixteenth-note pattern in the first two staves, followed by eighth-note pairs in the last two staves. Measure 173 features eighth-note pairs across all four staves.

This block contains four staves of musical notation for string instruments. The top two staves are for Violin (Vln. 1) and Violin (Vln. 1), with the second violin providing harmonic support. The bottom two staves are for Viola (Vla.) and Cello (Vc.). Measures 174 and 175 show melodic lines with grace notes and slurs. Measure 176 concludes with sustained notes and a final dynamic marking.

174

Eng. Hn.

Eng. Hn.

Cl.

Cl.

Bsn.

Bsn.

Cbsn.

175

176

Vln. 1

Vln. 1

Vln. 2

Vln. 2

Vla.

Vla.

Vc.

Cb.

Cb.

This musical score page contains two systems of music, each with eight staves. The top system (measures 174-176) includes staves for English Horn (Eng. Hn.), Bassoon (Bsn.), Cello (Cbsn.), Clarinet (Cl.), Bassoon (Bsn.), Clarinet (Cl.), Bassoon (Bsn.), and Bassoon (Bsn.). The bottom system (measures 174-176) includes staves for Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Cello (Vc.), and Double Bass (Cb.). Measure 174 shows various notes and rests across the staves. Measures 175 and 176 feature sustained notes with grace notes and dynamic markings such as *p*, *mp*, *mf*, and *mf*. Measure 176 concludes with a final dynamic marking of *mf*.

K

177 178 179

Cbsn. - - - - -

Hn. - - - - - *p*

C Tpt. - - - - - *p*

C Tpt. - - - - - *p*

C Tpt. - - - - - *p* non stacc.
straight fiber mute

Tbn. - - - - - *p* straight fiber mute

Tbn. - - - - - *p* straight fiber mute
non stacc.

B. Tbn. - - - - - *p*

Vln. 1 - - - - - K

Vln. 1 - - - - -

Vln. 2 - - - - - *p*

Vln. 2 - - - - -

Cb. - - - - -

Cb. - - - - -

180

Hn.

Hn.

Hn.

Hn.

C Tpt.

C Tpt.

C Tpt.

Tbn.

Tbn.

B. Tbn.

Vln. 1

Vln. 2

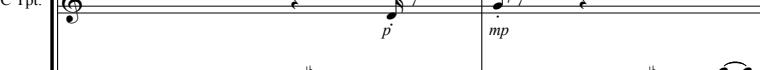
Vln. 2

181

mp

mps

182

Hn. 
Hn. 
Hn. 
Hn. 
C Tpt. 
C Tpt. 
C Tpt. 
Tbn. 
Tbn. 
B. Tbn. 

183

Vln. 1 
Vln. 1 
Vln. 2 

184

Eng. Hn. *f*

Eng. Hn. *f*

Cl. 5 *mf* 5 *f*

Cl. *mf* *f*

Hn. *f*

Hn. *f*

Hn. *f*

Hn. *f*

C Tpt. *mf*

C Tpt. *mf*

C Tpt. *mf*

Tbn. *mp*

Tbn. *mp*

B. Tbn. *mp*

Cb. Tbn. senza sord.

Vln. 1 **L**

Vln. 1

Vln. 2

Vln. 2

Cb.

Cb. *f*

185

186

Musical score for orchestra and strings, measures 187-189.

Measure 187:

- Eng. Hn.: B^{\flat} , A , G
- Eng. Hn.: F^{\sharp} , E , D
- Cl.: C , B^{\sharp} , A
- Cl.: C , B^{\sharp} , A

Measure 188:

- Eng. Hn.: F^{\sharp} , E , D
- Cl.: C , B^{\sharp} , A
- Hn.: C , B^{\sharp} , A
- Hn.: C , B^{\sharp} , A
- B. Tbn.: F , E , D
- Cb. Tbn.: F , E , D

Measure 189:

- Eng. Hn.: F^{\sharp} , E , D
- Cl.: C , B^{\sharp} , A
- Hn.: C , B^{\sharp} , A
- Hn.: C , B^{\sharp} , A
- B. Tbn.: F , E , D (with dynamic *mf*)
- Cb. Tbn.: F , E , D (with dynamic *mf* and instruction *senza sord.*)
- Vln. 1: B^{\flat} , A , G , F^{\sharp} , E , D
- Vln. 1: B^{\flat} , A , G , F^{\sharp} , E , D
- Vln. 2: F , E , D , C , B^{\sharp} , A
- Vln. 2: F , E , D , C , B^{\sharp} , A
- Vc.: F , E , D , C , B^{\sharp} , A
- Cb.: F , E , D , C , B^{\flat} , A
- Cb.: F , E , D , C , B^{\flat} , A

senza sord.
mf
sempre ten.

190

Cl.

Cl.

Hn.

Hn.

Tbn.

Tbn.

B. Tbn.

Cb. Tbn.

Vln. 1

Vln. 1

Vln. 2

Vln. 2

Vla.

Vla.

Vc.

Cb.

Cb.

sempre ten.

mf
sempre ten.

mf
sempre ten.
senza sord.

mf
sempre ten.
senza sord.

mf
sempre ten.

mf

8va

f

196

Hn.

Hn.

Hn.

Hn.

C Tpt.

C Tpt.

Tbn.

Tbn.

B. Tbn.

Cb. Tbn.

Vln. 1

Vln. 1

(8)

Vln. 2

Vln. 2

Vla.

Vla.

Vc.

Cb.

Cb.

197

198

This musical score page contains three staves of music for orchestra and choir, numbered 196, 197, and 198. The instruments listed are: Horn (Hn.) in measure 196, Trombones (Tbn.) in measure 197, and Cello/Bassoon (Cb.) in measure 198. The vocal parts listed are: Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Cello/Bassoon (Vc.). The score includes dynamic markings such as forte (f), piano (p), and accents. Measure 196 shows the horns playing eighth-note patterns. Measure 197 shows the trombones playing eighth-note patterns. Measure 198 shows the cellos/bassoons playing eighth-note patterns. The vocal parts are mostly silent or provide harmonic support. Measure 197 includes a rehearsal mark '(8)' above the second violin staff.

199 200 201

Hn. Hn. Hn. Hn.

C Tpt. C Tpt.

Tbn. Tbn.

Cb. Tbn.

Vln. 1 Vln. 1

Vln. 2 Vln. 2

Cb. Cb.

202 203 204 205

The musical score page 52 consists of two systems of four measures each. The top system features staves for Horn (Hn.), C Trumpet (C Tpt.), Trombone (Tbn.), and Bass Trombone (Cb. Tbn.). The bottom system features staves for Violin 1 (Vln. 1), Violin 2 (Vln. 2), and Cello/Bass (Cb.). Measure 202 starts with a rhythmic pattern of eighth and sixteenth notes in common time. Measures 203 and 204 are mostly rests. Measure 205 begins with a dynamic of *mf*. The bassoon staff shows sustained notes with slurs. The violin and cello/bass staves show melodic lines with various articulations like dots and dashes.

M

206 207 208 209

Hn.
Hn.
Hn.
Hn.
Hn.
Cb. Tbn.

M

Vln. 1 Vln. 1 Vln. 2 Vln. 2 Vc.

mf *mf* *mf* *mf* *mf*



210 211 212 213

Hn.
Hn.
Hn.
Hn.

Vla.
Vla.
Vc.

214 215 216 217

Hn. Hn. Hn. Hn.

Hn. Hn. Hn. Hn.

Hn. Hn. Hn. Hn.

C Tpt. C Tpt. C Tpt. C Tpt.

This musical score section shows four staves for Horns (Hn.) and two staves for C Trumpet (C Tpt.). The music consists of four measures, numbered 214 through 217. Measures 214 and 215 feature sustained notes and rests. Measure 216 includes a dynamic marking 'f' and measure 217 includes a dynamic marking '(f)'. Measure 217 also contains a bracketed section of notes for the C Trumpet.

Vln. 1 Vln. 1 Vln. 2 Vln. 2

Vln. 1 Vln. 1 Vln. 2 Vln. 2

Vla. Vla. Vc.

This musical score section shows six staves for strings: Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Cello (Vc.). Measures 214 and 215 are mostly silent. Measures 216 and 217 feature rhythmic patterns of eighth and sixteenth notes, primarily in the lower octaves of the violins and violas. Measure 217 includes dynamic markings 'f' and '(f)'.

218 219 220

A musical score for orchestra and choir, showing ten staves of music. The instruments are: Horn (Hn.) in measure 218, Horn (Hn.) in measure 219, C Tpt. (measures 218-220), C Tpt. (measures 218-220), C Tpt. (measures 218-220), Vln. 1 (measures 218-220), Vln. 1 (measures 218-220), Vln. 2 (measures 218-220), Vln. 2 (measures 218-220), Vla. (measures 218-220), Vla. (measures 218-220), Vc. (measures 218-220), Cb. (measures 218-220), and Cb. (measures 218-220). Measure 218 starts with two Horn parts playing eighth-note patterns. Measures 219 and 220 show various entries from the other instruments, including C Tpt., Vln. 1, Vln. 2, Vla., Vc., and Cb. The dynamic marking *mf* is placed above the C Tpt. part in measure 220.

221

Hn.

Hn.

C Tpt.

C Tpt.

C Tpt.

Tbn.

Tbn.

Cb. Tbn.

Vln. 1

Vln. 1

Vln. 2

Vln. 2

Vla.

Vla.

Vc.

Cb.

Cb.

222

223

This musical score page contains six systems of music, each with two staves. The instruments are: Horn (Hn.), Horn (Hn.), Cornet (C Tpt.), Cornet (C Tpt.), Cornet (C Tpt.), Trombone (Tbn.), Trombone (Tbn.), Bass Trombone (Cb. Tbn.), Violin 1 (Vln. 1), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Violin 2 (Vln. 2), Viola (Vla.), Viola (Vla.), Cello (Vc.), Double Bass (Cb.), and Double Bass (Cb.). The score is divided into three measures: 221, 222, and 223. Measure 221 consists of two staves for Horn, two for Trombone, and one for Bass Trombone. Measures 222 and 223 consist of two staves for each of the remaining instruments. Dynamic markings include *mf* (mezzo-forte) and *p* (pianissimo). Measure 222 begins with a bassoon solo. Measure 223 concludes with a bassoon solo.

224 225 226 227

This page contains four staves of musical notation, numbered 224 through 227. The instruments and voices listed from top to bottom are: Horn (Hn.), Horn (Hn.), Horn (Hn.), Horn (Hn.), C Tpt., C Tpt., C Tpt., Tbn., Tbn., Cb. Tbn., Vln. 1, Vln. 1, Vln. 2, Vln. 2, Vla., Vla., Vc., Cb., and Cb. The notation includes various note heads, stems, and rests, with some dynamics like *f* indicated. Measure 224 shows mostly rests or short notes. Measures 225 and 226 show more sustained notes and rhythmic patterns. Measure 227 concludes with a series of eighth-note patterns.

228

Cbsn.

229

Hn.

Hn.

Hn.

Hn.

C Tpt.

C Tpt.

C Tpt.

Tbn.

Tbn.

Cb. Tbn.

230

f

Vln. 1

Vln. 1

Vln. 2

Vln. 2

Vla.

Vla.

Vc.

Cb.

Cb.

This musical score page contains three staves of music for orchestra. The top staff features Bassoon (Cbsn.) and Horn (Hn.) parts. The middle staff features Trombones (Tbn.) and Bass Trombone (Cb. Tbn.) parts. The bottom staff features Violin (Vln. 1, Vln. 2), Viola (Vla.), Cello (Vc.), and Double Bass (Cb.) parts. Measure 228 starts with a rest for Cbsn., followed by sustained notes for Hn. and Tbn. Measure 229 continues with sustained notes for Hn. and Tbn. Measure 230 begins with a dynamic marking 'f' and concludes with sustained notes for all instruments.

231

Cl.

Cl.

Bsn.

Bsn.

Cbsn.

232

f

233

f

234

Hn.

Hn.

Hn.

Hn.

C Tpt.

C Tpt.

C Tpt.

Tbn.

Tbn.

Cb. Tbn.

Vln. 1

Vln. 1

Vln. 2

Vln. 2

Vla.

Vla.

Vc.

Cb.

Cb.

235 236 237

Cl.

Cl.

Bsn.

Bsn.

Cbsn.

Hn.

Hn.

Hn.

Hn.

C Tpt.

C Tpt.

C Tpt.

Tbn.

take metal mute

Tbn.

take metal mute

Cb. Tbn.

Vln. 1

Vln. 1

Vln. 2

Vln. 2

Vla.

Vla.

Vc.

Cb.

Cb.

238

Eng. Hn.

Eng. Hn.

Cl.

Cl.

Bsn.

Bsn.

Cbsn.

239

f

f

240

Vln. 1

Vln. 1

Vln. 2

Vln. 2

Vla.

Vla.

Cb.

Cb.

mf

mf

241 242 243 244

This musical score page contains two systems of music, each with eight staves. The top system includes parts for English Horn (Eng. Hn.), Clarinet (Cl.), Bassoon (Bsn.), and Cello/Bassoon (Cbsn.). The bottom system includes parts for Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Cello (Vc.), and Double Bass (Cb.). Measure 241 shows mostly eighth-note patterns. Measure 242 begins with a bassoon solo. Measure 243 features a rhythmic pattern of eighth and sixteenth notes. Measure 244 concludes with a sustained note on the bassoon.

245

Eng. Hn. *mf*

Eng. Hn. *mf*

Cl.

Cl.

Cbsn. *mp*

246

Vln. 1

Vln. 1

Vln. 2

Vln. 2

Vla.

Vla.

Vc.

Cb.

Cb.

This musical score page contains two systems of music, separated by a vertical bar. The first system (measures 245-246) includes parts for English Horn (two staves), Clarinet (two staves), Bassoon, Violin 1, Violin 2, Viola, and Cello. The second system (measures 246-247) includes parts for Violin 1, Violin 2, Viola, Cello, and Double Bass. Various dynamics such as *mf* and *mp* are indicated throughout the score.

Solo
distantly

Fl. *p* 3

Ob. Solo *mp* 3

Eng. Hn.

Eng. Hn.

To B. Cl. Bass Clarinet in B \flat

Cl.

Cl.

Cbsn.

Tub. B. *p*

Vln. 2

Vln. 2

Vla.

Vla.

take mutes

Vc.

Cb.

Cb.

This musical score page contains two systems of music, separated by a vertical bar. The first system (measures 247-248) includes parts for Flute, Oboe, English Horn, Bass Clarinet in B \flat , Clarinet, Cbassoon, Trombone B-flat, Violin 2, Violin 2, Viola, Viola, Cello, and Double Bass. The Flute and Oboe have solos with dynamic markings 'p' and 'mp'. The second system (measures 249-250) includes parts for Bass Clarinet in B \flat , Clarinet, and Double Bass. The Bass Clarinet has a solo. The strings (Violins, Violas, Cellos, Double Basses) provide harmonic support with rhythmic patterns. The bassoon part in the first system is labeled 'To B. Cl.' and 'Bass Clarinet in B \flat '. The strings in the second system are instructed to 'take mutes'.

249

250

=60 subito

65

Fl. -

Fl. -

Ob. $\begin{array}{c} \text{3} \\ \text{3} \end{array}$ $\begin{array}{c} \text{3} \\ \text{3} \end{array}$

B. Cl. -

Cl. -

B. Cl. -

Cbsn. -

Tbn. + + + +

B. Tbn. + + + +

Cb. Tbn. + +

Tim. - p $\begin{array}{c} \text{=60 subito} \\ \text{p} \end{array}$

Tub. B. -

Vln. 1 -

Vln. 1 -

Vln. 2 -

Vln. 2 -

Vla. -

Vla. -

Vc. -

Cb. -

Cb. - pp

Fast, $\text{♩} = 132$

Violoncello

Contrabass

C Tpt.

Vc.

Cb.

B. Cl.

B. Cl.

C Tpt.

Vc.

Cb.

B. Cl.

B. Cl.

C Tpt.

Vln. I

Vln. II

Vla.

Vc.

Cb.

B. Cl.

B. Cl.

Vln. I

Vln. II

Vla.

Vc.

ff

marcato

mp

p

ff

ff

p

non cresc.

mf

non cresc.

p

non cresc.

p

marcato

p

p sempre

14

B. Cl.

Cl.

Vln. I

Vln. II

Vla.

Vc.



17

Flutes

Cl.

B. Cl.

B. Cl.

C Tpt.

Xyl.

Pno.

Vln. I

Vln. II

Vla.

Vc.

20

Flutes

Ct

C Tpt.

Xyl.

Hp

Pno.

Vln. I

Vln. II

Vla.

Vc.

=

23

Flutes

Oboe

Eng. Hn.

Bsn. 1

C Tpt.

Tbn. 1

Tbn. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

26

Flutes
Oboe
Eng. Hn.
Cl.
Bsn. 1
Hn. 1
C Tpt.
Tbn. 1
Tbn. 2
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

29

A musical score page featuring 16 staves of music. The instruments listed from top to bottom are: Flutes, Oboe, Eng. Hn., Cl., B. Cl., B. Cl., Bsn. 1, Hn. 1, C Tpt., Tbn. 1, Tbn. 2, Vln. I, Vln. II, Vla., Vc., and Cb. The music is in common time and includes dynamic markings such as f , $\#$, and \flat . The notation consists of standard musical notes and rests on five-line staves.

38

Oboe

Eng. Hn.

B. Cl.

B. Cl.

Bsn. 1

Cbsn.

Hn. 1

Hn. 2

Tbn. 2

Vln. I

mf

Vln. II

Vla.

Vc.

Cb.

mp

mf

mf

mf

p *sempre leg.* *v*

sempre leg. *v*

sempre leg. *v*

+pizz. *+*

The musical score page 38 contains ten staves of music. The top five staves include Oboe, English Horn, Bassoon 1, Bassoon 2, and Cello/Bass. The bottom five staves include Horn 1, Horn 2, Trombone 2, Violin 1, Violin 2, Viola, Cello, and Double Bass. Various dynamics like *mf*, *mp*, and *p* are indicated. Performance instructions like *sempre leg.* and *+pizz.* are also present.

42

This musical score page contains two systems of music, labeled 42 and 297.

Measure 42: The score includes parts for Bassoon 1 (Bsn. 1), Bassoon 2 (Bsn. 2), Bass Trombone (B. Cl.), Bassoon 2 (B. Cl.), Bassoon 3 (Cbsn.), Horn 1 (Hn. 1), Horn 2 (Hn. 2), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Violin 1 (Vln. I), Violin 2 (Vln. II), Cello (Cb), and Double Bass (Vcl.). The instrumentation is primarily woodwind and brass, with strings providing harmonic support. The dynamics are indicated by *mp* (mezzo-forte) and *p* (pianissimo). Measure 42 consists of six measures of music.

Measure 297: The instrumentation remains the same. The dynamics are indicated by *mp* (mezzo-forte) and *f* (fortissimo). Measure 297 consists of six measures of music. The strings play eighth-note patterns, while the brass and woodwinds provide harmonic and rhythmic support.

298

Flutes

B. Cl.

B. Cl.

Bsn. 1

Cbsn.

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Vib.

Pno.

Vln. I

Vln. II

Vc.

301

Flutes

Cl.

B. Cl.

B. Cl.

Cbsn. *ps*

C Tpt. *mf*

Tbn. 1

Tbn. 2 *mutes off*

Pno.

Vln. I *arco* *mp*

Vln. II *mp* *arco*

Vla. *mp*

This musical score page contains ten staves of music. The instruments listed from top to bottom are Flutes, Clarinets (Cl.), Bass Clarinets (B. Cl.), Bassoon (Cbsn.), C Trumpet (C Tpt.), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), and Cello (Vla.). The page number 75 is in the top right corner. Measure 301 begins with the Flutes, Clarinets, Bass Clarinets, and Bassoon playing eighth-note patterns. The C Trumpet and Trombone 1 play sustained notes. The Trombone 2 has dynamic markings 'mutes off' and '+'. The Piano has rests. The Violin I and Violin II play eighth-note patterns with dynamics 'arco' and 'mp'. The Cello also plays eighth-note patterns. The bassoon has a dynamic marking 'ps'.

304

Flutes

Cl.

B. Cl.

B. Cl.

Cbsn.

Tbn. 1 open
mf open

Tbn. 2 mf

Timp. hard felt stick

Vln. I mp

Vln. II mp

Vla. mp

Vc. arco
mf vibrare

Cb. mf

take fiber mute

take fiber mute

307

Flutes

Oboe

Eng. Hn.

Cl.

B. Cl.

B. Cl.

Cbsn.

C Tpt. *mf*

Tbn. 1

Tbn. 2

Timp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

58

Flutes
Oboe
Eng. Hn.
Cl.
B. Cl.
B. Cl.
C Tpt.
Tbn. 1
Tbn. 2
Pno.
Vln. I
Vln. II
Vla.

Musical score page 78 featuring a system of 12 staves. The instruments are: Flutes, Oboe, English Horn, Clarinet, Bass Clarinet, Bassoon, C Trumpet, Trombone 1, Trombone 2, Piano, Violin 1, Violin 2, and Cello. Measure 58 begins with a dynamic of *p*. The score includes various markings such as *b*, *mf*, and *v*. Measures 59 through 62 are shown below.

62

Tbn. 1
Pno.
Vc.

Musical score page 78 continuation featuring a system of 3 staves. The instruments are: Trombone 1, Piano, and Cello. Measure 62 begins with a dynamic of *p*. The score includes various markings such as *b*, *p*, and *p*.

65

Oboe

Eng. Hn.

B. Cl. *p*

B. Cl. *p*

Timp.

Vln. I *p* V

Vln. II *p* V

Vla. *p*

Vc.

70

Oboe

Eng. Hn.

B. Cl.

B. Cl.

Tbn. 1 *p* 2. open 3. open

Tbn. 2 3.4. open

Timp.

Mar. with the nail

Hp.

Vln. I V

Vln. II V

Vla.

Vc.

75

B. Cl.

B. Cl.

Timp.

Perc. I

Mar.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

medium snare drum
pp ————— mf ————— pp

80

B. Cl.

B. Cl.

Bsn. I

Tbn. 2

Timp.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

p

mp

p

Flutes

Oboe

Eng. Hn.

Hn. 1

Hn. 2

C Tpt.

Tbn. 2

Perc. 2

B.D.

B.D.

fiber mute

trb. 4

Mar.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

84

85

86

87

88

88

Flutes

Oboe

Eng. Hn.

B. Cl.

B. Cl.

C Tpt.

Tbn. 2

Perc. 1

low s.d.
high s.d.
ppp
mf

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

91

Flutes
Oboe
Eng. Hn.
B. Cl.
B. Cl.
C Tpt.
Pno.
Vln. I
Vln. II
Vla.



95

Flutes
Oboe
Eng. Hn.
Cl.
B. Cl.
B. Cl.
Tbn. 1
Perc. 1
Vln. I
Vln. II
Vla.
Vc.
Cb.

high s.d. (light sticks)

p

mf

Musical score for orchestra and piano, page 84, measure 99. The score includes parts for Flutes, Oboe, English Horn, Bassoon, Clarinet, Percussion, Bassoon, Violin I, Violin II, and Cello/Violoncello. The instrumentation is as follows:

- Flutes:** Playing eighth-note chords.
- Oboe:** Playing sustained notes.
- Eng. Hn.:** Playing sustained notes.
- B. Cl. (top):** Playing sustained notes.
- B. Cl. (bottom):** Playing sustained notes.
- Perc. 1:** Playing eighth-note chords.
- Hp.:** Playing sustained notes.
- Vln. I:** Playing eighth-note chords.
- Vln. II:** Playing sustained notes.
- Vla.:** Playing sustained notes.

The score is in common time, with a key signature of one sharp. Measure 99 consists of four measures of music.

104

Flutes

Oboe

Eng. Hn.

Cl.

B. Cl.

B. Cl.

Timp. hard wood sticks *p*

Perc. 1 medium s.d. (light sticks)

Perc. 2 *p*

Perc. Bass Drum Percussion *p*

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

110

B. Cl. *f*

B. Cl. *f*

Hn. 1 *p*

Hn. 2 *p*

Tbn. 2 *p*

Timp.

Perc.

Vln. I *n.v.*

Vln. II *p*

Vla. *p*

Vc. *+ mfp*

Cb. *mfp*

sfz

115

B. Cl.

B. Cl.

Bsn. 1

Cbsn.

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Mar.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

120

Flutes

Cl.

B. Cl.

B. Cl.

Bsn. 1

Cbsn.

Hn. 1

Hn. 2

C Tpt.

Tbn. 1

Tbn. 2

Timp.

Mar.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

125

Flutes

Oboe

p

Eng. Hn.

Cl.

B. Cl.

B. Cl.

Bsn. 1

Cbsn.

Hn. 1

Hn. 2

C Tpt.

Tbn. 1

Tbn. 2

Timp.

Perc. 2

open

low s.d.

Mar.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

130

Flutes
Oboe
Eng. Hn.
Cl.
B. Cl.
B. Cl.
Bsn. 1
Cbsn.
C Tpt.
Tbn. 2
high s.d.
Perc. 1
Horn

Vln. I
Vln. II
Vla.
Vc.
Cb.

137

Flutes

B. Cl.

B. Cl.

Bsn. 1

Cbsn.

C Tpt

Tbn. 1

Tbn. 2

Vib.

Hp

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

fast motor
hard sticks

143

B. Cl.

B. Cl.

Bsn. 1

Cbsn.

C Tpt.

Tbn. 1

Tbn. 2

Vib.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

143

151

A musical score for orchestra and piano. The score consists of ten staves. From top to bottom: Oboe (G clef), English Horn (C clef), Bassoon 1 (Bass clef), Bassoon 2 (Bass clef), C Tpt (C clef), Tuba 2 (Bass clef), Timpani (C clef), Double Bass (F clef), Piano (F clef), Violin I (G clef), Violin II (C clef), Viola (C clef), and Cello (C clef). The music is in common time. Measure 151 starts with a rest followed by eighth-note patterns. The strings play eighth-note chords. The woodwinds play eighth-note patterns. The brass and percussion provide harmonic support. The piano part is mostly rests with occasional eighth-note chords.

159

Flutes

Oboe

Eng. Hn.

B. Cl.

B. Cl.

Bsn. 1

Cbsn.

Hn. 1

Hn. 2

C Tpt. low s.d.

Perc. 2

Vln. I

Vln. II

Vla.

Vc.

166

Flutes

Oboe

Eng. Hn.

B. Cl.

B. Cl.

Bsn. 1

Cbsn.

Hn. 1

Hn. 2

C Tpt.

Tbn. 1

Tbn. 2

Perc.

To Cym.
b.d.

Mar.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

174

B. Cl.
B. Cl.
Bsn. 1
Cbsn.

Hn. 1
Hn. 2
Tbn. 1
Tbn. 2

Timp.

Perc. 2

Mar.

Hp.

Pno.

Vln. 1
Vc.
Cb.

med. b.d.

1. solo

B. Cl. GP
 B. Cl. GP
 Bsn. 1 GP
 Cbsn. GP
 Hn. 1 GP
 Hn. 2 GP
 Tbn. 1 GP
 Tbn. 2 GP
 Perc. 2 To B. D GP
 To Perc.
 Hp. GP
 Pno. GP
 Vln. I GP
 Vln. II GP
 Vla. GP
 Vc. GP
 Cb. GP

191 Slower; ♩ = 96

Flutes

CL.

B. CL.

Bsn. I

Slower; ♩ = 96

Perc. I

Cymbals

Quicker; ♩ = 112

Mar.

Vib.

Hp.

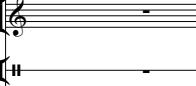
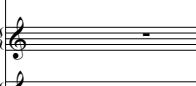
Pno.

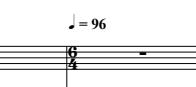
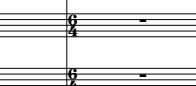
Slower; ♩ = 96

Quicker; ♩ = 112

Vln. I

Vln. II

198  ♩ = 96 ♩ = 112 99
 Flutes 
 CL. 
 B. CL. 
 Bsn. 1 
 1. Harmon mute
 C Tpt. 
 Cym. 
 Mar. 
 Vib. 
 Hp. 
 Pno. 
 Vln. I 
 Vln. II 
 Vc. 

1. solo 
 Tutti 
 pp

214 $\downarrow = 96$

Oboe

B. Cl.

Hn. 1

Hn. 2

Cym.

Mar.

Vib.

Hp.

Pno.

$\downarrow = 112$

To S. D.

Vln. I

Vln. II

Vla.

Vc.

Cb.

222 **Tempo Primo**
 $\text{♩} = 132$

Flutes
Oboe
Eng. Hn.
Cl.
B. Cl.
B. Cl.
Bsn. 1
Cbsn.
Perc. 2
Pno.
Vc.
Cb.
Flutes
Oboe
Eng. Hn.
Cl.
B. Cl.
B. Cl.
Cbsn.
Tbn. 1
Pno.
Vln. I
Vc.
Cb.

Tempo Primo
 $\text{♩} = 132$ mb.
To Perc.

ff

Tempo Primo
 $\text{♩} = 132$

1 solo **tutti** **V**

226

Flutes

Oboe

Eng. Hn.

Cl.

B. Cl.

B. Cl.

Bsn. 1

Cbsn.

Tbn. 1

Snare Drum

Cym.

Tambourine

Bass Drum

Perc.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

229

Flutes

Oboe

Eng. Hn.

Cl.

B. Cl.

B. Cl.

Bsn. 1

Cbsn.

Hn. 1

Hn. 2

C Tpt.

Tbn. 1

Tbn. 2

Timp.

S. D.

Tamb.

Perc.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Cymbals To Cym.

APPENDIX

The musical score consists of eight staves, each representing a different instrument or group of instruments. The instruments listed from top to bottom are: English Horn, Bass Clarinet in B♭, Horn in F, Coil springs, Chimes, Vibraphone, Piano, and Harp. The score spans three measures, numbered 247, 248, and 249. In measure 247, the English Horn and Bass Clarinet play sustained notes. In measure 248, the Bass Clarinet and Horn in F play eighth-note patterns, while the Coil springs and Chimes provide harmonic support. The Vibraphone and Piano also contribute to the texture. Measure 249 continues this pattern with varying dynamics. The piano part is particularly prominent, featuring a dynamic range from *p* to *ff*. The harp provides rhythmic patterns throughout the section.

Suggestionn for realization of the part for bells at the end of the second movement.
The coil springs supply ictus; the main frequencies desired are in the French horns
and the harp; other instruments supply over- and undertones, the varying dynamics
providing a hocketing effect.

The overall dynamic should always be well in the background of the orchestra;
dynamics indicated here are meant only with respect to the other “bell” parts.
The best effect may be made by using offstage instruments, if possible. In no case
should electronic instruments, synthesizers, or pre-recorded material be used.

PROGRAM NOTE

The *Symphony in Three Movements* was written in response to a request from Kent Nagano, who is firmly committed to the continued virility of contemporary music. The request was — is — not an easy one to consider. The very word “symphony” is daunting: one is immediately challenged by the great tradition and its greatest representatives. In a time when “pretentious” is the ready dismissal for any serious gesture it is dangerous to attempt a conversation with Beethoven’s Ninth. The composer and his musical language, and the measure of the community which has shaped both of them, are unlikely to withstand the inevitable comparison.

But the impetus that results in symphonic music is alive in our time too. Even if only to bring new admiration to the heritage of past masters, and new energy to the performance of their music, present work must continue. But it must respond to its own imperatives while it converses with the past. Art must speak in general terms to universal experiences — but in a language expressive of its own time, informed by present values.

A symphony is a public event; a social event. Its music must be responsible to its audience and performers, if they are to be responsive to it. Its forms must be coherent enough to facilitate understanding on a single hearing, performance on a tight rehearsals schedule. Yet coherence is neither very present nor even necessarily admirable in our lives. For a modernist to compose a symphony is almost a contradiction in terms.

My Symphony in Three Movements is a deliberate attempt to confront these issues. I have tried to keep the occasion of its performance — kits public nature — in mind. As well as the traditional form implied by its title, it has a content, a “program.” It can be misleading to reduce musical programs to verbal terms. Musical meaning is not verbal meaning. But if program notes may help direct the listener away from verbal or “pictorial” listening, they are worth writing.

Most succinctly, the Symphony is “about” terror, calm and compulsion. Each of the three movements is in fact a motion within one of these states, and from one state to another. Their context — the area of action, if you like — is natural in the first movement, personal in the second, social in the third. The three movements participate in a formal structure. The tempo steadily

increases. Key structural points are marked as special events. Each of the three large sections is composed of three smaller ones in turn.

The musical content is in many cases recycled. The first movement may be familiar, in its outlines and details, to those who know *Tongues*, a work for poet and chamber orchestra composed for the Arch Ensemble in 1978. The second movement is a kind of very free chaconne based on *Screen*, originally for string quartet. The third movement is entirely new, but captures some “ambient” material: a tango from my recent micro-opera *I Like It to Be a Play*; the warning signals sounded by baggage carts at the Dallas airport.

Tongues was “about” death and disruption; *Screen* is meant to be serene and arbitrary, like a natural landscape. The third movement is “about” complicity, about the transformation of private and personal contemplations into social and physical gestures. In a sense, that is what a composer does when writing a symphony.

Charles Shere
Berkeley, April 1989