

Jacob Beranek

PILGRIMATIC OVERTURE

for Orchestra
(FULL SCORE)




BERANEK MUSIC

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for Orchestra
(FULL SCORE)

First Performance:

March 27, 2023, Alice Tully Hall, New York, N. Y.,
the Juilliard Orchestra conducted by Jeffrey Milarsky.



BERANEK MUSIC

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INSTRUMENTATION

Piccolo
2 Flutes
2 Oboes
English Horn
2 Clarinets in B \flat
Bass Clarinet
2 Bassoons
Contrabassoon

4 Horns in F
3 Trumpets in C
2 Tenor Trombones
Bass Trombone
Tuba

Timpani
Percussion (3 players)*
Piano

Strings

* Player 1: Snare Drum, Tam-Tam, Vibraphone;
Player 2: Suspended Cymbal, Slapstick, Crash Cymbal;
Player 3: Bass Drum, Triangle

Duration: c. 10' 30"

PROGRAM NOTE


*"We also glory in our sufferings, because we know that suffering produces perseverance; perseverance, character; and character, hope.
And hope does not put us to shame, because God's love has been poured out into our hearts through the Holy Spirit."*


ROMANS 5:3-5

In *Pilgrimage Overture*, an optimistic main theme (the musical "pilgrim") is repeatedly challenged and "attacked" by a grim, chaotic, four-note motive. These two purely musical "characters," the Theme and the Motive, are sometimes in the foreground and sometimes hidden, but are nevertheless always present for the duration of the piece, even though the composition's overall form shifts from section to section around them. The Theme, which bursts forth in the first measure with pride and pomposity, is gradually worn down by its Motivic adversary. After a prayerful respite, their conflict resumes, swelling to an obliterating point of despair two-thirds of the way through the piece. After this catastrophic climax, when there seems no possibility for hope, shards of musical fallout gradually resurrect the Theme: it rises tentatively at first, but gathers strength and resumes its eternal musical pilgrimage, reassured and more grounded than when it first began.

—JACOB BERANEK

PERFORMANCE NOTES

 = highest possible pitch
(Does not need to be a clearly distinguishable pitch.)

 = as fast as possible
(Performer may slow or take breaks as necessary, in order for it to be possible.)

All grace notes should be played on the beat, except for occurrences of a *flam* (one grace note) or *drag* (two grace notes) in the snare drum and timpani parts. The *four-stroke ruff* (three grace notes) found throughout measures 16-17, however, should be played on the beat.

—JACOB BERANEK

Performance materials available on hire at www.BeranekMusic.com.

PILGRIMATIC OVERTURE

Jacob Beranek

Forceful, portentous (♩ = c. 92)

The score is arranged in systems for various instruments. The woodwind section includes Piccolo, Flutes 1, 2, Oboes 1, 2, English Horn, B♭ Clarinets 1, 2, Bass Clarinet, Bassoons 1, 2, and Contrabassoon. The brass section includes F Horns (1, 2 and 3, 4), C Trumpets 1-3, Trombones (1, 2 and Bass), and Tuba. Percussion includes Timpani, Percussion 1, 2, and 3 (with Bass Drum, Sus. Cymbal, and soft mallets). Piano and strings (Violin 1, Violin 2, Viola, Violoncello, and Contrabass) are also present. The score includes dynamic markings such as *mp*, *f*, *ff*, *p*, and *p cresc.*, as well as articulation and performance instructions like *a2*, *8va*, *mf*, and *ff*. Fingerings and slurs are also indicated throughout the score.

* In all string parts, a fully connected line indicates a continuous *glissando*, whereas a partially connected line indicates *portamento*.

poco accel.

Picc. *p* *f*
 Fl. 1, 2 *p* *f*
 Ob. 1, 2 *p* *f*
 E. Hn. *f*
 B \flat Cl. 1, 2 *cresc.* *f*
 B. Cl. *cresc.* *f*
 Bsn. 1, 2 *f*
 Cbn.
 F Hn. 1, 2 *fp cresc.* *f*
 3, 4 *fp cresc.* *f*
 C Tpt. 1 *fp cresc.*
 2, 3 *fp cresc.*
 Tbn. 1, 2 *fp cresc.*
 Bs.
 Tba.
 Timp. *fp*
 Perc. 1 Snare Drum
 Perc. 2 (Sus. Cym.) *p*
 Perc. 3 (B.D.) *f*
 Pno. *cresc.* *f* *mf*
 Vn. 1 *ffp*
 Vn. 2 *ffp*
 Va. *ffp*
 Vc. *ffp*
 Cb. *mf* *mf*

Moving forward (♩ = c. 104)

7

Picc. *ff*

Fl. 1, 2 *ff*

Ob. 1, 2 *ff*

E. Hn. *ff*

B♭ Cl. 1, 2 *ff*

B. Cl. *ff*

Bsn. 1, 2 *ff* *harsh*

Cbn. *ff* *harsh*

1, 2 *ff*

F Hn. *ff*

3, 4 *ff*

1 *ff*

C Tpt. *ff*

2, 3 *ff*

1, 2 *ff*

Tbn. *ff*

Bs. *ff*

Tba. *ff*

Timp. *ff* *E♭-D*

Perc. 1 *ff*

Perc. 2 *ff*

Perc. 3 *ff*

Pno. *ff*

Moving forward (♩ = c. 104)

Vn. 1 *ff* *harsh* non div.

Vn. 2 *ff* *harsh* non div.

Va. *ff* *harsh* div. 3

Vc. *ff* *harsh* div. 3

Cb. *ff* *harsh* div. 3

div. *fp*

un. *mf*

div. *f*

un. *f*

allargando

II

Picc. *ff* (a2) *mf* *f*

Fl. 1, 2 *mf* *f*

Ob. 1, 2 *mf* *f*

E. Hn. *f* *f*

B♭ Cl. 1, 2 *ff* *ff* *ff*

B. Cl. *ff* *ff* *ff*

Bsn. 1, 2 *ff* *ff* *ff*

Cbn. *mf* *mf* *mf*

1, 2 *mf* *mf* *mf*

3, 4 *mf* *mf* *mf*

C Tpt. 1 *fp* *f* *mf* *mf*

2, 3 *fp* *f* *mf* *mf*

1, 2 *mf* *f* *mf* *mf*

Bs. *mf* *f* *mf* *mf*

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

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

Perc. 1

Perc. 2

Perc. 3 (B.D.) *f* *p* *f* *f*

Pno. *f* R.H. *f* L.H.

Vn. 1 *fp* *mf* *f* *mf*

Vn. 2 *fp* *mf* *f* *mf*

Va. *mf* *f* *ff* *ff*

Vc. *ff* *ff* *ff* *ff*

Cb. *ff* *ff* *ff* *ff*

div. unis. non div. 0 0

Tempo I (♩ = c. 92)

Pilgrimage Overture

Conductor: Strictly in time, regardless of players' rhythmic *accelerandi*.

15

Picc. *mp*

Fl. 1, 2 *ff* *p*

Ob. 1, 2 *p*

E. Hn. *p*

B♭ Cl. 1, 2 *p*

B. Cl. *ff* *p cresc., murky, ominous* a2

Bsn. 1, 2 *ff* *p cresc., murky, ominous*

Cbn. *ff* *p cresc., murky, ominous*

F Hn. 1-4 *ff*

C Tpt. 1-3 *ff*

1 *mf straining, alarmed* *ff*

Tbn. 2 *mf straining, alarmed* *ff*

Bs. *mf straining, alarmed* *ff*

Tba. *p cresc., murky, ominous*

Timp. *ffp*

Perc. 1 (S.D.) *cresc.* *pp cresc., murky, ominous*

Perc. 2 *p cresc., murky, ominous*

Perc. 3 *p cresc., murky, ominous*

Pno. *p cresc., murky, ominous*

8vb

N.B. All grace notes occur on the beat.

Tbns. repeat nonaligned with one another; begin in tempo, gradually *accel.* detached from conductor's pulse.

Tempo I (♩ = c. 92)

Repeat figure as fast as possible.

Repeat figure as fast as possible.

Repeat figure as fast as possible.

Repeat figure as fast as possible.

unis.

(p) cresc., murky, ominous

Vn. 1 (div.) *ff* *ppp cresc.*

Vn. 2 *ff* *ppp cresc.* *div., senza vib.* *p cresc.*

Va. *ff* *mp cresc.* *senza vib.*

Vc. div. *ff* *ppp cresc.*

Cb. *ff* *p* *ppp cresc.* *3* *5*

ritenuto

Crisp, driving (♩ = c. 152)

G. P. **21**

18 Picc. *ff*

Fl. 1, 2 *ff* a2 jet whistle*

Ob. 1, 2 *ff*

E. Hn. *ff*

B♭ Cl. 1, 2 *ff* *p* 3 1.

B. Cl. *ff* *p* 3

Bsn. 1, 2 *ff* *mp*

Cbn. *ff* *mp*

1, 2 F Hn. *ff* G. P.

3, 4 *ff*

1 C Tpt. *ff* G. P.

2, 3 *ff*

1, 2 Tbn. *ff* G. P.

Bs. *ff*

Tba. *ff* G. P.

Timp. *ff* *pp* Tam-Tam

Perc. 1 (S.D.) r.sh. to Tam-Tam *ff* *p* Tam-Tam to Snare Drum

Perc. 2 *ff* Slapstick to Cr. Cymbal *p*

Perc. 3 (B.D.) solo *f* to Triangle *ff*

Pno. *ff* *p*

Crisp, driving (♩ = c. 152)

G. P. **21**

ritenuto

8vb (div.) *ff*

Vn. 1 *ff* unis. **

Vn. 2 *ff* unis. **

Va. *ff* unis. *p* mysterious

Vc. (div.) *ff* *pizz.* *mp*

Cb. *ff* div., pizz. *mp* unis. *mp*

* Jet whistle: Flutist firmly places lips around entire embouchure hole and violently blows air through the instrument, resulting in a breathy, metallic shriek.
 ** Rapid *gliss.* from approximately the highest to the lowest pitch on a given string. The specific string is denoted in each case by the parenthetical lowest note of the figure.

23

Picc.

Fl. 1, 2

Ob. 1, 2

E. Hn.

B \flat Cl. 1, 2
2.
pp

B. Cl.
pp

Bsn. 1, 2
a2
pp

Cbn.

1, 2
F Hn.
pp

3, 4

1
C Tpt.

2, 3

1, 2
Tbn.

Bs.

Tba.

Timp.
D—C, F \sharp —F

Perc. 1

Perc. 2

Perc. 3
Triangle
p

Pno.

Vn. 1
mp mysterious

Vn. 2
mp mysterious

Va.
p

Vc.
arco
p

Cb.

27

Picc. *p* *mp*

Fl. 1, 2 *p* *mp*

Ob. 1, 2 *p* *mf*

E. Hn. *p* *mf*

B♭ Cl. 1, 2 (1.) *pp* *mf*

B. Cl. *p* *mf*

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

Cbn. *mf*

1, 2 *p* *mf*

F Hn. 3, 4 *p* *mf*

1 C Tpt. 2, 3

1, 2 Tbn. *mf* a2

Bs. *mf*

Tba. *p* *mf*

Timp. *p* *mf* Ab-A, F-E

Perc. 1 Snare Drum *p* *mf*

Perc. 2 Cr. Cymbal *p* to Sus. Cymbal, hard stick *mf*

Perc. 3 (Trgl.) *p* *mf*

Pno. *p* *mf*

Vn. 1 *mp* *mf* *f*

Vn. 2 *mp* *mf* *f*

Va. *mp* *mf*

Vc. *mp* *mf*

Cb. (pizz.) *mf* arco

31

Picc. *f* *fp*

Fl. 1, 2 *f* *fp*

Ob. 1, 2 *f* *fp*

E. Hn. *f* *fp*

B♭ Cl. 1, 2 *f* *fp cresc.*

B. Cl. *f* *fp*

Bsn. 1, 2 *f* *fp*

Cbn. *f* *fp*

1, 2 *mp* *p* *cuivré* *sub. f* *ord.* *mf*

3, 4 *mp* *p* *cuivré* *sub. f* *ord.* *mf*

1 *p*

2, 3 *p*

1, 2 *f*

Tbn. *f*

Bs. *f*

Tba. *f* *mf* *f*

Timp. *f* *mp*

Perc. 1 *fp* *f* *mp*

Perc. 2 *Sus. Cymbal* *hard stick* *f* *to Cr. Cymbal*

Perc. 3 *f* *to Bass Drum*

Pno.

Vn. 1 *f* *fp*

Vn. 2 *f* *div.* *fp*

Va. *f* *mf* *f* *div.* *fp*

Vc. *f* *mf* *f* *fp*

Cb. *f* *mf* *fp*

35

Picc. *f*

Fl. 1, 2 *f*

Ob. 1, 2 *f*

E. Hn. *f*

B♭ Cl. 1, 2 *f*

B. Cl. *f*

Bsn. 1, 2 *f*

Cbn. *f*

1, 2 (take mutes)

F Hn. 3, 4 (take mutes)

1 *f*

C Tpt. 2, 3 *f*

1, 2 *mf*

Tbn. *mf*

Bs. *mf*

Tba. *mf*

Timp. *f* A-F *mf*

Perc. 1

Perc. 2

Perc. 3

Pno. *mf*

Vn. 1 *f* div. unis.

Vn. 2 *f* unis. *mf*

Va. *mf* div. unis. non div.

Vc. *mf* div.

Cb. *mf*

38 39

Picc. *senza vib.*

Fl. 1, 2 *mp* *n*

Ob. 1, 2

E. Hn.

B♭ Cl. 1, 2 *p cresc.* *p*

B. Cl. *3* *p*

Bsn. 1, 2 *2. mp 3* *1. p a2 3*

Cbn. *mp* *p*

1, 2

F Hn. 3, 4

1 *mf*

C Tpt. 2, 3 *mf*

1, 2 *1.*

Tbn. Bs. Tba.

Timp. *fp* *fp*

Perc. 1 Perc. 2 Perc. 3 *mf* *to Triangle*

Pno.

39

senza vib. (vib. norm.)

Vn. 1 *fmp* *mf* *mp*

Vn. 2 *senza vib.* (vib. norm.) *fmp*

Va. *p*

Vc. *unis.* *3 mp 3* *p*

Cb. *mp* *p*

Pilgrimage Overture

42

Picc. *mf* *p*

Fl. 1, 2 *f* a2

Ob. 1, 2 *f* 2.

E. Hn. *mf*

B♭ Cl. 1, 2 *f* a2 *mf*

B. Cl. *f*

Bsn. 1, 2 *f*

Cbn. *f*

1, 2 F Hn.

3, 4

1 C Tpt. *f*

2, 3 *f*

1, 2 Tbn. *f*

Bs.

Tba.

Timp. *f*

Perc. 1

Perc. 2

Perc. 3

Pno. *mf*

Vn. 1 *ff* rugged *mp* *f* div.

Vn. 2 *ff* rugged *mf* div.

Va. *f* wild *p* unis.

Vc. *f* wild *p* div.

Cb. *f* wild *p*

50

Picc.

Fl. 1

Fl. 2

Ob. 1, 2

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1, 2

Cbn.

F Hn. 1-4

C Tpt. 1-3

1, 2

Tbn.

Bs.

Tba.

Timp. E-A♭

Perc. 1

Perc. 2

Perc. 3

Pno.

Vn. 1 senza vib. pp senza vib. div.

Vn. 2 pp div.

Va. pp div.

Vc. (pizz.) mp (pizz.) pp

Cb. mp

54

Picc. *mp*

Fl. 1 *mp* *f*

Fl. 2 *fp* *mf*

Ob. 1, 2 *mp* *mf* *f*

E. Hn. *mf*

B♭ Cl. 1 *mp* *mf* *f*

B♭ Cl. 2 *fp* *mf*

B. Cl. *p* *mf*

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

Cbn. *mf*

F Hn. 1-4

C Tpt. 1-3

1, 2

Tbn.

Bs.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Pno.

Vn. 1 *mf* *f* *unis.*

Vn. 2 *mp* *mf* *unis.*

Va. *pp* *mf*

Vc. *f* *mf*

Cb. *f* *mf*

59

Picc. *f* *n*

Fl. 1 *n*

Fl. 2 *f* *pp* *n*

Ob. 1, 2 *pp*

E. Hn. *f* *pp*

B♭ Cl. 1, 2 *pp* *n*

B. Cl. *pp*

Bsn. 1, 2 *f*

Cbn. *f* (with Vn. 2) *p mysterious*

1, 2 *pp* con sord.

F Hn. 3, 4 *pp* con sord.

C Tpt. 1-3

1, 2

Tbn. Bs.

Tba. (with Vn. 1) *p mysterious*

Timp.

Perc. 1

Perc. 2

Perc. 3 Triangle *p*

Pno.

59

Vn. 1 *mp mysterious* *pp*

Vn. 2 *f* *mp mysterious*

Va. *pp* unis.

Vc. (pizz.) *f* *mp*

Cb. (pizz.) *f*

63

Picc. *mf* *f* *mf*

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

Ob. 1, 2 *mf*

E. Hn. *mf*

B♭ Cl. 1, 2 *pp* *mf*

B. Cl. *p* *mf*

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

Cbn. *mp* *mf*

1, 2 F Hn. *p* *mf* (mutes out)

3, 4 *p* *mf* (mutes out)

C Tpt. 1-3

1, 2 Tbn. *mf* a2

Bs. *mf*

Tba. *p* *mf*

Timp. *p* *mf* F-A, Ab-E

Perc. 1 (S.D.) *p* *mf*

Perc. 2 Cr. Cymbal *p* to Sus. Cymbal, hard stick

Perc. 3 *p* *mf*

Pno. *p* *mf*

Vn. 1 *mp* *mf* *f*

Vn. 2 *(mp)* *mf* *f*

Va. *mp* *mf*

Vc. *mp* arco *mf*

Cb. *mp* *mf* arco

67

Picc. *f* *fp*

Fl. 1, 2 *f* *fp*

Ob. 1, 2 *f* *fp*

E. Hn. *f* *fp*

B♭ Cl. 1, 2 *f* *fp cresc.*

B. Cl. *f* *fp*

Bsn. 1, 2 *f* *fp*

Cbn. *f* *fp*

1, 2 *senza sord.* *mf* *f* *a2* *p* *cuivré* *sub. f* *ord.* *mf*

3, 4 *senza sord.* *mf* *f* *a2* *p* *cuivré* *sub. f* *ord.* *mf*

1, 2 C Tpt. *p*

3 C Tpt. *p*

1, 2 Tbn. *f*

Bs. *f*

Tba. *f* *mf* *f*

Timp. *f* *mp*

Perc. 1 (S.D.) *fp* *f*

Perc. 2 *Sus. Cymbal* *hard stick* *f* *(take soft mallets)*

Perc. 3 *to Bass Drum* *f*

Pno.

Vn. 1 *f* *fp*

Vn. 2 *f* *div.* *fp*

Va. *f* *mf* *f* *div.* *fp*

Vc. *f* *mf* *f* *fp*

Cb. *f* *mf* *fp*

71

Picc. *f* *mp*

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

Ob. 1, 2 *f* *f*

E. Hn. *f*

B♭ Cl. 1, 2 *f* *a2* *a2*

B. Cl. *f* *mp*

Bsn. 1, 2 *f* *f*

Cbn. *f*

1, 2 *f* *p* *f*

F Hn. *f* *p* *f*

3, 4 *f* *p* *f*

1, 2 *mf* *f* *f* *mp*

C Tpt. *mf* *f* *f* *mp*

3 *mf* *p* *f*

1, 2 *f* *p* *f*

Tbn. *f* *p* *f*

Bs. *f* *p* *f*

Tba. *f* *p* *f*

Timp. *f* *r.sh.* *r.sh.* *r.sh.* *to Vibraphone*

Perc. 1 *f* *r.sh.* *r.sh.* *r.sh.* *to Vibraphone*

Perc. 2

Perc. 3 *Bass Drum* *f* *to Triangle*

Pno. *mf*

Vn. 1 *ff* *rugged*

Vn. 2 *ff* *rugged* *mf* *ff* *unis.*

Va. *mf* *mf*

Vc. *mf* *mf*

Cb. *mf* *mf*

79

soli

Picc. *mf* *soli*

Fl. 1, 2 *mf*

Ob. 1, 2

E. Hn.

B♭ Cl. 1, 2 *pp*

B. Cl.

Bsn. 1, 2

Cbn.

1, 2 *pp*

F Hn. 3, 4

1 *pp*

C Tpt. 2, 3 *pp*

1, 2

Tbn.

Bs.

Tba.

Timp.

Perc. 1 *fp* *fp* *fp* to Snare Drum

Perc. 2

Perc. 3

Pno. *pp* *p crisp*

79

div.

Vn. 1 *pp* *div.*

Vn. 2 *pp* *div.*

Va. *pp* (div.) *fp* *p*

Vc. *pp* arco *fp* *p*

Cb. *pp*

85

Picc.

Fl. 1, 2

Ob. 1, 2

E. Hn.

B♭ Cl. 1, 2

B. Cl.

Bsn. 1, 2

Cbn.

F Hn. 1, 2

F Hn. 3, 4

C Tpt. 1-3

Tbn. 1, 2

Bs.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Pno.

Vn. 1

Vn. 2 (div.)

Va.

Vc.

Cb.

f

mf

ff *obnoxious*

f *obnoxious* *con sord.*

ff *obnoxious*

mp

f *rough*

Triangle

to Bass Drum

Bass Drum

mp

unis.

(non trem.)

f *rough*

div.

mf

sul pont.

mf sul pont.

unis.

div.

unis.

f

tutti

f

div.

unis.

arco

f

div.

unis.

mf

mf

mf

89

Picc. *mf* 3

Fl. 1, 2 *mf* 3

Ob. 1, 2 *mf* 3

E. Hn. *mf*

B♭ Cl. 1, 2 *mf* a2

B. Cl. *mf*

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

Cbn. *ff* *p* *mf*

1, 2 1. *mf* 2. *mf*

F Hn. 3, 4 3. *mf* 4. *mf*

C Tpt. 1-3

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

Tbn. *f* *p* *f*

Bs. *f* *p* *f*

Tba. *fp* *f* *p* *mf*

Timp. *f* *mf* *p*

Perc. 1 *mf* (Sus. Cym.) soft mallets *p*

Perc. 2 *mf* *p*

Perc. 3 *mf* *p*

Pno.

Vn. 1 *ff* *mf* ord.

Vn. 2 (div.) ord.

Va. *ff* *mf*

Vc. *ff* *mp*

Cb. *ff* *mp*

allarg.

93

Picc. *p* *ff*

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

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

E. Hn. *p* *f* *ff*

B♭ Cl. 1, 2 *p* *f* *ff*

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

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

Cbn. *p* *mf* *f*

1, 2 *p* *mf* *mf* *cresc.*

F Hn. *non dim.* *(mf)* *(mf)*

3, 4 *p* *mf* *(mf)*

1, 2 *f* *mf* *p*

C Tpt. *(mutes out)* *p*

3 *mf* *(mutes out)* *p*

1, 2 *p* *(mute out)*

Tbn. *p*

Bs. *p*

Tba. *f*

Timp.

Perc. 1 *f* to Slapstick

Perc. 2 *f*

Perc. 3 *f*

Pno. *mf* *f*

93

Vn. 1 *f* *(port.)* *ff* *sul D*

Vn. 2 *f* *unis.* *sul G (port.)* *ff* *sul D*

Va. *f* *mf* *sul D (port.)* *ff* *0*

Vc. *mf* *f* *div.*

Cb. *mf* *f* *div.*

a tempo

allarg.

99

Picc. *f espr., yearning*

Fl. 1, 2 *a2*

Ob. 1, 2 *ff viscious*

E. Hn.

B♭ Cl. 1, 2 *f espr., yearning a2*

B. Cl. *f espr., yearning*
(Bsn. 1 enters immediately after Bsn. 2; B. Cl. enters immediately after Bsn. 1.)

Bsn. 1 *f ff mf*

Bsn. 2 *f ff mf*

Cbn. *ff 6 mf*

1, 2 F Hn. *mf*

3, 4 F Hn. *mf*

C Tpt. 1-3 *f espr., yearning*

1, 2 Tbn.

Bs.

Tba. *mf 3 f*

Timp. *p*

Perc. 1

Perc. 2

Perc. 3 (B.D.) *ff pp mp*

Pno. *ff viscious*

a tempo
non div.

Vn. 1 *mf*

Vn. 2 *viscious*

Va. *viscious*

Vc. *ff viscious unis. mf*

Cb. *ff unis. mf*

allarg.

Vn. 1 *div. a2*

Vn. 2 *f espr., yearning*

Va. *div. mf*

Vc. *f*

Cb. *f*

* Each member of the section plays the figure once. The first chair enters as written, followed immediately by the other members of the section one at a time, asynchronously. These echoing repetitions may continue into the next measure (m. 100), which is simply a placeholder for realignment.

a tempo

molto allarg.

103

Picc. *ff*

Fl. 1, 2 *ff*

Ob. 1, 2 *ff*

E. Hn. *ff*

B♭ Cl. 1, 2 *ff*

B. Cl. *ff* *mf*

Bsn. 1 *ff* *mf*

Bsn. 2 *ff* *mf*

Cbn. *ff* *mf*

1, 2 *ff*

F Hn. *ff*

3, 4 *ff*

C Tpt. 1-3 *ff* (take mutes)

1, 2

Tbn. *ff*

Bs. *ff*

Tba. *mf*

Timp. *p* G-E♭

Perc. 1

Perc. 2

Perc. 3 *ff* *pp* (B.D.)

Pno. *ff*

a tempo

molto allarg.

Vn. 1 *ff* *f* molto espr., straining *fp*

Vn. 2 *ff* *mf* div.

Va. *ff* *mf* straining div.

Vc. *ff* *mf*

Cb. *ff* *mf*

Extremely still (♩ = c. 72)

107

Picc. *ff*

Fl. 1, 2 *p*

Ob. 1, 2 *ff*

E. Hn. *ff*

B♭ Cl. 1, 2 *f*

B. Cl. *p*

Bsn. 1, 2 *mf* *dejected* *soli*

Cbn. *mf* *dejected* *soli*

F Hn. 1, 2 *p* (take mutes) *f*

F Hn. 3, 4 *p* (take mutes) *f*

C Tpt. 1-3

Tbn. 1, 2 *mf* *f*

Bs.

Tba.

Timp.

Perc. 1 (S.D.) *p* to Tam-Tam *f*

Perc. 2 Slapstick to Sus. Cymbal, hard stick *ff*

Perc. 3 *pp* *f*

Pno.

Extremely still (♩ = c. 72)

Vn. 1 *ff*

Vn. 2 *ff* unis. *pp* div.

Va. *ff* *pp*

Vc. *ff*

Cb. *ff* *pp* *8va* sul D (#^o)

III rit.

G. P.

Picc. Fl. 1, 2 Ob. 1, 2 E. Hn. B \flat Cl. 1, 2 B. Cl. Bsn. 1, 2 Cbn.

G. P.

F Hn. 1-4 C Tpt. 1-3 1, 2 Tbn. Bs. Tba.

G. P.

Timp. Perc. 1 Perc. 2 Perc. 3 Pno.

G. P.

2 soli Vn. 1 gli altri Vn. 2 gli altri 2 sole Va. le altre Vc. Cb.

* Each member of the section repeats the figure, at varying tempi, asynchronously from one another.

117 a tempo (♩ = c. 72), longing, with flickering hope

Musical score for woodwinds, brass, and percussion. The score is divided into two systems. The first system includes Piccolo, Flutes 1 & 2, Oboes 1 & 2, English Horn, Bass Clarinet 1 & 2, Bass Clarinet, Bassoon 1 & 2, Contrabassoon, Flute Horns 1-4, Clarinet in C 1-3, Trumpets 1 & 2, Trombones, Basses, and Tubas. The second system includes Timpani (Eb-E), Percussion 1 (Tam-Tam), Percussion 2, Percussion 3 (B.D.), and Piano. The score features various time signatures (5/4, 4/4, 3/4) and dynamic markings (mp, p).

117 a tempo (♩ = c. 72), longing, with flickering hope

Musical score for strings and double bass. The score includes Violin 1, Violin 2, Viola, Violoncello (4 soli), and Double Bass. The score features various time signatures (5/4, 4/4, 3/4) and dynamic markings (mp, p, mf, p espr., unis.). The double bass part includes a 'div.' (divisi) marking.