

Symphony No. 2
“The Great Expanse”

in 2 movements

ca. 18 min.

Commissioned by the
California Youth Symphony

by

Sunny Knable

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Symphony No. 2 “*The Great Expanse*”

I. ...*of dark*

II. ...*of light*

Orchestration:

Piccolo

2 Flutes

2 Oboes

English Horn

2 Clarinets in Bb

2 Bassoons

Contrabassoon

4 French Horns in F

3 Trumpets in C

2 Trombones

Bass Trombone

Tuba

Timpani

Percussion 1: Crash Cymbal, Snare Drum, Suspended Cymbal,
Whip, Whistle, Ratchet, 4 Tom-Toms, 5 Wood-blocks,
Tam-Tam (Glockenspiel, Triangle, Bass Drum)*

Percussion 2: Triangle, Tambourine, Bass Drum, Cabasa,
5 Temple-blocks, Chimes (Xylophone)*

Percussion 3: Glockenspiel, Marimba (A), Xylophone

Violin I

Violin II

Viola

Violoncello

Double Bass

*doubled, only one instrument required

6 "a search" (♩=72) *steadily*

9

accel. - - -

This page contains the musical score for measures 6 and 9 of a section titled "a search". The tempo is marked as *steadily* with a quarter note equal to 72 beats per minute. The score is for a full symphony orchestra and includes a solo violin part.

Woodwinds:
Piccolo: Rest.
Flute: Measure 6 has a sixteenth-note triplet (5 notes) starting on G4, moving up to B4, then down to A4, G4, and F4. Dynamics: *p* to *mp*. Measure 9 has a sixteenth-note triplet (5 notes) starting on G4, moving up to A4, B4, and then down to A4, G4, F4. Dynamics: *p* to *mp*.
Oboe: Measure 9 has a sixteenth-note triplet (3 notes) starting on G4, moving up to A4, B4, and then down to A4, G4, F4. Dynamics: *p* to *mp*.
English Horn: Rest.
Clarinet: Measure 9 has a sixteenth-note triplet (3 notes) starting on G4, moving up to A4, B4, and then down to A4, G4, F4. Dynamics: *p* to *molto* to *f*.
Bass Clarinet: Measure 9 has a sixteenth-note triplet (3 notes) starting on G4, moving up to A4, B4, and then down to A4, G4, F4. Dynamics: *p* to *mp*.
Bassoon: Measure 6 has a sixteenth-note triplet (3 notes) starting on G3, moving up to A3, B3, and then down to A3, G3, F3. Dynamics: *p* to *mp*. Measure 9 has a sixteenth-note triplet (3 notes) starting on G3, moving up to A3, B3, and then down to A3, G3, F3. Dynamics: *p*.
Cobson: Measure 9 has a sixteenth-note triplet (6 notes) starting on G3, moving up to A3, B3, and then down to A3, G3, F3. Dynamics: *p* to *mp*.

Brass:
Horn 1+3: Measure 6 has a sixteenth-note triplet (3 notes) starting on G4, moving up to A4, B4, and then down to A4, G4, F4. Dynamics: *p* to *mp*. Measure 9 has a sixteenth-note triplet (3 notes) starting on G4, moving up to A4, B4, and then down to A4, G4, F4. Dynamics: *p*.
Horn 2+4: Measure 6 has a sixteenth-note triplet (3 notes) starting on G4, moving up to A4, B4, and then down to A4, G4, F4. Dynamics: *p* to *mp*. Measure 9 has a sixteenth-note triplet (3 notes) starting on G4, moving up to A4, B4, and then down to A4, G4, F4. Dynamics: *p*.
Trumpet: Rest.
Trombone: Rest.
Baritone: Rest.
Tuba: Rest.

Strings:
Violin Solo: Measure 6 has a sixteenth-note triplet (3 notes) starting on G4, moving up to A4, B4, and then down to A4, G4, F4. Dynamics: *p* to *mp*. Measure 9 has a sixteenth-note triplet (3 notes) starting on G4, moving up to A4, B4, and then down to A4, G4, F4. Dynamics: *p*.
Violin I: Measure 9 has a sixteenth-note triplet (3 notes) starting on G4, moving up to A4, B4, and then down to A4, G4, F4. Dynamics: *mf* to *f*.
Violin II: Measure 9 has a sixteenth-note triplet (3 notes) starting on G4, moving up to A4, B4, and then down to A4, G4, F4. Dynamics: *mf* to *f*.
Viola: Measure 9 has a sixteenth-note triplet (3 notes) starting on G4, moving up to A4, B4, and then down to A4, G4, F4. Dynamics: *mp* to *f*.
Violoncello: Measure 9 has a sixteenth-note triplet (3 notes) starting on G4, moving up to A4, B4, and then down to A4, G4, F4. Dynamics: *mp* to *f*.
Double Bass: Measure 9 has a sixteenth-note triplet (3 notes) starting on G4, moving up to A4, B4, and then down to A4, G4, F4. Dynamics: *p* to *f*.

Other Instruments:
Piano: Rest.
Timpani: Rest.

Measure 6: The tempo is *steadily* with a quarter note equal to 72 beats per minute. The key signature has one sharp (F#).

Measure 9: The tempo is *steadily* with a quarter note equal to 72 beats per minute. The key signature has one sharp (F#).

Measure 10: The tempo is *accel.* with a quarter note equal to 72 beats per minute. The key signature has one sharp (F#). The solo violin part has a sixteenth-note triplet (3 notes) starting on G4, moving up to A4, B4, and then down to A4, G4, F4. Dynamics: *f* to *ff* to *sfz*. The other instruments have a sixteenth-note triplet (3 notes) starting on G4, moving up to A4, B4, and then down to A4, G4, F4. Dynamics: *mf* to *f*.

12 "in motion" (♩=78) *grooving*

Picc. *ppp*

Fl. *ppp*

Ob. *p* *f*

Eng. Hn.

Cl. *ppp*

B. Cl. *ppp*

Bsn. *ppp*

Cbsn. *ppp*

Hn. 1+3 *p* *f*

Hn. 2+4 *p* *f*

C Tpt. *mp* *f*
1. *con sord. (straight)*

Tbn. *mp* *f*

B. Tbn. *p* *f*

Tba. *p* *f*

Timp.

W.B. *p* *mp* *p* *mp* *p* *mp* *f*

T. Bl. *p* *mp* *p* *mp* *f*

Hp.

Pno.

12

Vln. solo *p*

Vln. I

Vln. II

Vla.

Vc.

Db. *pizz.* *p*

35 "on the precipice of..." (♩=90)

This page contains the musical score for measures 35 through 40 of a piece. The score is written for a large orchestra and string ensemble. The instruments included are Piccolo, Flute, Oboe, English Horn, Clarinet, Bass Clarinet, Bassoon, Contrabassoon, Horns (1+3 and 2+4), Trumpets (C and B), Trombones (B and T), Timpani, Xylophone, Suspended Cymbal, Wood Blocks, Tambourine, Triangle, Maracas, Harp, Piano, Violins I and II, Viola, Violoncello, and Double Bass. The score is in 3/4 time with a tempo of quarter note = 90. It features a variety of dynamics, articulations, and performance instructions. A box containing the number '35' is placed at the beginning of the Violin I staff in measure 35. The music is characterized by complex rhythmic patterns and dynamic contrasts, with many notes marked with accents and slurs.

43 (♩=90)
G.P.

40

Picc. *sfz* *p* *f* *mf* *sfz* *p* *f* *mf* *sfz* *ff*

Fl. *sfz* *p* *f* *p* *f* *ff*

Ob. *sfz* *p* *f* *p* *f* *ff*

Eng. Hn. *p* *f* *p* *f* *mp* *f*

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

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

Bsn. *p* *f* *p* *f* *f* *ff*

Cbsn. *f* *ff*

Hn. 1+3 *f* *p* *f* *p* *ff*

Hn. 2+4 *mf* *f* *mf* *f* *f* *ff*

C. Tpt. *f* *p* *f* *f* *p* *ff*

Tbn. *p* *f* *p* *f* *p* *f* *ff*

B. Tbn. *f* *ff*

Tba. *f* *ff*

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

Xyl. *p* *f* *p* *f* *mf* *f* *p* *f* *ff* *mf* *ff*

Sus. Cym. *f* *f* *f*

W.B. *p* *f* *p* *f* *mf* *ff*

Tamb. *f* *mf* *f*

T. Bl. *p* *f* *p* *f* *p* *f*

Mar. *p* *f* *p* *f* *p* *f* *ff*

Harp. *fff*

Pno. *fff*

Vln. I *f* *p* *f* *p* *f* *mp* *ff* *f*

Vln. II *f* *marcato* *div.* *p* *f* *mp* *ff* *f*

Vla. *p* *marcato* *non-div.* *f* *p* *f* *ff* *f*

Vc. *p* *marcato* *non-div.* *f* *p* *f* *ff* *f*

Db. *f* *pizz.* *ff* *arco* *f*

43

"...the second downfall" (♩=90) *dramatically*

48 "dulled" (♩=96)

Picc. (a2)

Fl. (a2)

Ob.

Eng. Hn.

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

B. Cl.

Bsn. (a2) *mf*

Cbsn.

Hn. 1+3

Hn. 2+4

C Tpt.

Tbn.

B. Tbn.

Tba.

Timp.

W.B.

Tamb.

Mar.

Hp. *non-arpeggiated* *b.d.l.c. 1.* *mf*

Pno.

Vln. I *ff* *f* *mf* *mp* *p* *mp* *p*

Vln. II *ff* *f* *mf* *mp* *p* *mp* *p*

Vla. *ff* *f* *mf* *mp* *p* *mf*

Vc. *ff* *f* *mf* *mp* *p* *mp* *p* *sim.*

Db. *ff* *f* *mf* *mp* *p* *mp* *p* *sim.*

48

52

Picc. Fl. Ob. Eng. Hn. Cl. B. Cl. Bsn. Cbsn. Hn. 1+3 Hn. 2+4 C Tpt. Tbn. B. Tbn. Tba. Timp. Hp. Pno. Vln. I (div.) Vln. II (unis.) Vla. Vc. Db.

The musical score for page 52 includes parts for Piccolo, Flute, Oboe, English Horn, Clarinet, Bass Clarinet, Bassoon, Contrabassoon, Horns 1+3, Horns 2+4, Cor Anglais, Trombone, Baritone Trombone, Tuba, Timpani, Harp, Piano, Violin I (divisi), Violin II (unison), Viola, Violoncello, and Double Bass. The score features various musical notations such as dynamics (p, mf, mp), articulation (<, >), and performance instructions (1., 2., a2.).

64

Picc. *f*

Fl. *f sempre legato*

Ob. *f*

Eng. Hn.

Cl. *f sempre legato*

B. Cl.

Bsn.

Cbsn.

Hn. 1+3

Hn. 2+4

C Tpt.

Tbn.

B. Tbn.

Tba.

Timp.

Glock. *f*

Hp.

Pno. *f sempre legato*
secco

64

Vln. I *mf* *f*

Vln. II *mf* *f*
div. unis.

Vla. *mf* *f*

Vc. *mf* *f*

Db. *mf* *f*

74

Musical score for measures 74-79. The score includes parts for Picc., Fl., Ob., Eng. Hn., Cl., B. Cl., Bsn., Cbsn., Hn. 1+3, Hn. 2+4, C Tpt., Tbn., B. Tbn., Tba., Timp., Glock., Hp., and Pno. The key signature has one sharp (F#) and the time signature is 4/4. The Picc., Fl., and Ob. parts feature melodic lines with accents and dynamics such as *p* and *mf*. The Cl. part also has a melodic line with *mf* dynamics. The Glock. part has a rhythmic pattern with *mf* and *p* dynamics. The Pno. part has a complex accompaniment with *p* dynamics. The string parts (Vln. I, Vln. II, Vla., Vc., Db.) are not shown in this section.

rit. - - - -

74

Musical score for measures 74-79, continuing from the previous page. The score includes parts for Vln. I, Vln. II, Vla., Vc., and Db. The key signature has one sharp (F#) and the time signature is 4/4. The Vln. I part has a melodic line with a *unis.* marking. The Vln. II part has a sustained chord. The Vla. part has a melodic line with a *p* dynamic. The Vc. part has a sustained chord with a *p* dynamic. The Db. part has a sustained chord.

81 "an understanding" (♩=102) *with gravitas*

Picc. Fl. Ob. Eng. Hn. Cl. B. Cl. Bsn. Cbsn.

Hn. 1+3 Hn. 2+4 C Tpt. Tbn. B. Tbn. Tba. Timp.

Hp. Pno.

81

Vln. I Vln. II Vla. Vc. Db.

92

Picc. Fl. Ob. Eng. Hn. Cl. B. Cl. Bsn. Cbsn.

Hn. 1+3 Hn. 2+4 C Tpt. Tbn. B. Tbn. Tba. Timp.

Hp. Pno.

95

Vln. I Vln. II Vla. Vc. Db.

103 "shifting" (♩=108) accel. poco a poco

Picc. *f*

Fl. *f*

Ob. *mf* *mp* *p* *mf* *molto*

Eng. Hn. *mf* *mp* *p*

Cl. *mf* *mp* *p*

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

Bsn. *mf* *mp* *p* *mf* *molto* *f* *mp* *mf* *p*

Cbsn. *f* *mf*

Hn. 1+3

Hn. 2+4

C Tpt. *mf* *molto* *mf* *molto*

Tbn. *mf* *molto* *mf* *molto*

B. Tbn.

Tba.

Timp. *f* *mf* *ff* *f* *mf* *f* *mf*

Tom-t. *p* *mp* *mf* *mf* *f* *mf* *f* *mp* *mf* *p*

Xyl. *ff* *f* *mf* *ff* *f* *mf* *f* *mf*

Sus. Cym. *mf* *ff* *f* *mf* *f* *mf*

Hp.

Pno. *ff* *f* *mf* *f* *mf*

103

Vln. I *marcato* *f* *mf* *f* *mp* *mf* *p* *ff* *mf* *f* *mp* *mf* *p*

Vln. II *marcato* *ff* *mf* *f* *mp* *mf* *p* *ff* *mf* *f* *mp* *mf* *p*

Vla. *marcato* *ff* *mf* *f* *mp* *mf* *p* *ff* *mf* *f* *mp* *mf* *p*

Vcl. *marcato* *ff* *mf* *f* *mp* *mf* *p* *ff* *mf* *f* *mp* *mf* *p*

Db. *pizz.* *ff* *f* *mf* *ff* *f* *mf* *arco marcato* *f* *mp* *mf* *p*

116

113

Picc. *mf* < *f*

Fl. (a2) *mf* < *f*

Ob. *f* *mf*

Eng. Hn. *mf*

Cl. (a2) *mf* < *f*

B. Cl. *mf* *f*

Bsn. (a2) *mf* < *f*

Cbsn. *f*

Hn. 1+3

Hn. 2+4

C.Tpt.

Tbn.

B. Tbn.

Tba.

Timp. *mf* *p*

Rt. *f* ratchet

Tom-t. *mf* *f* *p* rims

Xyl. *mp* to marimba

Sus. Cym. *p* with yarn mallets *f*

Hp.

Pno. *f* *mf* *mp* *p* *8va* *15ma*

116

Vln. I *mf* < *f* *pizz.* *p* *f*

Vln. II *mf* < *f* *pizz.* *p* *f*

Vla. *f* *pizz.* *p* *f*

Vc. *mf* < *f* *pizz.* *p* *f*

Db. *mf* *pizz.* *p*

121 "shifted" - brightly (♩=108)

Picc. *f* 3

Fl. *f* 3

Ob. *f* a2 *mf* 3

Eng. Hn.

Cl. *f* a2

B. Cl. *ff* *f* *mf*

Bsn. *f* a2 *mf* 3

Cbsn. *ff* 3

Hn. 1+3 *ff* *f* *mf* *mf* < *f*

Hn. 2+4 *ff* *f* *mf* *mf* < *f*

C Tpt. 1. *f* 2,3. *f* 1. *mf* 2. *f* 2,3. *mf* 1. *f* 2. *f* 3. *f* *con sord. (straight)* *mf*

Tbn. *ff* *f* *mf* *f* *f* > *mf*

B. Tbn. *ff* *f* *mf* *f*

Tba. *ff*

Timp. *f*

S. D. *with brushes* *mp*

Tom-t. *mf* *f* *p* *mf* 3 *f*

Tri. *mf* 3

Sus. Cym. *choke* *f*

Mar. *f*

Hp. *f*

Pno. *f* 3

121

Vln. I *f* arco non-div. *mf* *f*

Vln. II *f* arco non-div. *mf* *f* unis.

Vla. *f* arco non-div. *mf* *f*

Vc. *f* arco non-div. *mf* *f*

Db. *f*

129

Picc. *f*

Fl. (a2) *mf* *f*

Ob. (a2) *mf* *f* 1. *f*

Eng. Hn. *f*

Cl. (a2) *mf* *f*

B. Cl. *f*

Bsn. (a2) *mf* *f*

Cbsn. *f*

Hn. 1+3

Hn. 2+4

C.Tpt. *mf* con sord. (harmon - stem out) 1. *mf*

Tbn. *mf* con sord. (harmon - stem out) 1. *mf*

B. Tbn.

Tba.

Timp. *p* *mf*

Tamb. *sfz p* *f*

Mar. *mf*

Hp.

Pno. *mf* *f* *mf* *f*

Vln. I div. *p* *mf* *f* 136

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

Vla. *mf* *f*

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

Db. arco *p* *mf* *f*

144 rit. - - - - - a door closed...

(♩=60)

139

Picc. *mf* *ff*

Fl.

Ob. (1.) *mp* *p*

Eng. Hn.

Cl.

B. Cl. *mp* *p*

Bsn.

Cbsn.

Hn. 1+3

Hn. 2+4

C Tpt. (1.) *mp* *p*

Tbn. (1.) *mp* *p*

B. Tbn.

Tba.

Timp.

Glock. *glock.* *ff* *p*

Hp.

Pno. *ff* *p*
Ped.

Vln. I *ff* *mf* *mp* *ppp*
unis. *div. sul tasto*

Vln. II *ff* *p* *mp* *p* *ppp*
unis. *div. sul tasto*

Vla. *ff* *p* *mp* *p* *pp*
div. sul tasto

Vc. *ff* *p* *mp* *p* *pp* *ppp*
div. sul tasto

Db. *ff* *p*

144

150 ...a window open (♩=114) romantically

Picc.

Fl.

Ob.

Eng. Hn.

Cl. *pp* 1. *p* *pp* a2 1. (1.) a2 (a2)

B. Cl.

Bsn.

Cbsn.

Hn. 1+3 *pp* 1. *pp* 1.

Hn. 2+4 2. *pp*

C Tpt.

Tbn.

B. Tbn.

Tba.

Timp.

Hp.

Pno.

150

Vln. I unis. con sord. *pp* *p* *pp* *p*

Vln. II unis. con sord. *pp* *p*

Vla. unis. normale *pp* *p*

Vc.

Db.

162

Picc. _____

Fl. _____

Ob. _____

Eng. Hn. _____

Cl. ^{1.} _____ ^{a2} _____ *p* _____ *mp* _____

B. Cl. _____

Bsn. _____

Cbsn. _____ *pp* *mp* *p* _____
sing sotto voce and in your own range
 Ah _____

Hn. 1+3 _____ *mp*

Hn. 2+4 _____ *pp* _____ *p*

C Tpt. ^{a3} *ppp* *pp* _____ *pp* _____ *p* _____
sing sotto voce and in your own range
 Ah _____

Tbn. ^{1.} *ppp* *pp* _____ *pp* _____ *p* _____
sing sotto voce and in your own range
 Ah _____

B. Tbn. _____ *pp* _____ *p* _____
sing sotto voce and in your own range
 Ah _____

Tba. _____ *pp* _____ *p* _____
sing sotto voce and in your own range
 Ah _____

Timp. _____

Glock. _____ *p* _____ *mp*

Hp. _____ *p* _____ *mp*

Pno. _____ *p* _____ *mp* _____
molto Ped.

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

Vln. II _____ *pp* _____ *p* _____ *mp*

Vla. _____ *pp* _____ *p* _____ *mp*

Vc. _____ *pp* _____ *p* _____ *mp*
unis. con sord.

Db. _____ *p* _____ *mp*

193

Picc.

Fl.

Ob.

Eng. Hn.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn. 1+3

Hn. 2+4

C Tpt.

Tbn.

B. Tbn.

Tba.

Timp.

Glock.

Xyl.

Mar.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

p, *mp*, *mf*, *sfz*

This page contains the musical score for measures 201 through 206. The score is arranged in a standard orchestral format with multiple staves for each instrument. The instruments included are Piccolo, Flute, Oboe, English Horn, Clarinet (A2), Bass Clarinet, Bassoon (A2), Contrabassoon, Horns (1+3 and 2+4), Trumpets (C, Bb), Trombones (Bb, Bb), Tuba, Timpani, Glockenspiel, Xylophone, Maracas, Harp, Piano, Violin I, Violin II, Viola, Violoncello, and Double Bass. The score features complex rhythmic patterns, including many triplets, and dynamic markings such as *p*, *f*, *mf*, and *mp*. A second page number '206' is visible in a box at the bottom of the page, corresponding to the end of the score on this page.

209

Picc. *mp* *mf*

Fl. *mp* *mf*

Ob.

Eng. Hn.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn. 1+3 *mp*

Hn. 2+4 *mp*

C.Tpt. *mp* *mf* 1. open

Tbn. (1.) *mf* 2. *mp* 1. *mp* 2. *mf* 1. *mf*

B. Tbn. *mf*

Tba. *mp* *mf*

Timp.

Glock. *mp* *p*

Xyl. *mp* *p*

Hp.

Pno. *mp* *p* *mp* *mf*

Vln. I *sfz mp* *sfz mp* *sfz p*

Vln. II *sfz mp* *sfz mp* *sfz p*

Vla.

Vc.

Db.

218

Picc. *f*

Fl. (a2) *f*

Ob.

Eng. Hn.

Cl. *f* a2

B. Cl.

Bsn. *f* a2

Cbsn.

Hn. 1+3 *ff*

Hn. 2+4 *ff*

C Tpt. (1.) *f*

Tbn. (1.) *mf* 2. *f* 1. *f*

B. Tbn.

Tba. *f*

Timp. *f*

Xyl. *f*

Hp. *f* suddenly off

Pno. *f* suddenly off

Vln. I *f* pizz.

Vln. II *f* pizz.

Vla.

Vc.

Db.

Musical score for orchestra, measures 225-231. The score includes parts for Piccolo, Flute, Oboe, English Horn, Clarinet (a2), Bass Clarinet, Bassoon (a2), Contrabassoon, Horns 1+3, Horns 2+4, Trumpets, Trombones, Baritone, Tuba, Timpani, Xylophone, Harp, Piano, Violin I, Violin II, Viola, Violoncello, and Double Bass. The score features complex rhythmic patterns with triplets and slurs, and dynamic markings such as *p*, *f*, and *mf*. The woodwinds and strings play sustained notes, while the brass and percussion provide rhythmic accompaniment.

232 ...the great expanse of light (♩=126) grandly and deeply

Picc. *f* 6

Fl. *f* 6

Ob. *f* 6

Eng. Hn. *f*

Cl. *f* 6

B. Cl. *ff*

Bsn. *ff*

Cbsn. *ff*

Hn. 1+3 *ff*

Hn. 2+4 *ff*

C. Tpt. *ff*

Tbn. *ff*

B. Tbn. *ff*

Tba. *ff*

Timp. *ff*

B. D.

Tri. *f*

Glock. *f*

Hp. *gliss.* 7 *ff* 7

Pno. *ff* *molto Ped.*

232

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Db. *ff*

239

235

Picc. *6*

Fl. *(a2) 6*

Ob. *(a2) 6*

Eng. Hn.

Cl. *(a2) 6*

B. Cl.

Bsn. *(a2) 2*

Cbsn.

Hn. 1+3 *(a2)*

Hn. 2+4 *(a2)*

C Tpt.

Tbn.

B. Tbn.

Tba.

Timp.

B. D.

Tri.

Glock.

Hp.

Pno.

239

Vln. I

Vln. II

Vla.

Vc.

Db.

241

Picc.
Fl. (a2)
Ob. (a2)
Eng. Hn.
Cl. (a2)
B. Cl.
Bsn. (a2)
Cbsn.
Hn. 1+3 (a2)
Hn. 2+4 (a2)
C Tpt.
Tbn.
B. Tbn.
Tba.
Timp.
B. D.
Tri.
Glock.
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Db.

This page of a musical score, numbered 64, covers measures 252 through 257. The score is arranged in a standard orchestral format with multiple staves. The instruments and their parts are as follows:

- Picc.** (Piccolo): Treble clef, playing a melodic line with grace notes.
- Fl.** (Flute): Treble clef, playing a melodic line with grace notes.
- Ob.** (Oboe): Treble clef, playing a melodic line with grace notes.
- Eng. Hn.** (English Horn): Treble clef, playing a rhythmic accompaniment of eighth notes.
- Cl.** (Clarinet): Treble clef, playing a melodic line with grace notes.
- B. Cl.** (Bass Clarinet): Treble clef, playing a rhythmic accompaniment of eighth notes.
- Bsn.** (Bassoon): Bass clef, playing a melodic line with grace notes and fingerings (1, a2, 2).
- Cbsn.** (Contrabassoon): Bass clef, playing a low, sustained note.
- Hn. 1+3** (Horn 1 and 3): Treble clef, playing a sustained note.
- Hn. 2+4** (Horn 2 and 4): Treble clef, playing a sustained note.
- C Tpt.** (C Trumpet): Treble clef, playing a sustained note.
- Tbn.** (Tenor Trombone): Bass clef, playing a sustained note.
- B. Tbn.** (Baritone Trombone): Bass clef, playing a sustained note.
- Tba.** (Tuba): Bass clef, playing a sustained note.
- Timp.** (Timpani): Bass clef, playing a rhythmic pattern with a triplet.
- B. D.** (Bass Drum): Percussion, playing a rhythmic pattern.
- T-t.** (Tom-tom): Percussion, playing a rhythmic pattern.
- Tri.** (Triangle): Percussion, playing a rhythmic pattern.
- Chim.** (Chimes): Percussion, playing a sustained note.
- Glock.** (Glockenspiel): Treble clef, playing a rhythmic pattern.
- Hp.** (Harp): Treble and Bass clefs, playing a complex arpeggiated accompaniment.
- Pno.** (Piano): Treble and Bass clefs, playing a complex arpeggiated accompaniment.
- Vln. I** (Violin I): Treble clef, playing a melodic line.
- Vln. II** (Violin II): Treble clef, playing a melodic line.
- Vla.** (Viola): Bass clef, playing a rhythmic accompaniment of eighth notes.
- Vc.** (Violoncello): Bass clef, playing a rhythmic accompaniment of eighth notes.
- Db.** (Double Bass): Bass clef, playing a sustained note.

The score includes various musical notations such as grace notes, fingerings, and dynamic markings (e.g., *p* for piano). The woodwinds and strings play melodic and rhythmic parts, while the brass and percussion provide harmonic support and rhythmic drive.

259

263

suddenly off

258 Picc. *fff*

Fl. (a2) *fff*

Ob. (a2) *fff*

Eng. Hn. *fff*

Cl. (a2) *fff*

B. Cl. *fff*

Bsn. (a2) *fff*

Cbsn. *fff*

Hn. 1+3 *fff*

Hn. 2+4 *fff*

C Tpt. *fff*

Tbn. *fff*

B. Tbn. *fff*

Tba. *fff*

Timp. *fff*

B. D. *fff*

T.-t. *fff*

Chim. *fff l.v.* *mf*

Glock. *fff*

Hp. *ff* *suddenly off*

Pno. *fff* *mp*

259

263

Vln. I *fff*

Vln. II *fff*

Vla. *fff*

Vc. *fff*

Db. *fff*

265

Picc.

Fl. *p*

Ob.

Eng. Hn.

Cl. *p* *mp* 1.

B. Cl.

Bsn.

Cbsn.

Hn. 1+3 (1.)

Hn. 2+4

C. Tpt.

Tbn.

B. Tbn.

Tba.

Timp.

Chim.

Hp. *b.d.l.c.* *p*

Pno. *gradualmente una corda...* *(una corda)*

Vln. solo *solo* *p* *mp*

Vln. I

Vln. II

Vla.

Vc. solo *mf*

Vc.

Db. *pizz.* *2 basses* *p*

275

272

Picc. -

Fl. *p* 1.

Ob. -

Eng. Hn. -

Cl. (1.) *p* 1.

B. Cl. -

Bsn. -

Cbsn. -

Hn. 1+3 (1.) *pp*

Hn. 2+4 -

C Tpt. -

Tbn. *mp* 1. *pp* 3.

B. Tbn. -

Tba. -

Timp. -

Chim. -

Hp. -

Pno. *pp*

Vln. I solo *pp*

Vln. II -

Vla. -

Vc. solo *pp* pizz.

Vc. -

Db. solo *pp*

275

281 the unknown (♩=60) serene but deep
in 6

rit. - - - - - molto rit. - - - - - lunga 12"

279

Picc. *pp* *ppp*

Fl. *pp* *ppp*

Ob. *pp* *ppp*

Eng. Hn. *pp*

Cl. *pp*

B. Cl.

Bsn.

Cbsn.

Hn. 1+3

Hn. 2+4

C Tpt.

Tbn.

B. Tbn.

Tba.

Timp.

Chim.

Hp.

Pno.

281

Vln. solo *pp* *p*

Vln. I *con sord.* *pp* *p*

Vln. II *con sord.* *pp* *p*

Vla. *con sord.* *pp* *p*

Vc. *con sord.* *pp* *p*

Db. *con sord.* *tutti arco* *p*