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Gibbon's Rome for Chamber Orchestra

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Gibbon's Rome
For Chamber Orchestra

An Honors Thesis

Present to
The Faculty of the Department of Music
Bates College

In partial fulfillment of the requirements for the
Degree of Bachelor of the Arts

By
Kevin H. Franco

Lewiston, Maine
Friday, the Twenty-Fourth of March, MMXVII

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Preface

I have hypothesized about a composition about Ancient Rome long before I even knew who Gibbon was. However, no book I had read until last year mentioned Roman music. It was seemingly scarce from most of the scholarly literature on Rome. In the spring of 2016, this ostensible dearth of inspiration had yet to deter me from composing a work that recreated the aura of Roman music with a modern chamber orchestra. Though this idea is vastly different from the music that follows these words, the recreation of Roman music is not an unachievable feat. However, the undertaker of such a task must be well versed in the literature that *does* exist on Roman music. I found some writings on the instruments and applications of music in Roman society, but little more. It became clear to me that historians of our time have more combined interest in topics such as Roman religion, politics, and military than they do in Roman music. Furthermore, my perception is that most people do, that is, if they know anything about Rome at all. Gibbon's Rome is an endeavor, first to depict the iconic decline and fall of the Roman Empire with representations (as opposed to recreations) of Roman music, and second to extract the author's interpretations from The History of the Decline and Fall of the Roman Empire and express them within the music.

In the western world, and certainly in the United States, there has existed a collective fascination with Ancient Rome, not as a society that has come and gone with time, but as the starting point of a grand prelude to the history of what historians call "western civilization."

Such fascination has fluctuated with the generations, but has remained extant, even as time has passed and new nations have formed. Western nations often continue to rally around what began as nothing peculiar: a single Italian city with a culture largely borrowed from its neighbors. Since the Renaissance, western societies have drastically acknowledged and even emphasized their origins in Ancient Rome. Governments have modeled their constitutions and designed their governments after those of Rome. Militaries organize their troops in a fashion similar to that of the Roman legion. Numerous autocrats of centuries past have likened their dominion to a "new Rome."

This passion for "our" history, however geographically and chronologically detached, also carries over into culture, particularly entertainment, and has done so long before me or anyone else reading this. The literature, music, stage, dance, screen, and other artistic mediums of the west have, many times over, embodied what we imagine to be Ancient Rome. These productions may not always be historically accurate, but sometimes, that is not always the goal of the artist. In the end, neither was it mine. When I thought about all of the "Roman-sounding" music that westerners have at their disposal, despite the apparent dearth of historical knowledge on the matter, it came to me. The composition would not be an imitation of Roman music, but rather a representation of it. In order to musically represent a time or place in music, the composer needs only an inkling of genuine historical knowledge. Musical representations of history are not necessarily imitative portraits

of the past. More often, the representations reflect the collective interpretations of a certain demographic of listeners. The composition herein uses western interpretations of Rome as one form of inspiration. Perhaps this work will incline the listener to recall music from a favorite play or motion picture set in Rome – some sort of story.

One of the first questions a composer may ask when beginning a work is what sort of story he wishes it to tell, or whether there is any story at all. I asked this question upon returning to Bates College in September of 2016 when planning to compose what would become Gibbon's Rome, a musical exploration of an author's views on Roman history, told through representations of Roman music, the details of which I will later discuss. How could I go about entailing the decline and fall of the Roman Empire through music? Is that a story? The existence of a narrative that complements the music also depends on what constitutes a "story" for the composer personally. Does the effect of the composition pass the threshold of having a "plot?" Every composer's definition of a story lies at a different point on a spectrum of concreteness, or how definite the accompanying plot to the music is. Some composers consider no less than a completely explicit scenario a story, while others may see the technicalities of the music alone as sufficient for an implicit story; there is a vast range of how specific a narrative may interact with the music.

No more concise a description of this spectrum endures than that of composer, commentator, and critic Deems Taylor (1885-1966) in the 1940 animated classic, Fantasia. Taylor, as master of ceremonies in the film, introduces the film's repertoire as comprising three sorts of music. "First, there's the kind

that tells a definite story. Then, there's the kind that, while it has no specific plot, does paint a series of more or less definite pictures. Then there's a third kind, music that exists simply for its own sake."¹ As Taylor explains, music of the third type is what musicologists deem "absolute music." The other two, telling some degree of a distinct "story" fall within the realm of "program music." Considering these categories, I reasoned that Gibbon's Rome would fall into the second. The work calls for no vocalists, narrators, actors, dancers, film, or anything, except the titles of the composition and movements, that may indicate a set chronicle within the music, ruling out the first category, a "purer" variety of program music. Only the music tells the story. The title of the composition and movements, though, are sufficient to narrow down the listener's range of perceptions by some degree, so Gibbon's Rome is not absolute music either. With this information, the listener will likely deduce that the work is about Rome in some context, and the few listeners who are familiar with Edward Gibbon will think specifically of the decline and fall of the Roman Empire. The dynastic references in the movement titles are also good indications of what the music embodies, though the listener who is less knowledgeable of Roman history may still use other terms, such as "rise," "fall," "crisis," etc. to construe the story from the music. The listener will hear not only a collection of sounds that tell a historical account, but also the sentiments of the account's original raconteur.

The name of the composition, "Gibbon's Rome," derives from Edward Gibbon (1737-1794), the English historian noted for his six-volume, half-million-word The History of the Decline and Fall of the Roman Empire, to which I shall herein refer as

¹ Deems Taylor, *Fantasia* (Burbank, CA: Walt Disney Productions, 1940), DVD.

“Decline and Fall.” Gibbon spent much of his childhood in the library of his aunt, and grew up around the works of Livy, Polybius, Cicero, Caesar, and other essayists of the ancient world. Though intelligent, Gibbon formed contentious relationships with his teachers and immersed himself in the works of religious deviants, much to the chagrin of his father, the elder Edward Gibbon. Finally, the senior Gibbon could no longer tolerate the views and character of his son when the latter received communion within the Catholic Church, inconsistent with his Anglican rearing. To reorient the curious erudite, Gibbon’s father sent him to Lausanne, Switzerland to study with the Calvinist Daniel Pavillard. After his father threatened him with disinheritance, Gibbon rejoined the Church of England, but maintained a strained relationship with organized religion for the rest of his life. He also continued to study the ancient authors whose works he grew up reading.

After a cancelled engagement and service in the South Hampshire militia during the Seven Years’ War (1754-1763), Gibbon embarked on a grand tour of Europe. Gibbon wrote fondly of his travels to Rome, calling it “the eternal city” in his autobiography. On the fifteenth of October, 1764, Gibbon observed a group of friars chanting vespers on the steps of the temple of Jupiter, entailing the legacy of the Christianized Roman Empire. There, Gibbon first got the idea of writing a history of the city of Rome, and later decided to include all of its imperial constituents. Gibbon’s idea did not come to fruition before his father’s death in 1770, his commitments to other writing endeavors, and his service in the House of Commons. Despite these delays, the first volume of Decline and Fall emerged from the press in 1776, and Gibbon continued to write until the printing of the sixth volume in 1788. Decline and Fall received praise from the likes of Adam Smith, William Robinson, Horace Walpole, and other British literary notables of the time.

The acclaimers of Decline and Fall cited its organization, incredible attention to details,



Edward Gibbon

and unprecedented use of primary sources, but the work did not go without criticism. Among the most controversial were Chapters XIV and XV, wherein Gibbon blamed the zeal of the early Christians for ending an era of tolerance and reason. Though he references other causes, Gibbon establishes Christianity as a central contribution to the decline and fall, connecting their acquisition of power to other possible causes. The gradual Christianization of the empire, so Gibbon writes, accelerated an unrelenting decline that culminated in the incompetent tyranny of military emperors and their bureaucracies. In turn, such poor governance diminished the economy, altered the once tolerant and logical values of pre-Christian rule, and incapacitated the military, and thus the borders, allowing for a multitude of barbarian invasions. For the first time in centuries, the glorification of Christian Rome suffered a significant blow to its legitimacy. Decline and Fall spawned a backbone for the words of historians after Gibbon, the likes of Theodor Mommsen, R. G. Collingwood, A. H. M. Jones, Michael Grant, and Ramsey MacMullen. To my knowledge, it has served no such inspiration for a composer, until now.

I had the privilege of taking a course on Gibbon and the decline and fall of the Roman

Empire under the instruction of Michael E. Jones, Professor of History, in the winter of 2016. Much of the class discussion focused on the role and intention of Gibbon's work in the greater scheme of Roman studies, as well as the influence of Gibbon's personal life on his work. Historians of today laud Gibbon for reasons like those of historians past: its reliability on primary sources, an unusual practice before Gibbon's time; more subjectivity and irony than a reader would expect from an academic; and provocative moral stances on matters such as religion and government. Before the semester ended, I learned that Gibbon's work was relatively unprecedented for its time, and later realized that everything unprecedented about it, the aforementioned three traits, made it a fine muse for a composition.

First, Decline and Fall is an excellent inspiration for a work of music because it is neither chronologically nor factually straightforward literature; it is very subjective. Gibbon does not rely solely on the certainties of his subject matter. He is unafraid to both use his deductive reasoning and present his personal biases. Perhaps one of the most prominent examples of Gibbon's partialities is in the second chapter of Decline and Fall: Of the Union and Internal Prosperity of the Roman Empire in the Age of the Antonines. Gibbon opens the chapter by championing the sophisticated culture, and particularly the religious tolerance, of the Antonine dynasty (AD 96-192). "The obedient provinces of Trajan and the Antonines were united by laws, and adorned by arts...The superstition of the people was not embittered by any mixture of theological rancor; nor was it confined by the chains of any speculative system."² These are indeed the words of a man who has not only had a strained relationship with organized religion, but also a man who believes in a certain degree of egalitarianism between a ruler and his subjects. I as the composer have more than

enough information from Gibbon to know that he thinks highly of the Age of the Antonines, so I therefore attempted to portray it positively, using techniques that represent principle, concord, and prosperity. I will elaborate on the technical and representative details of each individual movement in the latter half of this essay. Meanwhile, Gibbon portrays events, like the tyrannies of militaristic and bureaucratic emperors such as Diocletian and Constantine, as negative. Gibbon's partisanship on various events in Decline and Fall allowed me to work with a great deal of musical effects during the composition process.

Now for the technicalities of the composition itself. Gibbon's Rome is a work in three movements, each covering a successive portion of Decline and Fall. There is a pause after each movement, and the piece runs approximately twenty-five minutes. I wrote the bulk of the composition by hand, as I composed mostly at a piano, and I notated and published all final and rough drafts with Finale 2014.5 software. Professor Miura, Dr. Kampela, and I frequently shared anecdotes about the software's numerous flaws and glitches. The composition calls for an ensemble of eight performers: one flute doubling on piccolo, alto flute, and bass flute; one clarinet in B^b doubling on bass clarinet; one percussionist on crash cymbals, suspended cymbals, triangle, snare drum, claves, wind chimes, small gong, tam-tam, four timpani, glockenspiel, crotales, marimba, xylophone, and tubular bells; one pianist; and a string quartet. In addition to interpreting Gibbon's story, every aspect of the music fulfills, at one point or another, my second goal: to create sounds that we, two thousand years later and an ocean apart, believe to represent Rome itself.

We today, along with everyone who never lived to see Ancient Rome, know very little about how its music actually sounded, and little about its cultural significance and roots

² Edward Gibbon, *The History of the Decline and Fall of the Roman Empire: Abridged Edition*, ed. David Womersley (New York: Penguin Books, 2005), 35.

other than what some musicologists and classical historians call a major lack of originality. Likely of Etruscan origin, Roman music gradually absorbed the styles of the other Mediterranean peoples, particularly the Greeks, as Roman influence spread throughout Europe. Though both Roman music itself and its social and ceremonial roles are uncannily similar to those of the Greeks, the Romans did not demonstrate a fraction of the interest in or aptitude for music that their Greek neighbors did.³ Centuries later, this lack of originality and dearth of evidence on Roman music indubitably affected our perceptions of Roman music, and continues to do so. Roman music is an enigma, not only because there exist few primary sources on it, but also because we, centuries later, cannot find traits that would render it comparable to the sounds we hear in post-Renaissance music. The specific instruments that we play today did not exist in Ancient Rome, and any of these instruments' ancient predecessors are too far removed to bear strong resemblance to their modern equivalents. While there are some ensembles dedicated to the recreation of Roman music, most of the music that comes to mind upon hearing the phrase "Roman music" is nothing even close to an authentic reproduction. We in the "post-Roman" world are left to use our imagination more than we would need to for the music of other ancient cultures. However, post-Renaissance composers have not seemed to mind.

In program music, a common setting or representation may be one of a civilization to which neither the composer nor the listener belongs. Excerpts from Mozart's *Abduction from the Seraglio*, Tchaikovsky's Chinese and Arabian Dances from *The Nutcracker*, Chabrier's *España*, and Gershwin's *Cuban Overture* are only a small selection of the various influences that foreign cultures have had on composers. Ancient Rome is no exception. As western concert music has

evolved, so has the genre in which composers have tended to represent Ancient Rome. Early examples include Monteverdi's *L'Orfeo* and *L'Incoronazione di Poppea*. Opera and a few symphonies remained the primary means of depicting Ancient Rome in classical music until the Romantic Era. Some of the earlier Romantic works are only slightly programmatic, leaving the audience with simple names. For example, the overture to *Coriolanus* by Beethoven requires the listener to know that the piece is rather dark because the protagonist of the play that the music accompanies experiences a multitude of troubles trying to balance his political and social conflicts. In the Middle and Late Romantic era, not only did compositional practices undergo notable expansions, but there also occurred a new interest in other genres, such as the tone poem. Furthermore, forms that some considered to have been "perfected" changed, exemplified by the increasing employment of the programmatic symphony. In the early half of the twentieth century, the tone poem had peaked in popularity with works such as the Roman Trilogy by Respighi, who lived to see the rise of the fascist regime of Benito Mussolini, and witnessed the regime's self-identification as a "new Rome." Operas on Ancient Rome had continued all this time, from Verdi's *Attila* to Mascagni's *Nerone*.

Moving to another medium, we see musical representations of the Romans in films such as *Ben-Hur* and *Quo Vadis*, both composed by Miklós Rózsa; *Gladiator*, by Hans Zimmer; and of course, *Cleopatra*, by Alex North. In these epics, the listener-viewer sees a post-romantic perception of either the empire or the late republic. It is a culmination of the emotional characteristics that music historians associate with the romantic and early twentieth century concert works. The techniques that these composers employ to create an "ancient" sound include nontraditional scales, parallel voice leading amongst unusual intervals, and the incorporation of nonwestern instruments

³ John G. Landels, *Music in Ancient Greece and Rome* (New York, NY: Routledge, 1999), 172.

have all produced a soundscape that even the least experienced listeners may discern to be different than the “normal” sounds of western concert music. It is worth noting that these composers have backgrounds that have historically not benefitted from empires, be they Rome or contemporary polities. Rózsa was Hungarian; Zimmer is German-Jewish; and North, born Isadore Soifer, was Russian-Jewish. Particularly for Rózsa and North’s generation, composers of such cultures made music with the lingering experiences of persecution and political disenfranchisement from the “empires” of their time. On the other hand, a figure such as the Catholic, ethnically Italian Respighi composed with a positive influence from his government, though he did not welcome the exploitation of his music by Mussolini’s regime. There may be more dissonance in the music of North and Rózsa than in that of Respighi, which may suggest that the former two have a more negative opinion of imperialism than the latter. However, there may be other factors to account for the harmonic differences. They may be the product of a generational difference, as Respighi was about thirty years older than North and Rózsa. Respighi was a concert composer who wrote for more traditional settings such as the concert hall and stage, while North and Rózsa wrote for film, which was still a very new and progressive art form that warranted similarly progressive music in their early careers.

Like the broader composition, each movement has a distinct plot, though what exactly the music represents is open for interpretation within the bounds of the titles. The first movement, *The Rise and Fall of the Julio-Claudians* begins with an introduction to the composition. The Julio-Claudian dynasty (27 BC-AD 68) followed the death of the Roman Republic, normalized a form of government implemented by a popular uprising, and oversaw the greatest expansion in the history of the empire. These themes of reincarnation, reformation, and growth are predominant ones to which Gibbon alludes, and which I use in my composition. The first eight

measures are largely introductory, though the trills in the violins are heavily accented and appear suddenly out of the fanfare of the opening bars. Commencing with a pedal tone D and the fanfare in the woodwinds and piano, the opening of the composition is a take on the overtures and main title sequences of the great Roman epic films, such as the ones I referenced earlier. They represent a scattered collection of reasons for regeneration of Rome, which come together as the rest of the ensemble enters. After a small climax, the ensemble dies down at m. 8 to begin a march-like passage, intending to represent the immediate military action the Romans took to conquer others. The music is active, pronounced, and most importantly, persistent. The snare drum begins the rhythm to what becomes the prominent march theme throughout the composition. March-inspired music is common in western representations of Ancient Rome, especially for ceremonial and militaristic scenarios. Various combinations of instruments play this theme, a triplet-quarter-eighth-quarter pattern, before the ensemble organized into two groups; the strings play the theme, followed by the combined efforts of the piano and the woodwinds. The energy of the expansion increases with the tempo at m. 29, when the strings take off into a quick triple time. Here, the theme of growth occurs in the occasional melodic progression of 1-5-9. It is used to identify the prouder points within Roman expansion by using this theme. The melodic ninth does not seem to be an especially prominent interval in other representations of ancient Rome, though it is common for a small-scale motif to exist at less climactic moments of triumph or peace.

Gibbon mostly discusses the Julio-Claudians in the introduction of Decline and Fall, rendering some ambiguity to whether the passage’s role is as an introduction or as body material. I maintain this ambiguity in the first movement of Gibbon’s Rome. While there are some musical sections that I devote to telling Gibbon’s story, there are also others that may *only* suggest representations of Rome, but nothing specifically about Gibbon. For

example, the significant change from a the vibrant *pastorale* section to the slower, more lyrical, and harmonically ambiguous theme at m. 121 begins material that does not contain any marches or fanfares. There is no mood text; there is no insinuation of the actual meaning of this theme, though it goes on to become the primary theme of the second movement. The melody begins with an open fifth, often above a harmony, the tonic of which is a major seventh lower than the first note of the theme. The harmony often progresses in diatonic whole steps either up or down, and in the theme's final statement in the first movement, parallel major triads. This ending gives the theme a seemingly happier sound, as the harmony acts consonantly with the melody and all resolutions end on a major triad during an ascent in m. 149. At m. 151, a new and more ominous section begins and I introduce new suspenseful material that culminates in a brisk, violent septuple passage. It is rampant with tone clusters, polytonalities, and polyrhythms that embody the tragic fall of the Julio-Claudians. I drew inspiration from the *Rite of Spring* wherein Stravinsky created an illusion of voices playing in distinct time from one another. Though the score shows a multitude of dissonant harmonies featuring tritones, minor thirds and sixths, and major sevenths, the individual parts are surprisingly tonal. The movement closes with a clash and swift tapering of the ensemble, as the Julio-Claudians are forgotten while the second movement begins.

The second movement, as I mentioned earlier, is called *The Prosperity of the Antonines*, and explores the cohesion and relative humanity of the Roman Empire at its territorial peak. The tempo of the movement never goes above seventy-two beats per minute. Perhaps the most dissimilar portion of Gibbon's Rome is the beginning of this movement; I developed a process by which portions of the same harmony circulate through the ensemble, much like the E^b triad in the overture to

Wagner's *Das Rheingold*. As more parts join the process, and dynamics increase, there is a sense of growth and expansion as there was at the beginning of the first movement, though my approach was to create a more systematic means of growth for the second movement; one that was more stationary and maintained a single affect that gradually progressed rather than going through periodized phases as in the first movement. Relative to other dynasties, the Antonines, especially in Gibbon's mind, were far more stable and thus maintained power and popularity more easily.

After the process ends, there is a pause before the alto flute begins one of the main themes. I utilized the alto flute practically because of the strength in the lower registers that the flute does not have, and aesthetically for the effect of a less familiar sound, again a technique that past composers have employed to represent ancient music. An extreme example would be Gaspare Spontini's now obscure opera *Olimpie* from 1819, cited by music historian Ralph Thomas Dudgeon as the first use of the ophicleide after it was invented!⁴ Therefore, with few listeners having heard it, the audience probably felt a sense of surprise and curiosity upon hearing the new sound. Like the ophicleide, the alto flute is a western instrument, but it has a different enough timbre from the flute, especially in its lower register, to invoke an entirely different reaction from the listener, perhaps because its wider diameter requires more breath from the performer,⁵ allowing the white noise of breath to be more prominent, much like what we imagine to be a "primitive" or "ancient" flute. I then replicate the themes while the rest of the ensemble accompanies the alto flute, and then excerpts from the theme echo underneath the strings as they play *tremolo*. For many of the harmonies in the second movement, I looked toward Debussy and Ravel for ideas. Indeed, I make frequent use of the whole tone scale, augmented triads, and especially half-diminished chords, all of

⁴ Ralph Thomas Dudgeon, *The Keyed Bugle* (Lanham, MA: Scarecrow Press, 2004), 239.

⁵ Samuel Adler, *The Study of Orchestration* (New York, NY: W. W. Norton and Company, 2002), 191.

which are associated with French composers of the late nineteenth and early twentieth centuries. They served as strong catalysts for my intentions to convey a sense of mystery, as well as the harmony for which Gibbon calls. In the grand scheme of the composition, this movement is an anomaly, describing an elegant and more civilized age betwixt many years of turbulence, which return relentlessly at the beginning of the third movement.

The third movement, *The Crisis of the Third Century and Beyond*, sees the rise of military tyrants and the collapse of the unity and tolerance that Gibbon praised about the Antonine dynasty. The opening bars possess a four-note motif in parallel major sevenths, with heavy *tremolos* in the timpani and strings. After a sudden tempo change, the original tempo returns, and the timpani plays an unrelenting “drum signal” with the hardest mallets possible, just as Holst requests in “Mars” of *The Planets*. In a very empty harmony of piano trills, a more ominous version of the Antonine theme plays in the lower strings, but is swallowed up by the ensemble as the movement’s original motif returns. The movement and piece close with open harmonics on the piano echoing the overtones of F, G^b, B, and C as long as possible.

Following the composition process, I attempt to briefly answer some of the questions that arose about the limitations of this project, particularly the specificity of the narrative within the music. In Professor Jones’s class, one of the major mantras was that there is no single cause of the decline and fall of the Roman Empire, and neither can any author establish a sole cause because the events that *contributed* to the decline and fall are almost all related to one another. Gibbon calls on a plethora of issues that the Romans experienced in their final centuries, and while discussing one, frequently alludes to another. Keep in mind that this is a six volume, half-million-word account, the creation of which occupied nearly twenty years of the author’s life. As no author can pin down an exact cause of the decline and fall, I continue to ponder whether any composer could adequately entail the decline and fall in a single

concert sitting of usual (one to three hours) length. Surely an opera or a theatrical performance of unusually long duration could work, but for a single instrumental concert piece, would a composer be able to tackle hundreds of years’ worth of history, to which we today do not even have all of the answers? The benefit of not knowing the truth is that room for interpretation is open, of which I enthusiastically took advantage. So, we are left with a question for another time, that of our certainties of history, and how they affect our role as composers.

-KHF

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Instrumentation

1 Flute

*-Doubling on Piccolo,
Alto Flute in G, and Bass
Flute*

1 Clarinet in Bb

*-Doubling on Bass
Clarinet in Bb*

Percussion (*1 Player*):

*-4 Timpani
-Crash Cymbals
-Suspended Cymbals
-Triangle
-Snare drum
-Claves
-Wind Chimes
-Small Gong
-Tam-tam
-Glockenspiel
-Crotales
-Marimba
-Xylophone
-Tubular bells*

1 Piano

1 Violin I

1 Violin II

1 Viola

1 'Cello

Percussion Key

Tam-tam Small Gong Snare Drum Crash Cymbals Suspended Cymbal Claves Wind Chimes Triangle

Perc

The diagram shows a five-line staff with the following markings from left to right: a double bar for Tam-tam, a dot for Small Gong, a dot for Snare Drum, a dot for Crash Cymbals, a dot for Suspended Cymbal, a dot for Claves, a wavy line for Wind Chimes, and a dot for Triangle.

Performance Notes

* The recommended seating, as implemented during the premiere, calls for a semi-circle, from stage left, of the flute, clarinet, cello, viola, second violin, and first violin. The piano shall be behind the strings, positioned toward stage left and angled slightly toward the back of the stage. The piano lid should employ the short prop. The percussion section shall be behind the woodwinds.

* Though the percussion part is logistically challenging, it is not technically demanding; the use of multiple percussionists would eliminate many of the quick transitions that a single percussionist would encounter due to the size of the section. Performers are at liberty to choose how to divide the percussion part. Should there be any need to condense the percussion section as a last resort, the percussionist may substitute the suspended cymbal for the crash cymbals, the crotales for the glockenspiel, the small gong for the tam-tam, and the marimba for the xylophone.

* For the piano, all tone clusters are chromatic, requiring the depression of all keys within the notated interval.

* The pianist may continue to play, in ascending order, the same pitch classes as those written for the right hand in mm. 45-46 of the third movement, and they need not be in tempo. The keys in the left hand should be depressed, but not sounded, rendering a cluster of overtones. The desirable effect is as full a cluster as possible. Therefore, the pianist should strive to play as many of the acceptable notes in the right hand as possible before the beginning of m. 47, when the pianist should again play as written. The pianist shall sustain the overtones until there is silence, after which the composition ends.

-Gibbon's Rome premiered on the evening of Saturday, May 13, 2017 at the Olin Arts Center at Bates College in Lewiston, Maine under the baton of Carl C. Bettendorf. The ensemble, organized by my advisor, included the members of the Momenta Quartet: Emilie-Anne Gendron, Alex Shiozaki, Stephanie Griffin, and Michael Haas; Roberta Michel on flute, Amy Advocat on clarinet, Greg Simonds on percussion, and Chiharu Naruse on piano.

Gibbon's Rome

I. Introduction

The Rise and Fall of the Julio-Claudians

Kevin Franco

Larghetto

$\text{♩} = 60$

The musical score is arranged in a standard orchestral format. The top staves include Flute (Piccolo), Clarinet in Bb (Bass Clarinet), and Timpani (F, D, G, C). The middle section contains Marimba and Percussion. The bottom section includes Piano, Violin I, Violin II, Viola, and Cello. The score is in 5/4 time and features various dynamics such as *ff*, *f*, and *mf*. The music includes triplets and complex rhythmic patterns. The tempo is **Larghetto** with a metronome marking of quarter note = 60.

Fl. 5 *f* *ff* *rit.*

B♭ Cl. *f* *ff*

Timp. Timpani

Mrb.

Perc. Crash Cymbals *ff*

Pno. *pp* *ff*

Vln. I *ff* *rit.*

Vln. II *ff*

Vla. *f* *ff*

Vc. *f* *ff*

--- a tempo

A

Fl. *ff* *pp*

B♭ Cl. *ff* *pp*

Timp. *ff* *p*

Mrb.

Perc. Snare Drum *p* Suspended Cymbal (on the bell)

Pno. *ff* *pp* *p*

--- a tempo

A

Vln. I *ff* *pp* *mp*

Vln. II *ff* *pp* *mp*

Vla. *ff* *mp*

Vc. *ff* *mp*

Detailed description of the musical score: The score is for a 4/4 time piece. The woodwinds (Flute and B♭ Clarinet) play a melodic line starting with a fortissimo (ff) dynamic and tapering to pianissimo (pp). The timpani (Timp.) plays a rhythmic pattern of eighth notes, starting with ff and then p. The piano (Pno.) has a complex texture with chords in the right hand and a bass line in the left hand, including a triplet of eighth notes. The percussion (Perc.) features a snare drum and a suspended cymbal, both playing a rhythmic pattern of eighth notes with a p dynamic. The strings (Vln. I, Vln. II, Vla., Vc.) provide harmonic support, with Vln. I and II playing a melodic line that starts with ff and pp, and then moves to mp. The Viola (Vla.) and Violoncello (Vc.) play a rhythmic pattern of eighth notes, with Vln. I and II also playing a rhythmic pattern of eighth notes.

12

This musical score page contains measures 12 through 15. The instruments and their parts are as follows:

- Flute (Fl.):** Measures 12-14 are silent. In measure 15, it plays a sustained chord, starting *pp* and ending *mf*.
- Bass Clarinet (B♭ Cl.):** Measure 12 features a triplet of eighth notes marked *mp*. Measures 13-15 feature a sixteenth-note pattern, marked *pp* in measure 13, *mp* in measure 14, and *pp* in measure 15.
- Percussion (Perc.):** Measures 12-14 are silent. Measure 15 is silent.
- Maracas (Mrb.):** Measures 12-15 are silent.
- Piano (Pno.):** Measures 12-15 feature a steady eighth-note accompaniment. A dashed line labeled *(S^{no})* is present in the lower register. The dynamic is *p* in measure 15.
- Violin I (Vln. I) and Violin II (Vln. II):** Measures 12-14 are silent. In measure 15, they play a melodic line marked *pp*.
- Viola (Vla.):** Measures 12-14 feature a sixteenth-note accompaniment. In measure 15, it plays a melodic line marked *pizz.* and *mp*.
- Violoncello (Vc.):** Measures 12-14 feature a sixteenth-note accompaniment. In measure 15, it plays a melodic line marked *pizz.* and *mp*.

16

Fl. *pp* *mp* *fp* *f*

B♭ Cl. *pp* *mp* *mf*

Perc. *pp* *mp* *mp*

Mrb.

Perc. *mf*

Pno. *mp* *mf* *mf*

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

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

Vla. *mf* *arco* *mf*

Vc. *mf* *arco* *mf*

Detailed description: This page of a musical score covers measures 16 through 19. The instruments are Flute (Fl.), Bass Clarinet (B♭ Cl.), Percussion (Perc.), Harp (Mrb.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). Measure 16 starts with the Flute playing a melodic line marked *pp* and *mp*. The Bass Clarinet and Percussion enter in measure 17. The Piano and Violins I and II play a rhythmic accompaniment of eighth-note triplets. The Viola and Violoncello play a similar triplet accompaniment. Measure 18 features a dynamic shift to *fp* and *f* for the Flute, and *mf* for the Bass Clarinet and Percussion. Measure 19 continues the ensemble with various dynamics including *mf* and *arco* for the strings.

20

Fl.

mp *ff* *sf* *p*

B \flat Cl.

mp *ff* *sf* *p*

Timp.

mf *mf* *f* D to low F

Mrb.

Perc.

Pno.

f *ff* *mf* loco

Vln. I

f *ff* *mf*

Vln. II

f *ff* *mf*

Vla.

f *ff* *mf*

Vc.

f *ff* *mf*

B

23

Fl. *mf* *fp* *mf*

B♭ Cl. *mf* *fp* *mf*

Timp.

Mrb.

Perc.

Pno. *Sw* *loco* *Sw*

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

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

Vla. *pizz.* *arco* *pizz.*

Vc. *pizz.* *arco* *pizz.*

Detailed description: This page of a musical score covers measures 23, 24, and 25. The score is for a full orchestra. The Flute and Bass Clarinet parts feature a melodic line with triplets and dynamic markings of *mf*, *fp*, and *mf*. The Piano part includes a section marked *Sw* (Sustained) and *loco* (loco). The Violin I and II parts play a rhythmic pattern with dynamics *p* and *mf*. The Viola and Cello parts play a pizzicato (pizz.) and arco (arco) pattern. The Timpani, Mridangam, and Percussion parts are marked with a dash, indicating they are silent in these measures. The score is written in 5/4 time and includes various musical notations such as slurs, accents, and dynamic markings.

Sp^{er}-----

$\text{♩} = 132$
C Pastorale

loco

26

Fl.

B♭ Cl.

Timp.

Mrb.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

mf

mf

ff

ff

mp

mf

mp

f

f

mf

mp

f

ff

p

ff

ff

mf

mf

ff

p

ff

mf

mf

ff

p

ff

mf

Suspended Cymbal

loco

31

Fl.

B♭ Cl.

Timp.

Mrb.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

mf *pp* *mf*

mf *pp* *mf*

Triangle

mf

mf

41

Fl. *ff* *mp* *loco*

B♭ Cl. *mf* *f* *mf*

Timp.

Mrb.

Perc.

Pno. *f* *mp* *p* *loco*

Vln. I *mf* *ff* *mf* *mf*

Vln. II *mf* *ff* *mf* *mf*

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

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

Detailed description: This page of a musical score covers measures 41 through 48. The instrumentation includes Flute (Fl.), B♭ Clarinet (B♭ Cl.), Timpani (Timp.), Maracas (Mrb.), Percussion (Perc.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Cello (Vc.). The Flute part begins at measure 41 with a dynamic of *ff* and a *loco* marking, featuring a trill and a melodic line. The B♭ Clarinet part has dynamics of *mf*, *f*, and *mf*. The Piano part features a complex texture with chords and a melodic line, with dynamics ranging from *f* to *p*. The string parts (Violin I, Violin II, Viola, and Cello) provide a rhythmic and harmonic foundation, with dynamics of *mf*, *ff*, and *mf*. The Percussion part includes a steady pattern of eighth notes. The Maracas part is silent throughout the page.

50

Fl. *mf* **D** *mf*

B♭ Cl. *p* *mp* *mf*

Timp.

Mrb.

Perc.

Pno. *pp* *p* *mf* *f*
(8va) *p* *mf*

Vln. I *pp* *p* *f* **D**

Vln. II *pp* *p* *fp* *f* *p* *f*

Vla. *p* *fp* *f* *p* *f*

Vc. *p* *fp* *f* *p* *f*

Detailed description of the musical score: The score is for page 11, measures 50 through 57. It features a woodwind section with Flute (Fl.) and B♭ Clarinet (B♭ Cl.), a percussion section with Timpani (Timp.), Maracas (Mrb.), and Percussion (Perc.), a piano (Pno.) part, and a string section with Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The Flute part begins at measure 50 with a melodic line, marked *mf*. The B♭ Clarinet part has a similar melodic line, marked *p*, *mp*, and *mf*. The Piano part has a complex texture with a right-hand melody and a left-hand accompaniment, marked *pp*, *p*, *mf*, and *f*. The string section provides harmonic support, with Violin I and II marked *pp*, *p*, *f*, *fp*, and *f*. The Viola and Violoncello parts are marked *p*, *fp*, and *f*. A key signature change to D major is indicated by a 'D' in a box at measure 57.

59

Fl. *mf* *f* *pp*

B♭ Cl. *mf* *f* *pp*

Timp.

Mrb.

Perc.

Pno. *mp* *mp*
loco *Red.* ** Red.* ** Red.*

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

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

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

Vc. *p* *f* *p* *f* *fp* *p*

68

Fl. *mf* *pp*

B \flat Cl. *mf* *pp*

Timp.

Mrb. *mf*

Perc.

(8va)

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

Vln. I *mf* *mf*

Vln. II *mf* *mf*

Vla. *mf* *f* *mf*

Vc. *mf* *mf*

79

Fl. *mp* *f* *ff*

B♭ Cl. *mp* *f* *ff*

Timp.

Mrb. *f* *ff*

Perc.

(See)

Pno. *f* *ff*

Vln. I *f* *ff*

Vln. II *f* *ff*

Vla. *f* *ff*

Vc. *f* *ff*

Red. * *Red.* * *Red.* * *Red.* *

4 4

Detailed description of the musical score: This page contains the score for measures 79 to 86. The instruments are Flute 1, Bass Clarinet, Maracas, Percussion, Piano, Violin I, Violin II, Viola, and Violoncello. Measure 79 begins with a measure rest for all instruments. The Flute and Bass Clarinet parts start in measure 80 with a melodic line marked *mp*. The Maracas play a rhythmic pattern of eighth notes, marked *f*. The Piano part features a harmonic accompaniment with octaves in the right hand and chords in the left hand, also marked *f*. The Percussion part is silent. The string quartet (Violins I and II, Viola, and Cello) enters in measure 80 with a rhythmic pattern of eighth notes, marked *f*. Violins I and II have a *v* (vibrato) marking. In measure 86, the Flute and Bass Clarinet parts reach a dynamic of *ff*. The Maracas also reach *ff*. The Piano part reaches *ff* and includes *Red.* (Reduction) markings with asterisks. The string quartet reaches *ff* and includes *4* (quartic) markings.

87

Fl.

B♭ Cl.

Timp.

Mrb.

Perc.

(8va)

Pno.

Vln. I

Vln. II

Vla.

Vc.

E

94

Fl.

B♭ Cl.

Timp.

Mrb.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

mp *f* *mf* 3

mp *f* *mf*

mp

loco *p* *mp* *mf*

p *mp* *mf*

ff *mf* *mf* *f* *mf*

ff *p* *mf* *p* *mf* *p* *mf* *p*

ff *p* *mf* *p* *mf* *p* *mf* *p*

ff *p* *mf* *p* *mf* *p* *mf* *p*

101

Fl. *mf* *f* *f* (h)

B♭ Cl. *mf* *f*

Timp.

Mrb. *f*

Perc.

Pno. *f*

Vln. I *f* *f*

Vln. II *f* *f* pizz. arco pizz. arco

Vla. *f* *f* pizz. arco pizz. arco

Vc. *f* *f* pizz. arco pizz. arco

Detailed description: This page of a musical score, numbered 101, contains eight staves for different instruments. The Flute (Fl.) part starts with a melodic line marked *mf* and *f*, featuring a grace note in measure 104. The B♭ Clarinet (B♭ Cl.) part has a similar dynamic range. The Timp. and Perc. staves are mostly silent. The Mrb. (Maracas) part begins with a rhythmic pattern marked *f*. The Pno. (Piano) part provides harmonic support with chords and a melodic line, marked *f*. The Vln. I and Vln. II parts have dynamic markings *f* and include performance instructions like 'pizz.' and 'arco'. The Vla. and Vc. parts also feature *f* dynamics and similar articulation markings.

109

Fl. *f* *mp* *p*

B♭ Cl. *mp* *p*

Mrb.

Perc.

Pno. *f* *mp* *p*

Vln. I *f* *mp*

Vln. II *f* *mp*

Vla. *f* *mp*

Vc. *f* *mp*

Detailed description: This page of a musical score covers measures 109 through 116. The instrumentation includes Flute (Fl.), Bass Clarinet (B♭ Cl.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Cello (Vc.). The Flute part begins with a melodic line in measure 109, marked *f*, which then softens to *mp* and *p* in subsequent measures. The Bass Clarinet provides a supporting bass line, also marked *mp* and *p*. The Piano part features a complex texture with a melodic line in the right hand and a dense chordal accompaniment in the left hand, marked *f*, *mp*, and *p*. The Violin I and II parts play rhythmic patterns, with Vln. I marked *f* and *mp*, and Vln. II marked *f* and *mp*. The Viola and Cello parts provide harmonic support, with the Viola marked *f* and *mp*, and the Cello marked *f* and *mp*. The score includes various musical notations such as slurs, ties, and dynamic markings.

F Tempo Primo

Fl. *ff* *mf* *mp*

B♭ Cl. *ff* *mf* *mp*

Timp.

Mrb.

Perc. Tubular Bells *mf* *mp*

Pno. *ff* *mp*

loco

(See -----)

F Tempo Primo

Vln. I *ff* *mp*

Vln. II *ff* *mp*

Vla. *ff* *mp*

Vc. *ff* *mp* *mf*

124

Fl.

B♭ Cl.

Timp.

Mrb.

T.B.

Pno.

Vln. I

Vln. II

Vla.

Vc.

129

Fl. *p* *rit.-----a tempo*

B♭ Cl. *p*

Timp.

Mrb.

T.B. Triangle *p*

Pno. *mf* *p*

Vln. I *mf* *p* *rit.-----a tempo*

Vln. II *mf* *p*

Vla. *mf* *pp*

Vc. *mf* *pp*

Detailed description: This page of a musical score covers measures 129 to 134. The music is in 5/4 and 3/4 time signatures. The Flute (Fl.) and Bass Clarinet (B♭ Cl.) parts feature triplet patterns in measures 129 and 130, with dynamics ranging from piano (p) to mezzo-forte (mf). The Piano (Pno.) part has a melodic line in the right hand and a rhythmic accompaniment in the left hand, with dynamics from piano (p) to mezzo-forte (mf). The Violin I (Vln. I) and Violin II (Vln. II) parts play triplet patterns, with dynamics from mezzo-forte (mf) to piano (p). The Viola (Vla.) part has a steady eighth-note accompaniment, and the Cello (Vc.) part has a simple bass line. The score includes performance markings such as 'rit.' (ritardando) and 'a tempo' (return to tempo), as well as dynamic markings like 'mf' (mezzo-forte) and 'pp' (pianissimo). A Triangle is used in measure 134. The page number '129' is written in the top left corner.

136

Fl. *pp* *mp* *pp* *mp* gliss.

B♭ Cl. *p* *p* *pp* 3

Timp.

Mrb.

Perc. Tubular Bells *mf* *p*

Pno. *p* 3 loco 8va *p* 3 *p* 3

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

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

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

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

142 gliss. *pp* *p* *p* *pp* *p* *p* *pp*

B \flat Cl. 3 *p* *p* *pp* *p* *p* *pp* *p* *p* *pp*

Timp.

Mrb.

T.B. *p* *p* *mp*

Pno. (8va)

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

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

Vla. *p* *p* *mp* *mp* *p* *p* *mp*

Vc. *p* *p* *mp* *mp* *p* *p* *mp*

Detailed description: This page of a musical score covers measures 142 through 147. The score is for a full orchestra and includes parts for Flute (Fl.), Bass Clarinet (B \flat Cl.), Timpani (Timp.), Maracas (Mrb.), Trombone (T.B.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Cello (Vc.). The music is in 6/4 time. The Flute part begins with a glissando and features dynamic markings of *pp*, *p*, *p*, *pp*, *p*, *p*, and *pp*. The Bass Clarinet part has a triplet of eighth notes in measure 142 and dynamic markings of *p*, *p*, *pp*, *p*, *p*, and *pp*. The Trombone part has dynamic markings of *p*, *p*, and *mp*. The Piano part has an 8va marking. The Violin I and II parts have dynamic markings of *p*, *p*, *mp*, *mp*, *p*, *p*, and *mp*. The Viola and Cello parts have dynamic markings of *p*, *p*, *mp*, *mp*, *p*, *p*, and *mp*. The score includes various musical notations such as slurs, ties, and dynamic hairpins.

G

Misterioso (a tempo)

148 *rit.* -----

Fl. *p* *mp* *pp* *mp* *pp* *Piccolo*

B♭ Cl. *p* *mp*

Timp.

Mrb.

T.B. *mp* *pp* *p* *Claves* *Suspended Cymbal (serape with coin)*

Pno. *loco*

G

Misterioso (a tempo)

rit. -----

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

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

Vla. *mp* *mf* *pp* *mp*

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

155

Flute

Picc.

B♭ Cl.

Timp.

Mrb.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

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

pp *p*

pp *p*

mp

p

pp *p*

pp *p* *mp*

pp *mp* *p* *mf*

161

Fl. *pp* *mf*

B♭ Cl.

Timp.

Mrb.

Perc. *pp* 3

Pno. *pp* *mp* *mp* *p*

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

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

Vla. *mf* *mf* *pp*

Vc. *p* *mf*

Detailed description: This page of a musical score covers measures 161 through 166. The score is arranged in a standard orchestral layout with staves for Flute (Fl.), Clarinet in B-flat (B♭ Cl.), Timpani (Timp.), Mridangam (Mrb.), Percussion (Perc.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Cello (Vc.). Measure 161 begins with the Flute playing a single note at *pp*. In measure 162, the Flute plays a triplet of eighth notes at *mf*. The Percussion part features a triplet of eighth notes at *pp* in measure 162. The Piano part has a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand in measure 162, with dynamics ranging from *pp* to *mp*. In measure 163, the Piano part has a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand, with dynamics ranging from *pp* to *mp*. In measure 164, the Piano part has a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand, with dynamics ranging from *pp* to *mp*. In measure 165, the Piano part has a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand, with dynamics ranging from *pp* to *mp*. In measure 166, the Piano part has a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand, with dynamics ranging from *pp* to *mp*. The Violin I and Violin II parts have a glissando in measure 162, with dynamics ranging from *p* to *mp*. The Viola part has a triplet of eighth notes in measure 162, with dynamics ranging from *mf* to *pp*. The Cello part has a triplet of eighth notes in measure 162, with dynamics ranging from *p* to *mf*.

168

Fl.

B♭ Cl.

Timp.

Mrb.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

p

fp

mf

fp

f

mp

f

mp

f

mp

f

pp

p

f

p

f

p

f

p

loco

Sra

Sra

28 **Vivace con fuoco**

H $\text{♩} = 144$

Fl. *mf*

B. Cl. *mf*

Timp.

Mrb. *mp* *mp* *mf*

Perc.

Pno. *f* *loco*

H **Vivace con fuoco**

$\text{♩} = 144$

Vln. I *f*

Vln. II *f*

Vla. *f* gliss.

Vc. *f* gliss.

179

Picc. *f*

B. Cl.

Timp. Hard mallets *mf*

Mrb.

Perc.

Pno. *f*

Vln. I

Vln. II

Vla. *f*

Vc. *f*

185

Picc. *f*

B. Cl. *f*

Timp.

Mrb.

Perc.

Pno.

Vln. I *f*

Vln. II *f*

Vla.

Vc.

Detailed description: This page of a musical score covers measures 185 through 188. The music is written for a full orchestra. The Piccolo (Picc.) and Bass Clarinet (B. Cl.) parts are marked with a forte (*f*) dynamic. The Piccolo part features a rhythmic pattern of eighth notes with a key signature of one flat. The Bass Clarinet part plays a similar rhythmic pattern in the bass clef. The Timpani (Timp.) part has a steady eighth-note pulse. The Maracas (Mrb.), Percussion (Perc.), and Piano (Pno.) parts are marked with a rest (-) for all measures. The Violin I (Vln. I) and Violin II (Vln. II) parts are also marked with a forte (*f*) dynamic. The Violin I part has a melodic line with eighth-note patterns and some rests. The Violin II part has a rhythmic accompaniment of eighth notes. The Viola (Vla.) and Cello (Vc.) parts have a rhythmic accompaniment of eighth notes, with the Cello part in the bass clef.

189 I

The score is divided into measures 189, 190, 191, and 192. The time signature changes from 4/4 to 3/4 and back to 4/4. The Piccolo part is mostly silent. The Bass Clarinet and Timpani parts feature rhythmic patterns with a forte (*f*) dynamic. The Piano part has a melodic line in the right hand and a bass line in the left hand, also marked *f*. The Violin I and II parts play a sustained chord. The Viola and Violoncello parts have melodic lines with triplets.

Picc.

B. Cl.

Timp.

Mrb.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

193

Picc. *f*

B. Cl. *f*

Timp. *mf* *f*

Mrb.

Perc.

Pno. *f* *Spa*

Vln. I *f* *ff*

Vln. II *f* *ff*

Vla. *f* *ff*

Vc. *f* *ff*

Detailed description: This page of a musical score covers measures 193 to 196. The score is for a full orchestra. The Piccolo part (measures 193-194) features a melodic line starting with a forte (*f*) dynamic. The Bass Clarinet (B. Cl.) part (measures 195-196) has a melodic line starting with a forte (*f*) dynamic. The Timpani (Timp.) part (measures 193-196) has a rhythmic pattern starting with a mezzo-forte (*mf*) dynamic and becoming forte (*f*) in measure 195. The Piano (Pno.) part (measures 193-196) has a bass line starting with a forte (*f*) dynamic. The Violin I (Vln. I) and Violin II (Vln. II) parts (measures 193-196) have melodic lines starting with a forte (*f*) dynamic and becoming fortissimo (*ff*) in measure 195. The Viola (Vla.) part (measures 193-196) has a melodic line starting with a forte (*f*) dynamic and becoming fortissimo (*ff*) in measure 195. The Violoncello (Vc.) part (measures 193-196) has a melodic line starting with a forte (*f*) dynamic and becoming fortissimo (*ff*) in measure 195. The Maracas (Mrb.) and Percussion (Perc.) parts are silent throughout. The score is in 4/4 time and features various key signatures and time signature changes.

197

Picc. *f*

B. Cl. *f*

Timp. *mf*

Mrb.

Perc.

Pno. *ff*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

This musical score page contains measures 197 through 200. The instruments and their parts are as follows:

- Picc.**: Piccolo, starting with a forte (*f*) dynamic. It plays a melodic line with eighth and sixteenth notes, changing meters from 4/4 to 3/4 and back to 4/4.
- B. Cl.**: Bass Clarinet, also starting with a forte (*f*) dynamic. It plays a melodic line with eighth and sixteenth notes, mirroring the Piccolo's rhythm.
- Timp.**: Timpani, playing a steady eighth-note pattern with a mezzo-forte (*mf*) dynamic.
- Mrb.**: Maracas, which are silent in this section.
- Perc.**: Percussion, which is silent in this section.
- Pno.**: Piano, starting with a fortissimo (*ff*) dynamic. It plays a chordal accompaniment, mostly silent in the later measures.
- Vln. I**: Violin I, playing a melodic line with triplets and eighth notes, starting with a forte (*f*) dynamic.
- Vln. II**: Violin II, playing a melodic line with triplets and eighth notes, starting with a forte (*f*) dynamic.
- Vla.**: Viola, playing a melodic line with triplets and eighth notes, starting with a forte (*f*) dynamic.
- Vc.**: Violoncello, playing a melodic line with triplets and eighth notes, starting with a forte (*f*) dynamic.

The score is written in a system with ten staves. The time signature changes from 4/4 to 3/4 and back to 4/4. Dynamics include *f*, *mf*, and *ff*. There are various musical notations such as slurs, triplets, and accents.

Presto

♩ = 184

201

8va ----- loco

Picc. *f* ----- *ff*

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

Timp. *mf* ----- *f*

Mrb.

Perc.

Pno. *f* loco *mf* 8va ----- loco

Vln. I *ff* *mf* Presto ♩ = 184

Vln. II *ff* *mf*

Vla. *f* *ff*

Vc. *f* *ff*

Vivace con fuoco

♩ = 144

205

The score is divided into two systems. The first system includes Piccolo (Picc.), Bass Clarinet (B. Cl.), Timpani (Timp.), Maracas (Mrb.), and Percussion (Perc.). The second system includes Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.).

Picc. (Measures 205-209):
- Measure 205: Rest.
- Measure 206: Rest.
- Measure 207: *mf* (mezzo-forte), eighth-note melody.
- Measure 208: *mf*, eighth-note melody.
- Measure 209: *pp* (pianissimo), eighth-note melody.

B. Cl. (Measures 205-209):
- Measure 205: Eighth-note melody.
- Measure 206: Eighth-note melody.
- Measure 207: *mf*, eighth-note melody.
- Measure 208: *mf*, eighth-note melody.
- Measure 209: *pp*, eighth-note melody.

Timp. (Measures 205-209):
- Measures 205-209: Rest.

Mrb. (Measures 205-209):
- Measures 205-209: Rest.

Perc. (Measures 205-209):
- Measures 205-209: Rest.

Pno. (Measures 205-209):
- Measure 205: (Sop.) - *pp*, arpeggiated chords.
- Measure 206: *pp*, arpeggiated chords.
- Measure 207: *pp*, arpeggiated chords.
- Measure 208: *pp*, arpeggiated chords.
- Measure 209: *pp*, arpeggiated chords.

Vln. I (Measures 205-209):
- Measure 205: Rest.
- Measure 206: Rest.
- Measure 207: *mf*, sustained chord.
- Measure 208: *mf*, sustained chord.
- Measure 209: *mf*, sustained chord.

Vln. II (Measures 205-209):
- Measure 205: Rest.
- Measure 206: Rest.
- Measure 207: *mf*, sustained chord.
- Measure 208: *mf*, sustained chord.
- Measure 209: *mf*, sustained chord.

Vla. (Measures 205-209):
- Measure 205: *mf*, sustained chord.
- Measure 206: *mf*, sustained chord.
- Measure 207: *mf*, sustained chord.
- Measure 208: *mf*, sustained chord.
- Measure 209: *mf*, sustained chord.

Vc. (Measures 205-209):
- Measure 205: *mf*, sustained chord.
- Measure 206: *mf*, sustained chord.
- Measure 207: *mf*, sustained chord.
- Measure 208: *mf*, sustained chord.
- Measure 209: *mf*, sustained chord.

209

Picc. *mf* *ff*

B. Cl. *mf* *ff*

Timp. Medium mallets *mp* *ff*

Mrb.

Perc.

Pno. *mp* *ff* loco

Vln. I *mf* *ff*

Vln. II *mf* *ff*

Vla. *mf* *ff*

Vc. *mf* *ff*

Detailed description: This page of a musical score covers measures 209 to 212. The score is for a full orchestra and piano. The Piccolo and Bass Clarinet parts feature melodic lines with dynamic markings from *mf* to *ff*. The Bass Clarinet part includes triplet markings. The Timpani part uses medium mallets and has a dynamic range from *mp* to *ff*. The Piano part includes a *loco* section and dynamic markings from *mp* to *ff*. The string sections (Violin I, Violin II, Viola, and Cello) have melodic lines with dynamic markings from *mf* to *ff*. The Maracas and Percussion parts are marked with rests throughout the measures.

213

Picc. *ff*

B. Cl.

Timp. *f*

Mrb.

Perc.

Pno. *ff* *f*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

J

Detailed description of the musical score: The score is for measures 213 to 216. It features eight staves: Piccolo (Picc.), Bass Clarinet (B. Cl.), Timpani (Timp.), Maracas (Mrb.), Percussion (Perc.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The time signature changes from 4/4 to 3/4 and back to 4/4. The Piccolo part starts with a sixteenth-note pattern in measure 213, followed by rests in 214 and 215, and a final phrase in 216. The Bass Clarinet part is mostly silent. The Timpani part has a rhythmic pattern in 213, a sustained chord in 214, and a melodic line in 215 and 216. The Maracas and Percussion parts are silent. The Piano part has sustained chords in 213, 214, and 216, with dynamics *ff* and *f*. The Violin I and II parts have melodic lines, with dynamics *ff*. The Viola and Violoncello parts have rhythmic accompaniment, with dynamics *ff*. A rehearsal mark 'J' is placed above the Piccolo staff in measure 214.

217

Picc. *p* *p* 6

B. Cl. *p* *mf*

Timp. *mp*

Mrb.

Perc.

Pno. *mf* *mp* *mp* *f* 6 6 3

Vln. I *mp*

Vln. II *mp*

Vla. *mf* *f* *f* (h)

Vc. *mf* *f* *f* (h)

Detailed description of the musical score: The score is for measures 217-220. The Piccolo part (treble clef) starts with a quarter rest, followed by an eighth note G4, a quarter note A4, and a quarter note B4. In measure 218, it has a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. In measure 219, it has a quarter note G4, a quarter note A4, and a quarter note B4. In measure 220, it has a quarter note G4, a quarter note A4, and a quarter note B4, ending with a sixteenth-note triplet G4-A4-B4. The Bass Clarinet part (bass clef) has a quarter rest in measure 217, a quarter rest in measure 218, and then a sixteenth-note triplet G3-A3-B3 in measure 219, followed by a quarter note G3, a quarter note A3, and a quarter note B3 in measure 220. The Timpani part (bass clef) has a quarter note G2 in measure 217, a quarter rest in measure 218, a quarter rest in measure 219, and a quarter rest in measure 220. The Maracas part (treble clef) has a quarter rest in measure 217, a quarter rest in measure 218, a quarter rest in measure 219, and a quarter rest in measure 220. The Percussion part (percussion clef) has a quarter rest in measure 217, a quarter rest in measure 218, a quarter rest in measure 219, and a quarter rest in measure 220. The Piano part (grand staff) has a quarter note G2 in the right hand and a quarter note G2 in the left hand in measure 217. In measure 218, the right hand has a quarter note G2 and the left hand has a quarter note G2. In measure 219, the right hand has a sixteenth-note triplet G2-A2-B2 and the left hand has a quarter note G2. In measure 220, the right hand has a sixteenth-note triplet G2-A2-B2 and the left hand has a quarter note G2. The Violin I part (treble clef) has a quarter note G4, a quarter note A4, and a quarter note B4 in measure 217. In measure 218, it has a quarter note G4, a quarter note A4, and a quarter note B4. In measure 219, it has a quarter note G4, a quarter note A4, and a quarter note B4. In measure 220, it has a quarter note G4, a quarter note A4, and a quarter note B4. The Violin II part (treble clef) has a quarter note G4, a quarter note A4, and a quarter note B4 in measure 217. In measure 218, it has a quarter note G4, a quarter note A4, and a quarter note B4. In measure 219, it has a quarter note G4, a quarter note A4, and a quarter note B4. In measure 220, it has a quarter note G4, a quarter note A4, and a quarter note B4. The Viola part (alto clef) has a quarter note G3, a quarter note A3, and a quarter note B3 in measure 217. In measure 218, it has a quarter note G3, a quarter note A3, and a quarter note B3. In measure 219, it has a quarter note G3, a quarter note A3, and a quarter note B3. In measure 220, it has a quarter note G3, a quarter note A3, and a quarter note B3. The Violoncello part (bass clef) has a quarter note G2, a quarter note A2, and a quarter note B2 in measure 217. In measure 218, it has a quarter note G2, a quarter note A2, and a quarter note B2. In measure 219, it has a quarter note G2, a quarter note A2, and a quarter note B2. In measure 220, it has a quarter note G2, a quarter note A2, and a quarter note B2.

221

Picc. *ff*

B. Cl. *ff*

Timp. *mf* *mp* *p*

Mrb.

Perc.

Pno. *ff* *mp*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Detailed description: This page of a musical score covers measures 221 to 224. The score is for a full orchestra. The Piccolo part (treble clef) plays a melodic line with a dynamic of *ff*. The Bass Clarinet (bass clef) plays a rhythmic accompaniment of eighth notes, also marked *ff*. The Timpani (bass clef) has a simple rhythmic pattern, with dynamics *mf*, *mp*, and *p* indicated. The Maracas (treble clef) and Percussion (percussion clef) are silent. The Piano (grand staff) provides harmonic support, with the right hand playing chords and the left hand playing bass notes; dynamics *ff* and *mp* are shown. The Violin I and II parts (treble clef) play melodic lines with a dynamic of *ff*. The Viola (alto clef) and Cello (bass clef) play rhythmic accompaniment of eighth notes, both marked *ff*. The time signature changes from 4/4 to 3/4 and back to 4/4.

225

This musical score page contains measures 225 through 228. The score is arranged in a standard orchestral format with the following parts:

- Picc.** (Piccolo): Measures 225-226 are marked *p*. Measure 227 features a sixteenth-note scale starting on G4, marked *p* and *ff*. Measure 228 continues with a similar scale, marked *ff*.
- B. Cl.** (Bass Clarinet): Measures 225-226 are marked *p* and *mf*. Measures 227-228 are marked *ff*.
- Timp.** (Timpani): Measures 225-226 are silent. Measures 227-228 play a single note (G2) marked *ff*.
- Mrb.** (Maracas): Silent throughout all measures.
- Perc.** (Percussion): Silent throughout all measures.
- Pno.** (Piano): Measures 225-226 are silent. Measure 227 has a sixteenth-note scale in the right hand marked *ff*. Measure 228 continues with a similar scale in the right hand marked *ff*. The left hand has a triplet of eighth notes in measure 225 marked *p*, and a sixteenth-note scale in measure 226 marked *mf*.
- Vln. I** (Violin I): Measures 225-226 are marked *mp*. Measures 227-228 are marked *ff*.
- Vln. II** (Violin II): Measures 225-226 are marked *mp*. Measures 227-228 are marked *ff*.
- Vla.** (Viola): Measures 225-226 are marked *mf* and *f*. Measures 227-228 are marked *f* and *ff*.
- Vc.** (Violoncello): Measures 225-226 are marked *mf* and *f*. Measures 227-228 are marked *f* and *ff*.

The score includes various musical notations such as slurs, accents, and dynamic markings. The time signature changes from 4/4 to 3/4 and back to 4/4.

229

Picc.

B. Cl.

Timp.

Mrb.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

ff

f

ff

f

ff

f

ff

f

Detailed description: This page of a musical score contains measures 229 through 232. The score is arranged in a multi-staff format. The Piccolo part (top) has rests in measures 229 and 231, with notes in 230 and 232. The Bass Clarinet part has a rhythmic pattern of eighth notes in 229 and 230, followed by rests. The Timpani part has a simple rhythmic pattern of quarter notes. The Maracas and Percussion parts are silent. The Piano part features a complex texture with chords and moving lines in both hands. The Violin I and II parts have melodic lines with dynamic markings of *ff* and *f*. The Viola and Cello parts have rhythmic accompaniment with dynamic markings of *ff* and *f*. The time signature changes from 4/4 to 3/4 and back to 4/4.

233

The musical score for page 42, measures 233-236, is arranged in a multi-staff format. The instruments and their parts are as follows:

- Picc.**: Piccolo, rests throughout the measures.
- B. Cl.**: Bass Clarinet, plays a melodic line with dynamics *p* and *p*. It features a triplet in measure 236.
- Timp.**: Timpani, rests throughout the measures.
- Mrb.**: Maracas, plays a rhythmic accompaniment with dynamics *mp* and *p*.
- Perc.**: Percussion, rests throughout the measures.
- Pno.**: Piano, rests throughout the measures.
- Vln. I**: Violin I, plays a melodic line with dynamics *p*.
- Vln. II**: Violin II, plays a melodic line with dynamics *p*.
- Vla.**: Viola, plays a rhythmic accompaniment with dynamics *p*.
- Vc.**: Violoncello, plays a rhythmic accompaniment with dynamics *p*.

The score is divided into four measures, each with a different time signature: 4/4, 3/4, 4/4, and 3/4. The key signature is one flat (B-flat major or D minor).

237 K

Picc. (Piccolo): Rest throughout.

B. Cl. (Bass Clarinet): *ff* dynamics, includes a triplet in measure 241.

Timp. (Timpani): *fp* and *ff* dynamics, includes a triplet in measure 241.

Mrb. (Maracas): Rest throughout.

Perc. (Percussion): Rest throughout.

Pno. (Piano): *ff* dynamics, includes a triplet in measure 241.

Vln. I (Violin I): Rest until measure 242, then *mf*.

Vln. II (Violin II): Rest until measure 242, then *mf*.

Vla. (Viola): *p* and *ff* dynamics, includes a triplet in measure 241.

Vc. (Violoncello): *p* and *ff* dynamics, includes a triplet in measure 241.

Measures 237-242 are marked with a K above the staff.

Picc. *pp*

B. Cl. *pp*

Timp. *pp*

Mrb.

Perc.

Pno. *pp*

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

250 L

Picc. *ff*

B. Cl. *mf* — *ff* *mf*

Timp. *ff*

Mrb.

Perc.

Pno. *mf* — *ff* *mf*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *mf* — *ff* *ff*

255

This musical score page contains measures 255 through 260. The measures are grouped into six systems, each with a different time signature: 4/4, 3/4, 4/4, 3/4, 4/4, and 3/4. The instruments and their parts are as follows:

- Picc.**: Piccolo, rests in all measures.
- B. Cl.**: Bass Clarinet, plays a rhythmic line of eighth and sixteenth notes.
- Timp.**: Timpani, plays a rhythmic line of eighth and sixteenth notes, starting with a *mf* dynamic.
- Mrb.**: Maracas, rests in all measures.
- Perc.**: Percussion, rests in all measures.
- Pno.**: Piano, plays a rhythmic line of eighth and sixteenth notes in the right hand and a bass line in the left hand.
- Vln. I**: Violin I, plays a rhythmic line of eighth and sixteenth notes, starting with a *f* dynamic.
- Vln. II**: Violin II, plays a rhythmic line of eighth and sixteenth notes, starting with a *f* dynamic.
- Vla.**: Viola, plays a rhythmic line of eighth and sixteenth notes, starting with a *f* dynamic.
- Vc.**: Cello, plays a rhythmic line of eighth and sixteenth notes, starting with a *f* dynamic.

265

This musical score page contains measures 265 through 270. The instruments and their parts are as follows:

- Picc. (Piccolo):** Measures 265-266: *f* (4/4), *ff* (3/4). Measures 267-268: *ff* (4/4), rest (3/4).
- B. Cl. (Bass Clarinet):** Measures 265-266: *f* (4/4), *ff* (3/4). Measures 267-268: *ff* (4/4), rest (3/4).
- Timp. (Timpani):** Measures 265-266: *mf* (4/4), *ff* (3/4). Measures 267-268: *ff* (4/4), rest (3/4).
- Mrb. (Maracas):** Rest throughout all measures.
- Perc. (Percussion):** Measures 265-266: Rest (4/4), rest (3/4). Measures 267-268: *pp* (4/4), *ff* (3/4).
- Pno. (Piano):** Measures 265-266: *mf* (4/4), *ff* (3/4). Measures 267-268: *ff* (4/4), *ff* (3/4). Includes triplets in measures 267 and 268.
- Vln. I (Violin I):** Measures 265-266: *f* (4/4), *ff* (3/4). Measures 267-268: *ff* (4/4), *ff* (3/4).
- Vln. II (Violin II):** Measures 265-266: *f* (4/4), *ff* (3/4). Measures 267-268: *ff* (4/4), *ff* (3/4).
- Vla. (Viola):** Measures 265-266: *f* (4/4), *ff* (3/4). Measures 267-268: *ff* (4/4), *ff* (3/4).
- Vc. (Violoncello):** Measures 265-266: *f* (4/4), *ff* (3/4). Measures 267-268: *ff* (4/4), *ff* (3/4).

The score features time signature changes from 4/4 to 3/4 and back to 4/4. Dynamics range from *mf* to *ff*, with *pp* used for the percussion in measure 267. The piece concludes with a final 4/4 measure.

269

Picc. *ff*

B. Cl. *ff*

Timp.

Mrb.

Perc. Xylophone *ff*

Pno. *8va* *loco*

Vln. I

Vln. II

Vla.

Vc. *3*

Detailed description: This page of a musical score covers measures 269 to 272. The score is for a full orchestra. The Piccolo part (measures 269-272) features a *ff* dynamic, starting with a rest in 4/4, then moving to 3/4 and 4/4, and ending with a triplet in 4/4. The Bass Clarinet part (measures 269-272) also features a *ff* dynamic, starting with a triplet in 4/4, then moving to 3/4 and 4/4, and ending with a triplet in 4/4. The Timpani part (measures 269-272) is a rest. The Maracas part (measures 269-272) is a rest. The Percussion part (measures 269-272) features a *ff* dynamic, starting with a rest in 4/4, then moving to 3/4 and 4/4, and ending with a triplet in 4/4. The Piano part (measures 269-272) features a *8va* and *loco* marking, starting with a rest in 4/4, then moving to 3/4 and 4/4, and ending with a triplet in 4/4. The Violin I part (measures 269-272) features a rest in 4/4, then moving to 3/4 and 4/4, and ending with a triplet in 4/4. The Violin II part (measures 269-272) features a rest in 4/4, then moving to 3/4 and 4/4, and ending with a triplet in 4/4. The Viola part (measures 269-272) features a rest in 4/4, then moving to 3/4 and 4/4, and ending with a triplet in 4/4. The Cello part (measures 269-272) features a rest in 4/4, then moving to 3/4 and 4/4, and ending with a triplet in 4/4.

276

morendo

Fl.

B. Cl.

Timp.

Mrb.

Xyl.

Pno.

Vln. I

Vln. II

Vla.

Vc.

ff

pp

II.
The Prosperity of the Antonines

Adagio liberamente

$\text{♩} = 72$

Flute (Alto Flute) (Bass Flute)

Clarinet in B \flat

Timpani (D, B, A, F)

Marimba

Percussion

Piano

Adagio liberamente

$\text{♩} = 72$

Violin I

Violin II

Viola

Cello

This musical score page, numbered 53, features ten staves for various instruments. The top staff is for Flute (Fl.), showing a melodic line starting in the fifth measure with a dynamic marking of *p*. The second staff is for Bass Clarinet (B♭ Cl.), playing a rhythmic accompaniment of eighth notes with a dynamic marking of *pp*. The third staff is for Timpani (Timp.), which is mostly silent. The fourth and fifth staves are for Maracas (Mrb.), also silent. The sixth staff is for Percussion (Perc.), which is silent. The seventh and eighth staves are for Piano (Pno.), which are silent. The ninth staff is for Violin I (Vln. I), which is silent. The tenth staff is for Violin II (Vln. II), which is silent. The eleventh staff is for Viola (Vla.), playing a rhythmic accompaniment of eighth notes with a dynamic marking of *p*. The twelfth staff is for Violoncello (Vc.), playing a rhythmic accompaniment of eighth notes with a dynamic marking of *p*. The score is divided into measures by vertical bar lines, and the time signature changes from 4/4 to 3/4 and back to 4/4 throughout the piece.

This musical score page contains measures 15 through 20. The instruments and their parts are as follows:

- Flute (Fl.):** Measures 15-20. Part 1 (treble clef) features a melodic line with slurs and accents. Part 2 (bass clef) is marked *mp* and contains rests.
- Bass Clarinet (B♭ Cl.):** Measures 15-20. Part 1 (treble clef) has a melodic line with slurs and accents. Part 2 (bass clef) is marked *mp* and contains rests.
- Timpani (Timp.):** Measures 15-20. Part 1 (bass clef) contains rests.
- Maracas (Mrb.):** Measures 15-20. Part 1 (treble clef) and Part 2 (bass clef) contain rests.
- Percussion (Perc.):** Measures 15-20. Part 1 (percussion clef) contains rests.
- Piano (Pno.):** Measures 15-20. Part 1 (treble clef) and Part 2 (bass clef) contain rests.
- Violin I (Vln. I):** Measures 15-20. Part 1 (treble clef) contains rests.
- Violin II (Vln. II):** Measures 15-20. Part 1 (treble clef) contains rests until measure 18, then a melodic line starting on a whole note *p* (piano) dynamic.
- Viola (Vla.):** Measures 15-20. Part 1 (alto clef) contains a melodic line with slurs and accents, marked *mf* (mezzo-forte).
- Cello (Vc.):** Measures 15-20. Part 1 (bass clef) contains a melodic line with slurs and accents, marked *mf*. A *gliss.* (glissando) instruction is present at the beginning of the line.

This musical score page contains measures 21 through 28. The instruments and their parts are as follows:

- Flute (Fl.):** Measures 21-28. Dynamics: *mf* (measures 21-22), *f* (measures 23-24), *ff* (measures 25-28). The part features a melodic line with slurs and accents.
- Bass Clarinet (B♭ Cl.):** Measures 21-28. Dynamics: *mf* (measures 21-22), *f* (measures 23-24), *ff* (measures 25-28). The part features a melodic line with slurs and accents.
- Timpani (Timp.):** Measures 21-28. The part is silent.
- Musical Keyboard (Mrb.):** Measures 21-28. The part is silent.
- Percussion (Perc.):** Measures 21-28. The part is silent.
- Piano (Pno.):** Measures 21-28. Dynamics: *mf* (measures 21-22), *ff* (measures 23-28). The right hand has chords and moving lines, while the left hand has a bass line with slurs and accents. There are markings *sc* and ** sc* under the left hand.
- Violin I (Vln. I):** Measures 21-28. Dynamics: *mp* (measures 21-22), *ff* (measures 23-28). The part features a melodic line with slurs.
- Violin II (Vln. II):** Measures 21-28. Dynamics: *f* (measures 21-22), *ff* (measures 23-28). The part features a melodic line with slurs.
- Viola (Vla.):** Measures 21-28. Dynamics: *f* (measures 21-22), *ff* (measures 23-28). The part features a melodic line with slurs.
- Cello (Vc.):** Measures 21-28. Dynamics: *f* (measures 21-22), *ff* (measures 23-28). The part features a melodic line with slurs.

A

Largo misterioso

Alto Flute

rubato

♩=56

Fl. *ff* *pp* *p* *p* *pp* *p* *p* *pp*

B♭ Cl. *ff* *pp*

Timp.

Mrb.

Perc.

Pno. *ff* *p*

Vln. I *ff* *pp*

Vln. II *ff* *pp*

Vla. *ff* *pp*

Vc. *ff* *pp*

A. Fl. ³⁵ *p* *pp* *rubato*

B♭ Cl. *p*

Timp. ³⁵

Mrb. ³⁵

Perc. ³⁵

Pno. ³⁵

Vln. I ³⁵

Vln. II ³⁵

Vla. *pp* *p* *pp*

Vc. *pp* *p* *pp*

Detailed description of the musical score: The score is for page 57 and includes parts for A. Fl., B♭ Cl., Timp., Mrb., Perc., Pno., Vln. I, Vln. II, Vla., and Vc. The A. Fl. part begins at measure 35 with a melodic line featuring triplets and dynamics of *p* and *pp*. A *rubato* marking is present. The B♭ Cl. part has a melodic line with dynamics of *p* and includes triplets and quintuplets. The Timp., Mrb., Perc., and Pno. parts are mostly silent, with some rhythmic patterns in the Timp. and Perc. parts. The Vln. I and Vln. II parts are mostly silent. The Vla. and Vc. parts have melodic lines with dynamics of *pp* and *p*.

rit. ----- *a tempo*

Flute

Alto Flute

A. Fl.

B♭ Cl.

Timp.

Mrb.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

mp *pp* *mp*

p *mf* *mp* *pp*

mp *p*

mp *pp*

mf *pp*

mf *pp*

mf *pp*

mf *pp*

7:8j

8va-----

Wind Chimes

Suspended Cymbal (scrape with coin)

3

5

7

B *rubato*

A. Fl. *mp* *pp* *mp* *mp* *pp* *mp*

B♭ Cl.

Timp.

Mrb.

Perc. Crotales *p* Suspended Cymbal (on the bell) *p*

Pno. *p* *p*

Vln. I *p* *dim.*

Vln. II *p* *dim.*

Vla. *p* *dim.*

Vc. *p* *dim.*

This musical score page contains measures 50 through 54. It features seven staves: A. Fl., B♭ Cl., Timp., Mrb., Perc., Pno., and a string section (Vln. I, Vln. II, Vla., Vc.).

- A. Fl.:** Starts with a triplet of eighth notes in 2/4 time (measures 50-51), marked *mp*. In 4/4 time (measure 52), it has a triplet of eighth notes marked *mf*. In 4/4 time (measure 53), it has a triplet of eighth notes marked *pp*. In 5/4 time (measure 54), it has a triplet of eighth notes marked *mp* with a glissando effect.
- B♭ Cl.:** Remains silent in measures 50-51. In 4/4 time (measure 52), it has a half note marked *mf*. In 4/4 time (measure 53), it has a half note marked *pp*. In 5/4 time (measure 54), it has a half note marked *mp*.
- Timp.:** Remains silent throughout.
- Mrb.:** Remains silent throughout.
- Perc.:** Starts with Wind Chimes in 2/4 time (measures 50-51), marked *mf*. In 4/4 time (measure 52), it has a half note marked *mf*. In 4/4 time (measure 53), it has a half note marked *p*. In 5/4 time (measure 54), it has a half note marked *p*.
- Pno.:** Features a complex rhythmic pattern in 2/4 time (measures 50-51) marked *mf*. In 4/4 time (measure 52), it has a half note marked *mf*. In 4/4 time (measure 53), it has a half note marked *mf*. In 5/4 time (measure 54), it has a half note marked *mf*.
- String Section:** A section marked with a circled 'C' begins at measure 53. Vln. I and Vln. II play a triplet of eighth notes in 2/4 time (measures 50-51) marked *mf*. In 4/4 time (measure 52), they play a triplet of eighth notes marked *mf*. In 4/4 time (measure 53), they play a triplet of eighth notes marked *p*. In 5/4 time (measure 54), they play a triplet of eighth notes marked *mf*. Vla. and Vc. play a triplet of eighth notes in 2/4 time (measures 50-51) marked *mf*. In 4/4 time (measure 52), they play a triplet of eighth notes marked *mf*. In 4/4 time (measure 53), they play a triplet of eighth notes marked *mp*. In 5/4 time (measure 54), they play a triplet of eighth notes marked *mf*.

55

Fl.

B♭ Cl.

Timp.

Mrb.

Crt.

Pno.

Vln. I

Vln. II

Vla.

Vc.

pp *mp*

Glockenspiel
(rubber mallets)

mp *p* *pp*

mf *p* *mf* *p*

mf *p* *mf* *p*

mf *p* *mf* *p*

mf *mp* *mp* *p* *pizz.*

(8^{va})

3

Detailed description: This page of a musical score, numbered 61, contains staves for Flute (Fl.), B♭ Clarinet (B♭ Cl.), Timpani (Timp.), Maracas (Mrb.), Crotchet (Crt.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The score begins at measure 55. The Flute part features a melodic line with dynamics *pp* and *mp*. The B♭ Clarinet and Timpani parts are mostly silent. The Maracas part is also silent. The Crotchet part plays a rhythmic pattern with dynamics *mp*, *p*, and *pp*, including a section labeled 'Glockenspiel (rubber mallets)'. The Piano part has a bass line with dynamics *p* and *pp*. The Violin I, Violin II, and Viola parts play chords with dynamics *mf* and *p*. The Violoncello part has a melodic line with dynamics *mf*, *mp*, and *p*, ending with a *pizz.* (pizzicato) marking. A first ending bracket labeled '(8^{va})' spans measures 55-60. A triplet of eighth notes is marked with a '3' in measure 58.

rubato

Fl. *mp* *pp* *p* *p* *pp* *p*

B♭ Cl. *mp* *mp* *pp* *p*

Timp.

Mrb. *pp* *mf* *p* *p* *mf* *p*

Glk.

Pno. *p*

(8^{va})

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

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

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

Vc. *arco* *mp* *mp* *p* *mp*

This page of a musical score, numbered 63, contains the following parts and markings:

- Flute (Fl.):** Measures 67-70. Includes a dynamic marking of *f* (measures 67-68), *pp* (measures 69-70), and *mp* (measures 71-72). A box labeled 'D' is present above measure 69.
- B♭ Clarinet (B♭ Cl.):** Measures 67-70. Includes a dynamic marking of *f* (measures 67-68), *pp* (measures 69-70), and *mp* (measures 71-72). Triplet markings are present in measures 69 and 70.
- Trumpet (Timp.):** Measures 67-70. Shows rests.
- Musical Keyboard (Mrb.):** Measures 67-70. Shows rests.
- Glockenspiel (Glk.):** Measures 67-70. Includes a dynamic marking of *mf* (measures 67-68), *mp* (measures 69-70), and *mp* (measures 71-72). Includes markings for 'Triangle' and 'Small Gong'.
- Piano (Pno.):** Measures 67-70. Includes a dynamic marking of *mf* (measures 67-68). An *8va* marking is present above the right-hand staff.
- Violin I (Vln. I):** Measures 67-70. Includes a dynamic marking of *f* (measures 67-68), *pp* (measures 69-70), *mf* (measures 71-72), and *pizz.* (measures 73-74). A box labeled 'D' is present above measure 69.
- Violin II (Vln. II):** Measures 67-70. Includes a dynamic marking of *f* (measures 67-68), *pp* (measures 69-70), *mf* (measures 71-72), and *mp* (measures 73-74). Triplet markings are present in measures 73 and 74.
- Viola (Vla.):** Measures 67-70. Includes a dynamic marking of *f* (measures 67-68), *pp* (measures 69-70), *mf* (measures 71-72), *pizz.* (measures 73-74), *arco* (measures 75-76), and *p* (measures 77-78). Triplet markings are present in measures 75 and 76.
- Cello (Vc.):** Measures 67-70. Includes a dynamic marking of *f* (measures 67-68), *f* (measures 69-70), *pp* (measures 71-72), *mp* (measures 73-74), and *p* (measures 75-76). Triplet markings are present in measures 73 and 74.

74 E

Fl. *pp* *mp* *pp*

B♭ Cl. *pp* *mp* *mp* *f* *pp*

Timp.

Mrb. *pp*

Perc.

Pno. *pp*

Vln. I

Vln. II

Vla. *mf*

Vc. *mf*

Fl. *mf* 6 *mf* 6:4

B \flat Cl. *mf* 3

Timp.

Mrb.

Perc. Wind Chimes *mf*

Pno. *pp* *mp* *una corda*

Vln. I arco *mp* *mf* gliss.

Vln. II *p* *mf*

Vla. *p* *mf*

Vc. *mf* *ff* 5 5 3 *ff* *f*

This musical score page covers measures 89 to 92. It includes parts for Flute (Fl.), Bass Clarinet (B♭ Cl.), Timpani (Timp.), Maracas (Mrb.), Percussion (Perc.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Cello (Vc.).

Measure 89: Flute and Bass Clarinet play a triplet of eighth notes, starting with a forte (F) dynamic. Percussion includes a Glockenspiel. Piano features a tre corde section with triplets. Violins and Viola play a triplet of eighth notes with a mezzo-forte (mf) dynamic. Cello plays a triplet of eighth notes with a forte (f) dynamic.

Measure 90: Flute and Bass Clarinet continue with triplets, dynamics shifting to pianissimo (pp). Percussion and Piano parts continue. Violins and Viola play with a piano (p) dynamic.

Measure 91: Flute and Bass Clarinet play a triplet with a ritardando (rit.) marking and a piano (p) dynamic. Percussion and Piano parts continue. Violins and Viola play with a mezzo-piano (mp) dynamic.

Measure 92: Flute and Bass Clarinet play a triplet with a piano (p) dynamic. Percussion and Piano parts continue. Violins and Viola play with a mezzo-piano (mp) dynamic. Cello plays with a mezzo-piano (mp) dynamic.

This musical score page, numbered 68, features a variety of instruments and dynamic markings. The instruments are arranged in a standard orchestral layout: Flute (Fl.), Clarinet in B-flat (B♭ Cl.), Timpani (Timp.), Maracas (Mrb.), Glockenspiel (Glk.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Cello (Vc.).

The score is divided into measures with changing time signatures: 4/4, 3/4, 4/4, 5/4, and 3/4. A rehearsal mark 'G' is placed above the first staff at the beginning of the 5/4 measure. The Flute and Clarinet parts have a 5:4 fingering indicated above the notes. The Piano part includes a 'una corda' marking. The Glockenspiel part is labeled 'Glockenspiel' and has a 'p' dynamic. The Violin I and II parts have 'mf' and 'p' dynamics, with a '3' marking above the first measure. The Viola and Cello parts have 'mp' and 'p' dynamics.

Dynamic markings include *mp* (mezzo-piano), *pp* (pianissimo), *p* (piano), and *mf* (mezzo-forte). The score also includes various musical notations such as slurs, accents, and articulation marks.

105

Fl. *mp* *pp*

B♭ Cl. *mp* *pp* *mp*

Timp.

105

Mrb. *p*

105

Glk.

105

Pno. *mp* *p*

105

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

Vln. II *p*

Vla.

Vc.

Detailed description: This page of a musical score covers measures 105 to 108. The score is for a full orchestra and includes parts for Flute (Fl.), Clarinet in B-flat (B♭ Cl.), Timpani (Timp.), Maracas (Mrb.), Glockenspiel (Glk.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Cello (Vc.). The music is in 4/4 time. Measures 105 and 106 feature a melodic line in the Flute and Clarinet, starting with a mezzo-piano (*mp*) dynamic and moving to pianissimo (*pp*). The Piano part has a steady accompaniment of chords. Measures 107 and 108 show a change in dynamics and texture, with the Flute and Clarinet playing more softly (*pp*) and the Piano part featuring triplets and a shift to piano (*p*). The Violin I part has a dynamic range from *pp* to *mf*, while the Violin II part is consistently *p*. The Viola and Cello parts provide a rhythmic foundation with eighth-note patterns.

This page of a musical score, numbered 71, contains the following parts and markings:

- Flute (Fl.):** Measures 115-117. Dynamics: *mp* (measures 115-116), *mf* (measures 116-117). Includes triplets and slurs.
- B♭ Clarinet (B♭ Cl.):** Measures 115-117. Dynamics: *mp* (measures 115-116), *mf* (measures 116-117). Includes triplets, sextuplets, and a trill (*tr*).
- Timpani (Timp.):** Measures 115-117. Rested throughout.
- Musical Keyboard (Mrb.):** Measures 115-117. Rested throughout.
- Percussion (Perc.):** Measures 115-117. Includes a *Suspended Cymbal*. Dynamics: *pp* (measures 115-116), *mf* (measures 116-117).
- Piano (Pno.):** Measures 115-117. Dynamics: *pp* (measures 115-116), *mf* (measures 116-117). Includes triplets, sextuplets, and slurs.
- Violin I (Vln. I):** Measures 115-117. Dynamics: *mp* (measures 115-116), *mf* (measures 116-117), *f* (measures 117-118).
- Violin II (Vln. II):** Measures 115-117. Dynamics: *mp* (measures 115-116), *mf* (measures 116-117), *f* (measures 117-118).
- Viola (Vla.):** Measures 115-117. Dynamics: *mp* (measures 115-116), *mf* (measures 116-117), *f* (measures 117-118).
- Cello (Vc.):** Measures 115-117. Dynamics: *mp* (measures 115-116), *mf* (measures 116-117), *f* (measures 117-118).

This page of a musical score covers measures 118 to 121. The instruments and their parts are as follows:

- Fl. (Flute):** Measures 118-121. Features melodic lines with triplets and slurs. Measure 118 starts with a treble clef and a key signature of one sharp (F#).
- B♭ Cl. (B♭ Clarinet):** Measures 118-121. Mirrors the flute's melodic line with triplets and slurs.
- Timp. (Timpani):** Measures 118-121. Features a rhythmic pattern of eighth notes with a dynamic marking of *mf* (mezzo-forte).
- Mrb. (Maracas):** Measures 118-121. The part is silent, indicated by a horizontal line.
- Perc. (Percussion):** Measures 118-121. The part is silent, indicated by a horizontal line.
- Pno. (Piano):** Measures 118-121. Features a complex texture with rapid sixteenth-note runs in the right hand and a steady eighth-note accompaniment in the left hand. Includes dynamic markings like *mf* and *f*.
- Vln. I (Violin I):** Measures 118-121. Features a melodic line with triplets and slurs.
- Vln. II (Violin II):** Measures 118-121. Features a melodic line with triplets and slurs.
- Vla. (Viola):** Measures 118-121. Features a melodic line with triplets and slurs.
- Vc. (Violoncello):** Measures 118-121. Features a melodic line with triplets and slurs.

This musical score page, numbered 73, features a double bar line at measure 120. The instruments and their parts are as follows:

- Fl. (Flute):** Treble clef. Measures 120-121 contain eighth-note triplets. Measures 122-123 feature a dynamic crescendo from *mf* to *f* over a sustained note.
- B♭ Cl. (B-flat Clarinet):** Treble clef. Measures 120-121 contain eighth-note triplets. Measures 122-123 feature a dynamic crescendo from *mf* to *f* over a sustained note.
- Timp. (Timpani):** Bass clef. Measures 120-121 contain eighth-note triplets. Measures 122-123 feature a dynamic crescendo from *mf* to *f* over a sustained note.
- Mrb. (Maracas):** Treble and Bass clefs. The part is silent throughout the page.
- Perc. (Percussion):** Percussion clef. The part is silent throughout the page.
- Pno. (Piano):** Treble and Bass clefs. Measures 120-121 contain eighth-note triplets. Measures 122-123 feature a dynamic crescendo from *mf* to *ff* over a sustained note.
- Vln. I (Violin I):** Treble clef. Measures 120-121 contain eighth-note triplets. Measures 122-123 feature a dynamic crescendo from *f* to *ff* over a sustained note.
- Vln. II (Violin II):** Treble clef. Measures 120-121 contain eighth-note triplets. Measures 122-123 feature a dynamic crescendo from *f* to *ff* over a sustained note.
- Vla. (Viola):** Alto clef. Measures 120-121 contain eighth-note triplets. Measures 122-123 feature a dynamic crescendo from *f* to *ff* over a sustained note.
- Vc. (Cello):** Bass clef. Measures 120-121 contain eighth-note triplets. Measures 122-123 feature a dynamic crescendo from *f* to *ff* over a sustained note.

I

rit. ----- *accel.*

Fl. ¹²² *ff* 3 6

B \flat Cl. *ff* 3 6

Timp. ¹²² 3 *ff*

Mrb. ¹²³

Perc. ¹²²

Pno. ¹²² *f* *ff* 3 13

Vln. I ¹²² 3 *rit.* ----- *accel.* 3

Vln. II 3

Vla. 3

Vc. 3

Adagio liberamente

♩ = 72

Fl. *ff*

B♭ Cl. *ff*

Timp.

Mrb.

T.B. Tubular Bells *ff*

Pno.

13

18J:5J

LH

RH

Adagio liberamente

♩ = 72

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

127

Fl. *mf*

B♭ Cl. *mf*

Timp.

127

Mrb.

127

T.B.

(8^{va})

127 *ff*

Pno.

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Detailed description: This page of a musical score covers measures 127 to 130. The instruments are Flute (Fl.), B♭ Clarinet (B♭ Cl.), Timpani (Timp.), Maracas (Mrb.), Trombone (T.B.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Cello (Vc.). The key signature has one flat (B♭) and the time signature is 4/4. The Flute and B♭ Clarinet parts are mostly rests with a *mf* dynamic. The Piano part features a complex texture with a right-hand melody of eighth notes and triplets, and a left-hand accompaniment of sixteenth-note patterns with triplets and a sextuplet. The Violin I part has a melodic line with triplets and slurs. The Violin II part has a similar melodic line with triplets. The Viola and Cello parts provide harmonic support with sustained notes and chords. The score includes various musical notations such as slurs, triplets, sextuplets, and dynamic markings.

J Largo
♩ = 40

The score is divided into two systems. The first system covers measures 132 to 137. The second system also covers measures 132 to 137, with a measure rest in measure 132. The tempo is marked 'Largo' with a quarter note equal to 40 beats. The key signature has two flats (B-flat and E-flat). The time signature changes from 3/4 to 2/4, then 3/4, and finally 4/4. Dynamics include *ff*, *p*, *pp*, *mp*, and *mf*. Performance markings include slurs, accents, and fingerings (5, 7, 3, 6). The piano part features complex textures with triplets and chords. The strings play a rhythmic accompaniment with various articulations.

Fl. *ff* *p* *pp* *mp* *pp*

B♭ Cl. *ff* *p* *pp* *mp* *pp*

Timp.

Mrb.

T.B. *p*

Pno. *ff* *pp* *mp*

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

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

Vla. *ff* *p* *p* *mp* *p* *p* *mf* *pp*

Vc. *ff* *p* *p* *mp* *p* *p* *mf* *pp*

This musical score page covers measures 138, 139, and 140. The instruments and their parts are as follows:

- Flute (Fl.):** Measure 138 features a triplet of eighth notes starting on G4, marked *mp*. Measure 139 has a whole rest. Measure 140 has a whole rest.
- B♭ Clarinet (B♭ Cl.):** Measure 138 has a whole rest. Measure 139 has a whole rest. Measure 140 has a half note G2, marked *p*.
- Timpani (Timp.):** Measure 138 has a whole rest. Measure 139 has a whole rest. Measure 140 has a triplet of eighth notes starting on G2, marked *pp*.
- Maracas (Mrb.):** Measures 138, 139, and 140 have whole rests.
- Percussion (Perc.):** Measures 138, 139, and 140 have whole rests.
- Piano (Pno.):** Measure 138 has a whole rest. Measure 139 has a *rit.* marking above the staff and a *p* dynamic. Measure 140 has a whole rest.
- Violin I (Vln. I):** Measure 138 has a whole rest. Measure 139 has a whole note chord marked *mp*. Measure 140 has a triplet of eighth notes marked *mp*, followed by a quarter note marked *p*, a quintuplet of eighth notes marked *mf*, and a triplet of eighth notes marked *p*. A *rubato* marking is above the staff.
- Violin II (Vln. II):** Measure 138 has a whole rest. Measure 139 has a whole note chord marked *p*. Measure 140 has a triplet of eighth notes marked *p*, followed by a quarter note marked *pizz.*, a quarter note marked *arco*, and a triplet of eighth notes marked *p*.
- Viola (Vla.):** Measure 138 has a whole rest. Measure 139 has a whole note chord marked *p*. Measure 140 has a triplet of eighth notes marked *p*, followed by a quarter note marked *pizz.*, a quarter note marked *arco*, and a triplet of eighth notes marked *p*.
- Violoncello (Vc.):** Measure 138 has a whole rest. Measure 139 has a whole note chord marked *p*. Measure 140 has a triplet of eighth notes marked *p*, followed by a quarter note marked *pizz.*, a quarter note marked *arco*, and a triplet of eighth notes marked *p*.

141

Fl.

rubato

pp *mf* *p*

B♭ Cl.

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

5 3 3

5 3

141

Timp.

pp *mp*

141

Mrb.

141

Perc.

141

Pno.

mf

7 7 7 3

141

Vln. I

mp *f* *pizz.* *mp* *mf*

5 6 6 6 6

Vln. II

mp *mf*

pizz. arco 3

Vla.

mp *mf*

pizz. arco 3

Vc.

pizz. *pizz. arco* *mp* *mf*

3 6 3 3 3

144 Bass Flute K

B. Fl. *p* *mf* *pp* *mp*

B. Cl. *mf* *pp*

Timp.

144

Mrb. *p* *pp*

144 Perc. Suspended Cymbal (with bow) *p*

144 Pno. *pp*

Vln. I K

Vln. II *gliss.* *mf* *pp*

Vla. *gliss.* *mf* *pp* *p* *mf* *pp* *pizz.* *p* *arco* *mp*

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

149

B. Fl. *mp* *pp* *mp* *mp* *pp* *p* *p* *mp* *pp*

B. Cl.

Timp.

Mrb.

Perc.

Pno. *p* *p*

Vln. I *legato* *mp* *pp*

Vln. II *legato* *mp* *pp*

Vla. *mp* *pp* *mp* *pp* *mp* *pp*

Vc. *mp* *pp* *mp* *pp* *p* *p* *mp* *pp*

Detailed description: This page of a musical score covers measures 149 to 154. The instruments are B. Fl., B. Cl., Timp., Mrb., Perc., Pno., Vln. I, Vln. II, Vla., and Vc. The score is written in 3/4 time. The B. Fl. part features a melodic line with dynamics ranging from *mp* to *pp* and includes triplet markings. The Pno. part has a rhythmic accompaniment with triplets and a *graz.* marking. The Vln. I and Vln. II parts enter in measure 151 with a *legato* triplet and dynamics from *mp* to *pp*. The Vla. and Vc. parts provide harmonic support with similar dynamics and articulations.

III. The Crises of the Third Century and Beyond

Allegro agitato **Presto** **Tempo primo**
 ♩ = 120 ♩ = 180

The score is divided into three sections based on tempo and dynamics:

- Section 1 (Allegro agitato):** Tempo of 120 beats per minute. Features *ff* dynamics and triplet patterns in the woodwinds and piano.
- Section 2 (Presto):** Tempo of 180 beats per minute. Features *ff* dynamics and dense rhythmic patterns in the woodwinds and strings.
- Section 3 (Tempo primo):** Return to a slower tempo. Features *fz* and *f* dynamics, with a *una corda* marking for the piano.

Instrumentation: Flute, Clarinet in B \flat , Timpani (G, G \flat , C), Percussion, Piano, Violin I, Violin II, Viola, and Cello.

This musical score page, numbered 84, contains parts for Flute (Fl.), B♭ Clarinet (B♭ Cl.), Percussion (Perc.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.).

The score is divided into two systems. The first system includes Flute, B♭ Clarinet, Percussion, and Piano. The second system includes Violin I, Violin II, Viola, and Violoncello.

Flute (Fl.) and B♭ Clarinet (B♭ Cl.): Both parts begin at measure 6 with a *mp* dynamic. They play a melodic line with a triplet of eighth notes. The dynamic increases to *mf* and then *ff* by measure 8. At measure 10, the dynamic drops to *p*. A box labeled 'A' with a dashed line and the text 'accel.' is positioned above the Flute staff at measure 10.

Percussion (Perc.): The Xylophone part begins at measure 6 with a *f* dynamic, playing a triplet of eighth notes.

Piano (Pno.): The piano part begins at measure 6 with a *mp* dynamic. The left hand plays a triplet of eighth notes with a *f* dynamic. The right hand plays chords with a *mf* dynamic. The dynamic increases to *f* and then *ff* by measure 8. At measure 10, the dynamic drops to *p*. The left hand has a *f* dynamic and is marked 'tre corde'. The right hand has a *p* dynamic.

Violin I (Vln. I) and Violin II (Vln. II): Both parts begin at measure 6 with a *f* dynamic. They play a melodic line with a triplet of eighth notes. The dynamic increases to *ff* by measure 8. At measure 10, the dynamic drops to *mp*. A box labeled 'A' with a dashed line and the text 'accel.' is positioned above the Violin I staff at measure 10.

Viola (Vla.) and Violoncello (Vc.): Both parts begin at measure 6 with a *f* dynamic. They play a melodic line with a triplet of eighth notes. The dynamic increases to *ff* by measure 8. At measure 10, the dynamic drops to *mp*.

14 ----- *a tempo*

Fl. *p* ----- *mf* ----- *fz* ----- *mf*

B♭ Cl. *p* ----- *mf* ----- *fz* ----- *mf*

Timp. *mf* ----- *mp*

Xyl. *f*

Pno. *p* ----- *mf* ----- *f*

Vln. I ----- *pizz.*

Vln. II ----- *pizz.*

Vla. *f* ----- *mp* ----- *mf* ----- *mf*

Vc. *f* ----- *mf* ----- *mp* ----- *mf* ----- *mf*

Wooden sticks

Suspended Cymbal

accel.

This page of a musical score covers measures 20 through 23. The instruments and their parts are as follows:

- Flute (Fl.):** Measures 20-21 are silent. Measures 22-23 feature a melodic line with triplets, starting at *pp*.
- B♭ Clarinet (B♭ Cl.):** Measures 20-21 are silent. Measures 22-23 feature a melodic line with triplets, starting at *pp*.
- Timpani (Timp.):** Measures 20-21 are silent. Measures 22-23 feature a rhythmic pattern with *pp* dynamics and the instruction "Medium mallets".
- Wind Chimes (W. Ch.):** Measure 20 features a *f* dynamic with a "Wind Chimes" effect. Measures 21-23 are silent.
- Piano (Pno.):** Measures 20-21 feature a *mp* dynamic with a complex arpeggiated texture. Measures 22-23 feature a *p* dynamic with a similar texture.
- Violin I (Vln. I):** Measures 20-21 feature an *f* dynamic with a triplet and *arco* instruction. Measures 22-23 feature a *mp* dynamic with a sustained chord and *accel.* marking.
- Violin II (Vln. II):** Measures 20-21 feature an *f* dynamic with a triplet and *arco* instruction. Measures 22-23 feature a *mp* dynamic with a sustained chord.
- Viola (Vla.):** Measures 20-21 feature an *f* dynamic with a triplet. Measures 22-23 feature a *mp* dynamic with a melodic line and triplets.
- Violoncello (Vc.):** Measures 20-21 feature an *f* dynamic with a triplet. Measures 22-23 feature a *mp* dynamic with a melodic line and triplets.

(♩=140) *rall.* B **Presto** (♩=180) **Tempo primo**

Fl. *f* *ff* *f*

B♭ Cl. *f* *ff* *f*

Timp. *ff* *mf* *fz* *fz* *fz* *ff*

Perc.

Pno. *f* *ff*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

rit.-----*a tempo*

The musical score is arranged in a system with eight staves. The instruments are: Flute (Fl.), B♭ Clarinet (B♭ Cl.), Timpani (Timp.), Percussion (Perc.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The score begins at measure 32. The Flute and B♭ Clarinet parts feature intricate melodic lines with triplets and quintuplets. The Timpani part has a rhythmic pattern of eighth notes. The Percussion part includes a 'Suspended Cymbal' effect. The Piano part is divided into two staves, with the left hand playing chords and the right hand playing complex patterns. The string parts (Violin I, Violin II, Viola, and Violoncello) provide harmonic support with various rhythmic figures and articulations. The tempo marking 'rit.' (ritardando) is indicated by a dashed line from measure 32 to the start of measure 40, followed by 'a tempo' (al tempo) from measure 40 onwards.

This page of a musical score covers measures 38 to 43. The instruments and their parts are as follows:

- Fl. (Flute):** Measures 38-43. Starts with a whole rest in measure 38. Measures 39-41 feature eighth-note patterns with triplets and quintuplets. Measure 42 has a sextuplet, and measure 43 has a triplet.
- B♭ Cl. (Bass Clarinet):** Measures 38-43. Mirrors the flute's melodic line.
- Timp. (Timpani):** Measures 38-43. Features a rhythmic pattern of eighth notes with accents in measures 38, 39, and 41.
- Perc. (Percussion):** Measures 38-43. Includes a Tam-tam instrument starting in measure 42 with a *pp* dynamic, transitioning to *ff* in measure 43.
- Pno. (Piano):** Measures 38-43. The right hand has a complex melodic line with triplets and sextuplets. The left hand provides a harmonic accompaniment with chords and triplets.
- Vln. I (Violin I):** Measures 38-43. Features a melodic line with triplets and sextuplets.
- Vln. II (Violin II):** Measures 38-43. Features a melodic line with triplets and sextuplets.
- Vla. (Viola):** Measures 38-43. Features a melodic line with triplets.
- Vc. (Violoncello):** Measures 38-43. Features a melodic line with triplets.

Fl. *ff*

B♭ Cl. *ff*

Timp. *ff*

Perc.

Pno. *ff* loco

Vln. I *ff*

Vln. II *ff*

Vla.

Vc.

*The pianist ought to achieve a massive cluster of harmonic overtones, and should continue to play as many of the same written pitch classes in ascending order as possible before ceasing at m. 47. Seeing as the pianist must play more notes than written, the pitches must be played with greater tempo than written.

(8^{va})

Detailed description: This page of a musical score, numbered 90, features eight staves. The Flute (Fl.) and Bass Clarinet (B♭ Cl.) parts are in treble clef with a key signature of one flat and a 4/4 time signature, both marked *ff*. The Timpani (Timp.) part is in bass clef, also marked *ff*. The Percussion (Perc.) staff is empty. The Piano (Pno.) part is in grand staff (treble and bass clefs), marked *ff* and *loco*. The Violin I (Vln. I) and Violin II (Vln. II) parts are in treble clef, marked *ff*. The Viola (Vla.) and Violoncello (Vc.) parts are in bass clef. The score includes various musical notations such as slurs, accents, and triplets. A performance instruction in the center of the page advises the pianist to play a massive cluster of harmonic overtones, continuing to play as many of the same written pitch classes in ascending order as possible before ceasing at measure 47, and to play these pitches with greater tempo than written. A dashed line labeled (8^{va}) spans across the Violin I and II staves.