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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.”<sup>1</sup> 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

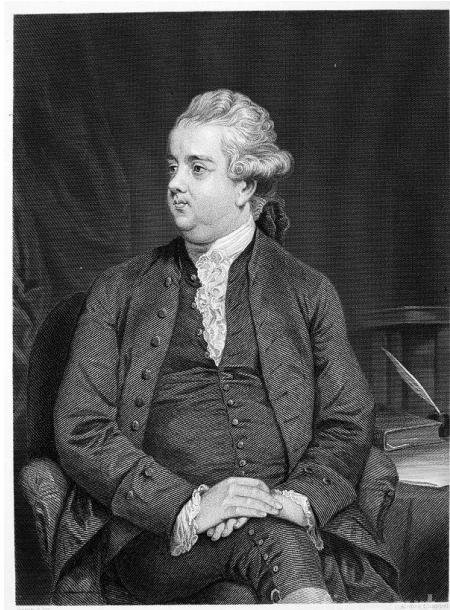
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<sup>1</sup> Deems Taylor, Fantasia (Burbank, CA: Walt Disney Productions, 1940), DVD.

“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 acquirers 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 Momsen, 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.”<sup>2</sup> 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<sup>b</sup> 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 the its cultural significance and roots

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<sup>2</sup> 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.<sup>3</sup> 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

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<sup>3</sup> 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<sup>b</sup> 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!<sup>4</sup> 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,<sup>5</sup> 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

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

<sup>5</sup> 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<sup>b</sup>, 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

Suspended Cymbal      Claves      Wind Chimes      Triangle

Tam-tam	Small Gong	Snare Drum	Crash Cymbals			
Perc						

## 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**

Flute (Piccolo)  $\bullet = 60$  *ff*

Clarinet in B $\flat$  (Bass Clarinet) *ff*

Timpani (F, D, G, C) Medium mallets *ff*

Marimba

Percussion

Piano *ff* *mf*

Violin I **Larghetto**  $\bullet = 60$  *ff*

Violin II *ff*

Viola *ff*

Cello *ff*

Fl. 5 *f* *ff* rit.

B♭ Cl. *f* *ff*

Timpani

Mrb.

Perc. Crash Cymbals *ff*

Pno. *pp* *ff* *p* rit.

Vln. I rit.

Vln. II *ff*

Vla. *f* *ff*

Vc. *f* *ff*

*a tempo*

A

Fl. *ff* — *pp*

B♭ Cl. *ff* — *pp*

Tim. *ff* *p*

Mrb.

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

Pno. *ff* — *pp*

Vln. I *ff* — *pp*

Vln. II *ff* — *pp*

Vla. *ff* *mp*

Vc. *ff* *mp*

This musical score page contains six systems of music. The first system features woodwind instruments (Flute, Bassoon, Timpani) and includes dynamic markings *ff* and *pp*. The second system shows Marimba and Percussion parts. The third system features Piano with dynamics *ff* and *pp*, and includes a dynamic marking *p* under the snare drum. The fourth system features Violin I, Violin II, Viola, and Cello parts, all starting with *ff* and *pp* dynamics. The score is written in 4/4 time, with some measures in 3/4 time indicated by a '3' above the staff. Measure numbers are present at the beginning of each system.

12

Fl.

B♭ Cl. *mp*<sup>3</sup>

Perc.

Mrb.

Perc. *p*

Pno. *p*

Vln. I *pp*

Vln. II *pp*

Vla. *pizz.*

Vc. *pizz.* *mp*

Fl. *pp* *mp*

B♭ Cl. *pp* *mp* *mf*

Perc. *pp* *mp* *mp*

Mrb.

Perc. *mf*

Pno. *mp* *mf* *mf*

(Sve) *mp* *mf* *mf*

Vln. I *mp* *mf*

Vln. II *mp* *mf*

Vla. *mf* arco *mf*

Vc. *mf* arco *mf*

This musical score page contains six systems of music for various instruments. The top system features Flute, Bassoon, and Percussion. The second system includes Marimba. The third system has Percussion and Piano. The fourth system includes Violin I, Violin II, Cello, and Double Bass. Dynamic markings such as *pp*, *mp*, *mf*, and *ff* are used throughout. Performance instructions like 'arco' and '(Sve)' are also present.

Fl. 20 **B**

B♭ Cl.

Tim. D to low F

Mrb.

Perc.

Pno. f ff mf loco (S<sup>2</sup>)

Vln. I f ff mf

Vln. II f ff mf

Vla. f ff mf

Vc. f ff mf

Fl. *mf*

B♭ Cl. *mf*

Tim.

Mrb.

Perc.

Pno. *Suo* - loco *Suo* -

Vln. I *p* *mf*

Vln. II *p* *mf*

Vla. pizz. arco pizz.

Vc. pizz. arco pizz.

Fl. 26 *Sus-* **C**  $\text{♩} = 132$  Pastore loco

B♭ Cl.  $m\text{f}$   $ff$   $m\text{f}$

Tim.

Mrb.  $ff$   $m\text{f}$

Perc. Suspended Cymbal  $mp$   $m\text{f}$   $mp$   $f$

Pno. loco  $mp$   $f$   $f$   $m\text{f}$

Vln. I  $mf$   $ff$   $p$   $ff$   $mf$

Vln. II  $mf$   $ff$   $p$   $ff$   $mf$

Vla. arco  $mf$   $ff$   $p$   $ff$   $mf$

Vc. arco  $mf$   $ff$   $p$   $ff$   $mf$

Musical score page 31. The score includes parts for Flute (Fl.), Bassoon Clarinet (B♭ Cl.), Timpani (Timp.), Marimba (Mrb.), Percussion (Perc.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Cello (Vcl.), and Bass (Vcl.). The score consists of two systems of music. The first system begins with a dynamic of *mf*, followed by *pp* and *mf*. The second system begins with a dynamic of *mf*, followed by *pp* and *mf*. The score features various rhythmic patterns and dynamics, including a triangle sound from the Percussion part.

41

Fl. *Sve* *ff* *mp*  
B♭ Cl. *mf* *f* *mf*  
Tim.  
Mrb.  
Perc.  
Pno. *(Sve)* *loco* *f* *mp* *p*  
Vln. I *mf* *ff* *mf* *mf*  
Vln. II *mf* *ff* *mf* *mf*  
Vla. *mf* *ff* *mf* *mf*  
Vc. *mf* *ff* *mf* *mf*

50

Fl.

B♭ Cl.

Tim.

Mrb.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

**D**

*Solo*, *loco*

*(Qua)*

**D**

59

Fl.

B♭ Cl.

Tim.

Mrb.

Perc.

Pno.

(Sve) -----

loco

Re. \*

Re. \*

Re. \*

Re. \*

mp

mp

Vln. I

f

fp

p

Vln. II

p-f

p-f

p-f

fp

p

Vla.

p-f

p-f

p-f

f-p

p

Vc.

p-f

p-f

p-f

fp

p

Musical score page 68. The score includes parts for Flute (Fl.), Bassoon (B♭ Cl.), Timpani (Timp.), Marimba (Mrb.), Percussion (Perc.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Cello (Vcl.), and Bass (Vc.). The page features dynamic markings such as *mf*, *f*, and *pp*. The piano part has a section labeled (Sopr.) with a dashed line above it. The strings play eighth-note patterns, while the piano and woodwind parts provide harmonic support.

79

Fl.

B♭ Cl.

Tim.

Mrb.

Perc.

(8<sup>va</sup>) -

Pno.

Vln. I

Vln. II

Vla.

Vc.

This musical score page contains six systems of music. The first system features Flute and Bassoon Clarinet parts. The Flute has a dynamic of *f* followed by *ff*. The Bassoon Clarinet has dynamics of *mp*, *f*, and *ff*. The second system shows Timpani and Marimba parts; the Marimba part includes a dynamic of *f* and *ff*. The third system shows Percussion and Piano parts. The Piano part starts with a dynamic of *f* and includes markings like *ff*, *ff*, *ff*, and *\**. The fourth system shows Violin I, Violin II, Cello, and Double Bass parts. All four parts have dynamics of *f* and *ff*. The Violin parts include slurs and grace notes. The Cello and Double Bass parts show rhythmic patterns with eighth and sixteenth notes.

Fl.

B♭ Cl.

Tim.

Mrb.

Perc.

(88)

Pno.

Vln. I

Vln. II

Vla.

Vc.

This musical score page contains six systems of music. The top system includes parts for Flute (Fl.), Bass Clarinet (B♭ Cl.), Timpani (Tim.), Marimba (Mrb.), Percussion (Perc.), and Piano (Pno.). Measures 87-88 feature woodwind entries and piano chords. Measures 89-90 show sustained notes and eighth-note patterns. The second system includes parts for Violin I (Vln. I), Violin II (Vln. II), Cello (Vla.), and Double Bass (Vc.). Measures 87-88 show eighth-note patterns. Measures 89-90 show sustained notes and eighth-note patterns. The piano part includes dynamic markings like > and >. Measure 89 is marked (88). Measure 90 is marked &.

94

E

Fl.

B♭ Cl.

Tim.

Mrb.

Perc.

Pno.

loco

Vln. I

Vln. II

Vla.

Vc.

*ff* — *mf*

*p* — *mp* — *mf*

*p* — *mp* — *mf*

*ff* — *mf*

*p* — *mf* — *mf* — *mf* — *p*

*ff* — *p* — *mf* — *p* — *mf* — *p*

*ff* — *p* — *mf* — *p* — *mf* — *p*

101

Fl.

B♭ Cl.

Tim.

Mrb.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Flute part: Measures 101-102. Dynamics: *mf* to *f*. Bassoon Clarinet part: Measures 101-102. Dynamics: *mf* to *f*. Timpani part: Measures 101-102. Marimba part: Measure 101. Dynamics: *f*. Percussion part: Measures 101-102. Piano part: Measures 101-102. Dynamics: *f*. Violin I part: Measures 101-102. Dynamics: *f*. Violin II part: Measures 101-102. Dynamics: *f*. Cello part: Measures 101-102. Dynamics: *f*. Bass part: Measures 101-102. Dynamics: *f*.

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

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

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

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

109

This musical score page contains ten staves of music for various instruments. The instruments and their parts are:

- Fl.**: Flute part, starting with dynamic *f*.
- B♭ Cl.**: Bassoon Clarinet part, starting with dynamic *mp*.
- Tim.**: Timpani part, consisting of two staves, both of which are silent throughout the measure.
- Mrb.**: Marimba part, consisting of two staves, both of which are silent throughout the measure.
- Perc.**: Percussion part, consisting of two staves, both of which are silent throughout the measure.
- Pno.**: Piano part, featuring a treble clef staff and a bass clef staff. It includes dynamics *mp*, *p*, *f*, and *p*. The piano part ends with a fermata over the final note.
- Vln. I**: Violin I part, starting with dynamic *f*.
- Vln. II**: Violin II part, starting with dynamic *f*.
- Vla.**: Cello part, starting with dynamic *f*.
- Vc.**: Double Bass part, starting with dynamic *f*.

The score is numbered 109 at the top left. Measure lines are present between the staves, and the music continues across multiple measures.

**F** **Tempo Primo**

Fl. 117 ff mf 3 mp 3

B♭ Cl. ff mf 3 mp

Tim. -

Mrb. -

Perc. Tubular Bells mf mp

Pno. loco ff mp (8ve) -

Vln. I ff mp

Vln. II ff mp

Vla. ff mp

Vc. ff mp mf

124

Fl.

B♭ Cl.

Tim.

Mrb.

T.B.

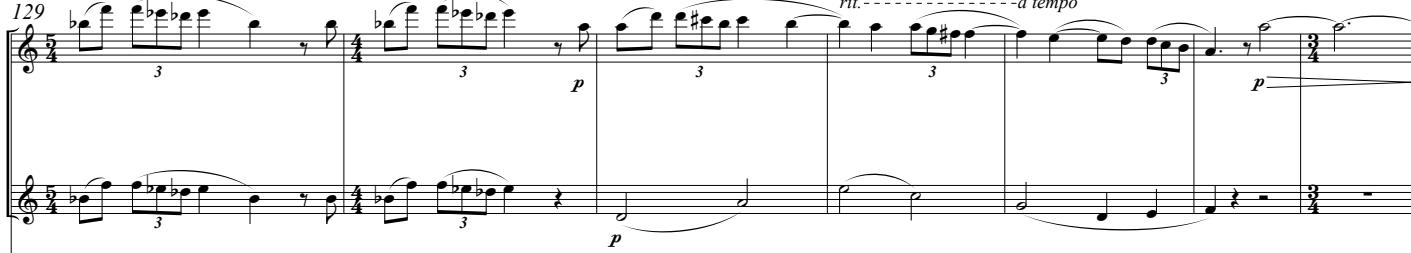
Pno.

Vln. I

Vln. II

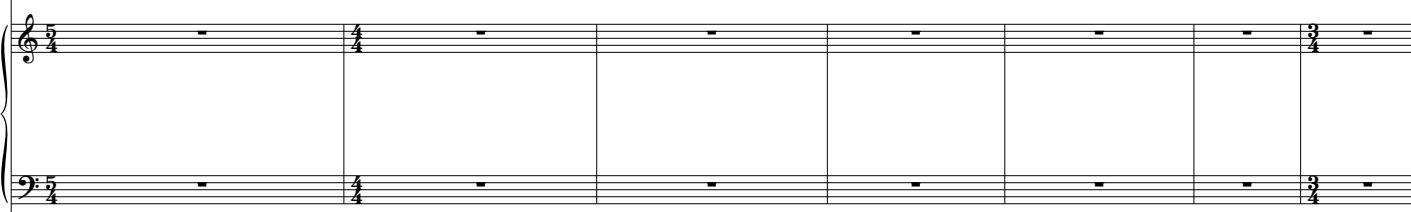
Vcl.

Vcl.

Fl. 129 

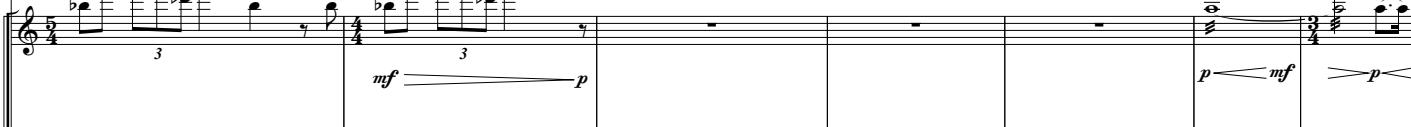
B♭ Cl. 

Tim. 

Mrb. 

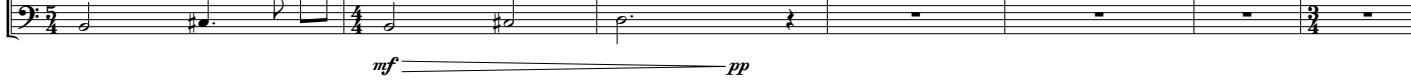
T.B. 

Pno. 

Vln. I 

Vln. II 

Vla. 

Vc. 

136

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

B♭ Cl. *p* *p* *pp*

Tim.

Mrb.

Perc. *mf* *p*

Tubular Bells

*loco*

Pno. *p* *p*

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

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

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

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

Fl. gliss. 142  $\text{f}$   $\text{pp}$   $p$   $p \rightarrow pp$   $p$   $p \rightarrow pp$   $\frac{6}{4}$

B♭ Cl. 3  $p$   $p \rightarrow pp$   $p$   $p \rightarrow pp$   $p$   $p \rightarrow pp$   $\frac{6}{4}$

Tim. -  $\frac{6}{4}$

Mrb. -  $\frac{6}{4}$

T.B.  $p$   $p$   $mp$   $\frac{6}{4}$

Pno. (8<sup>ve</sup>) -  $\frac{6}{4}$

Vln. I  $p$   $p \rightarrow mp$   $mp$   $p$   $p \rightarrow mp$   $\frac{6}{4}$

Vln. II  $p$   $p \rightarrow mp$   $mp$   $p$   $p \rightarrow mp$   $\frac{3}{8} \frac{6}{4}$

Vla.  $p$   $p \rightarrow mp$   $mp$   $p$   $p \rightarrow mp$   $\frac{3}{8} \frac{6}{4}$

Vc.  $p$   $p \rightarrow mp$   $mp$   $p$   $p \rightarrow mp$   $\frac{3}{8} \frac{6}{4}$

**G**

## Misterioso (a tempo)

148 rit.

Fl. *p* *mp*

B♭ Cl. *p* *mp*

Piccolo *pp* *mp* *pp*

Tim. *p*

Mrb. *p*

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

Claves  
Suspended Cymbal  
(scrape with coin)

Pno. *loco*

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

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

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

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

**G**

rit. -

Misterioso (a tempo)

155

Picc.

B♭ Cl.

Flute

*p* — *mf* — *pp*

*p* — *mf* — *pp*

3

3

Tim.

Mrb.

*pp* — *p*

Perc.

Pno.

*mp*

*p*

*S* — *mp*

Vln. I

Vln. II

Vla.

*pp*

*pp* — *p*

Vc.

*pp* — *mp*

*p* — *mf*

161

Fl. *pp*

B♭ Cl.

Tim.

Mrb.

Perc. *pp*

Pno. *pp* → *mp*

*mp*

*p*

Vln. I *p* → *mf* → *mp*

*gliss.*

*p* → *mf* → *mp*

*gliss.*

*p* → *mf* → *pp*

Vla. *mf*

*mf* → *pp*

Vc. *p*

*mf*

168

Fl.

B♭ Cl.

Tim.

Mrb.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

*loco*

*Sust.*

*mp* *f* *mp*

*f*

*mf*

*p* *p* *mf* *p*

*p* *p* *mf* *p*

*p* *p* *f* *p*

*p* *p* *f* *p*

*p* *p* *f* *p*

*mp* *f* *p* *p*

*mf* *pp*

*p* *f* *p* *f* *f* *p*

## 28 Vivace con fuoco

**H**  $\bullet=144$

Fl.  $\text{mf}$

B. Cl. Bass Clarinet  $\text{mf}$

Tim.

Mrb.  $\text{mp}$   $\text{mf}$

Perc.

Pno. loco  $f$

## Vivace con fuoco

**H**  $\bullet=144$

Vln. I  $f$

Vln. II  $f$

Vla.

Vc.  $f$  gliss.

gliss.

179

Picc. *f*

B. Cl.

Tim. Hard mallets *mf*

Mrb.

Perc.

Pno. *f*

Vln. I

Vln. II

Vla. *f*

Vc. *f*

This musical score page contains eight staves of music. The top staff is for the Piccolo, which plays a sixteenth-note pattern. The second staff is for the Bass Clarinet, featuring eighth-note patterns. The third staff is for the Timpani, with the instruction 'Hard mallets' and dynamics 'mf'. The fourth staff is for the Marimba. The fifth staff is for the Percussion. The sixth staff is for the Piano. The bottom four staves are grouped together and include Violin I, Violin II, Cello, and Double Bass. The Violins play sixteenth-note patterns, while the Cello and Double Bass provide harmonic support with sustained notes. Various dynamics such as *f* (fortissimo) and *mf* (mezzo-forte) are used throughout the piece.

185

Picc. *f*

B. Cl. *f*

Tim.

Mrb.

Perc.

Pno.

Vln. I *f*

Vln. II *f*

Vla.

Vc.

189

I

Picc.

B. Cl.

Tim.

Mrb.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

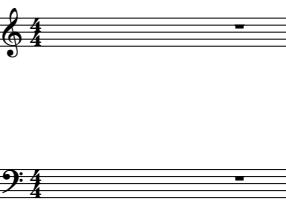
The musical score consists of ten staves. The top five staves (Piccolo, Bassoon, Timpani, Marimba, Percussion) are mostly silent or have simple sustained notes. The bottom five staves (Piano, Violin I, Violin II, Cello, Double Bass) contain more complex patterns. The piano part features eighth-note chords and sixteenth-note patterns. The strings (Violins, Cello, Double Bass) play eighth-note patterns. Measure 189 ends with a repeat sign and measure 1 begins. The first measure of the repeat section starts with a forte dynamic (f) in the bassoon and timpani, followed by a piano dynamic (ff) in the piano and a sustained note in the double bass. The violins play eighth-note patterns, and the cello plays eighth-note chords.

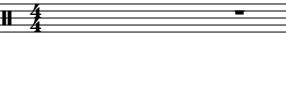
193

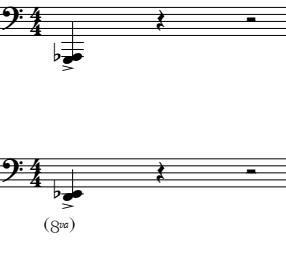
Picc. 

B. Cl. 

Tim. 

Mrb. 

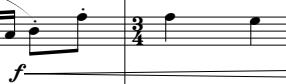
Perc. 

Pno. 

(8va)

Vln. I 

Vln. II 

Vla. 

Vc. 

Picc. 197 

Presto  $\text{♩} = 184$

*loco*

201

Picc. *f* *ff*

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

Tim. *mf* *f*

Mrb.

Perc.

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

Vln. I *ff* *mf*

Vln. II *ff* *mf*

Vla. *f* *ff*

Vc. *f* *ff*

*Vivace con fuoco*

205

Picc.

B. Cl.

Timp.

Mrb.

Perc.

Pno.

*mf*

*mf*

*pp*

(8<sup>va</sup>)

Vln. I

Vln. II

Vla.

Vc.

*Vivace con fuoco*

*mf*

*mf*

*mf*

*mf*

209

Picc. *mf* *ff*

B. Cl. *mf* *ff*

Medium mallets

Tim. *mp* *ff*

Mrb.

Perc.

Pno. *mp* *ff*

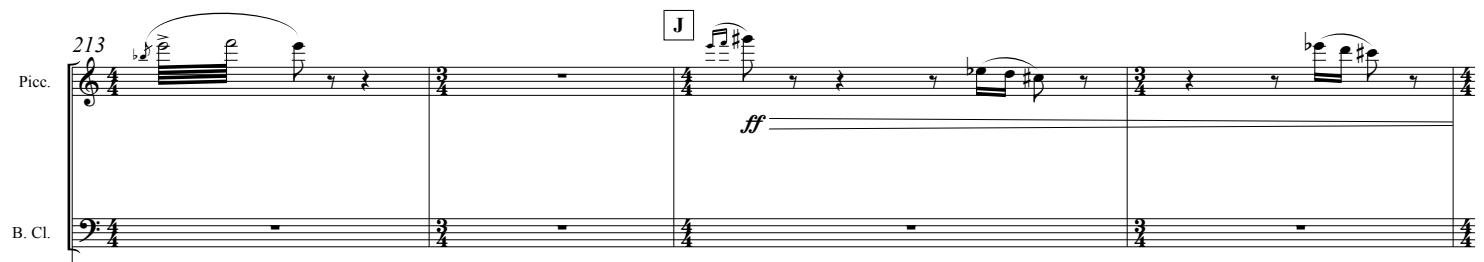
*loco*

Vln. I *mf* *ff*

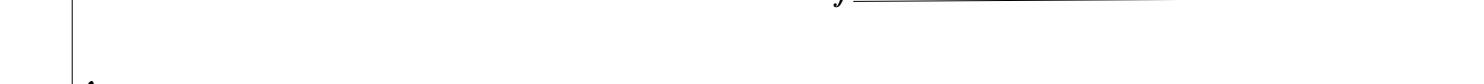
Vln. II *mf* *ff*

Vla. *mf* *ff*

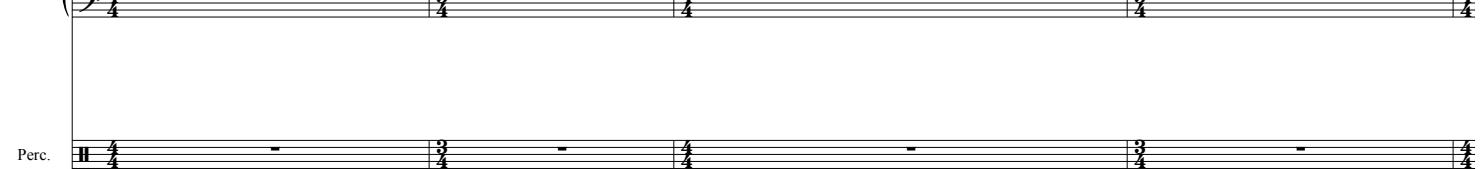
Vc. *mf* *ff*

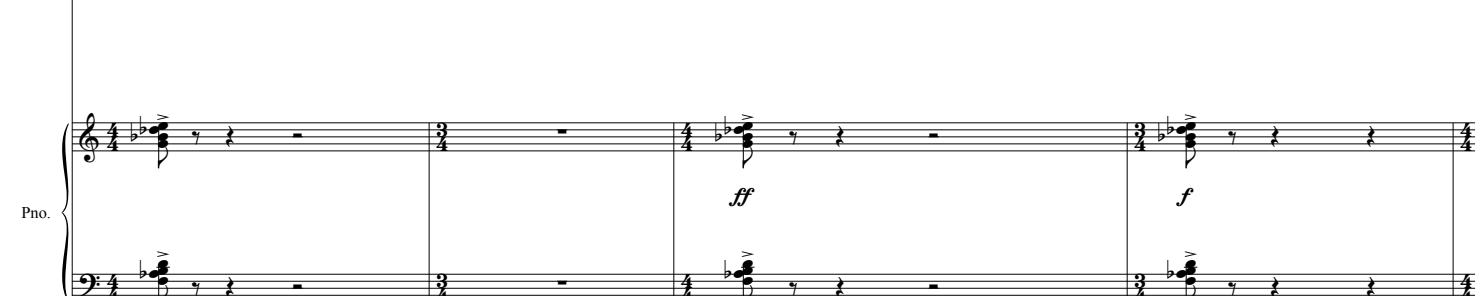
Picc. 213 

B. Cl. 

Tim. 

Mrb. 

Perc. 

Pno. 

Vln. I 

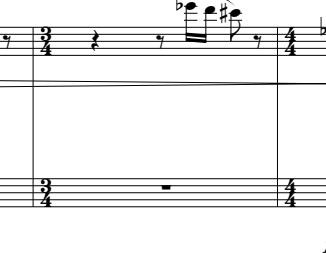
Vln. II 

Vla. 

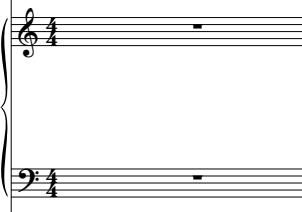
Vc. 

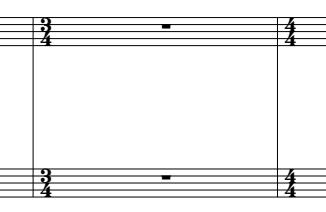
217

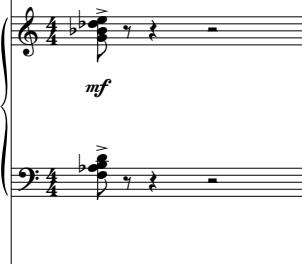
Picc. 

B. Cl. 

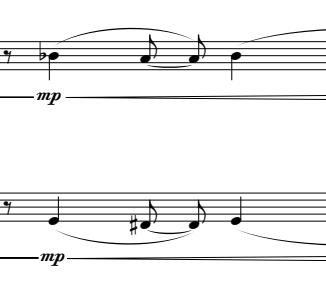
Tim. 

Mrb. 

Perc. 

Pno. 

Vln. I 

Vln. II 

Vla. 

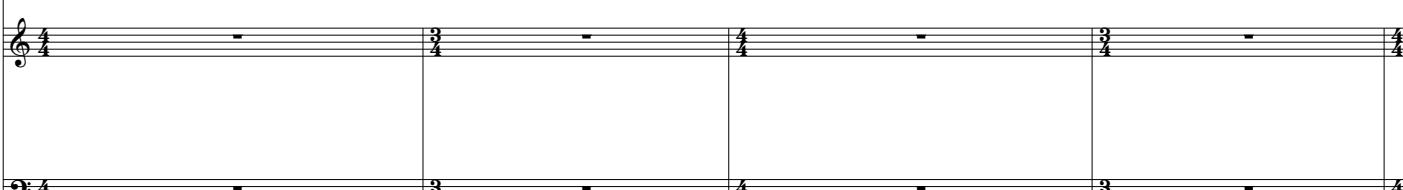
Vc. 

221

Picc. 

B. Cl. 

Tim. 

Mrb. 

Perc. 

Pno. 

Vln. I 

Vln. II 

Vla. 

Vc. 

225

Picc. *p*

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

Tim. *ff*

Mrb.

Perc.

Pno. *p* *mf* *ff*

Vln. I *mp* *ff*

Vln. II *mp* *ff*

Vla. *mf* *f* *ff*

Vc. *mf* *f* *ff*

229

Picc.

B. Cl.

Tim.

Mrb.

Perc.

Pno.

Vln. I

Vln. II

Vla.

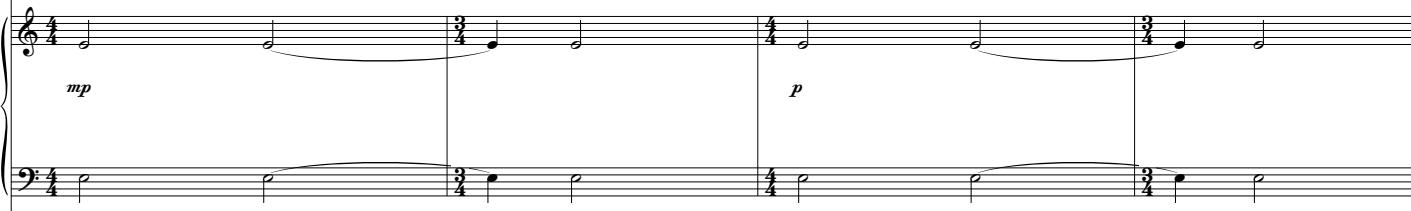
Vc.

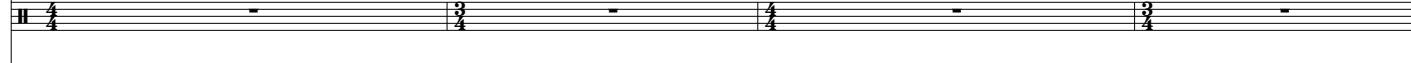
233

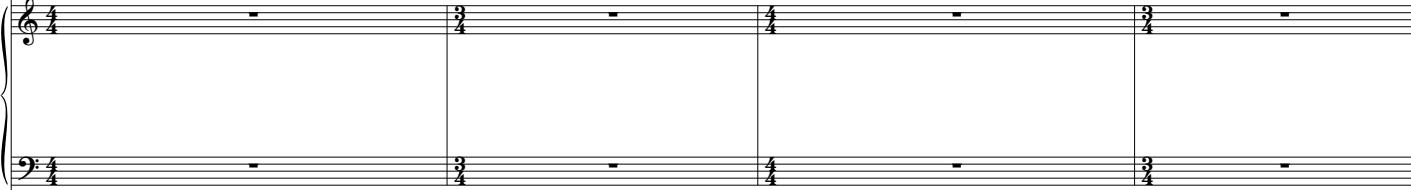
Picc. {  }

B. Cl. {  }

Tim. {  }

Mrb. {  }

Perc. {  }

Pno. {  }

Vln. I {  }

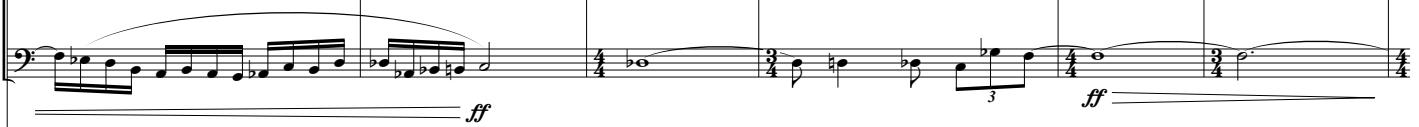
Vln. II {  }

Vla. {  }

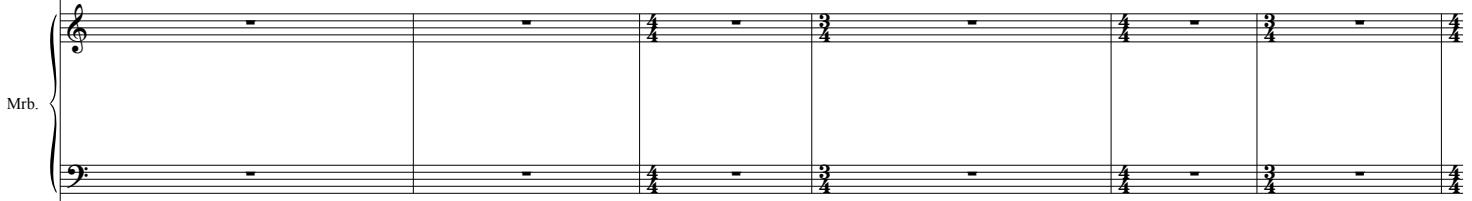
Vc. {  }

237 K

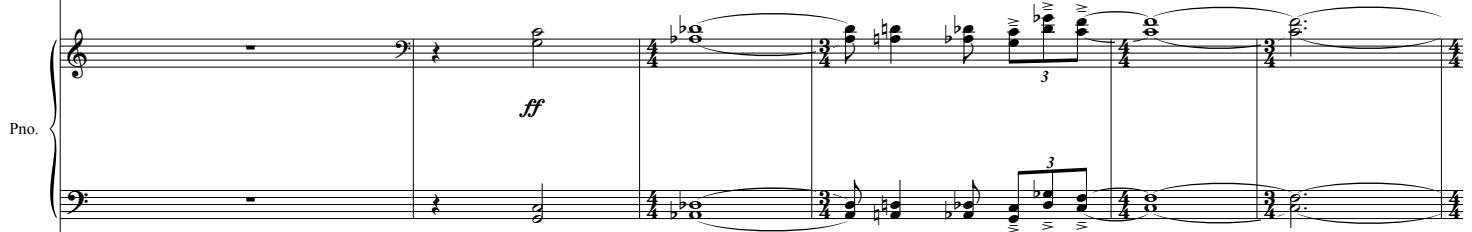
Picc.

B. Cl. 

Tim. 

Mrb. 

Perc. 

Pno. 

K

Vln. I 

Vln. II 

Vla. 

Vc. 

243

Picc.

B. Cl. *pp*

Tim. *pp* *pp*

Mrb.

Perc.

Pno. *pp*

Vln. I

Vln. II *pp*

Vla. *pp*

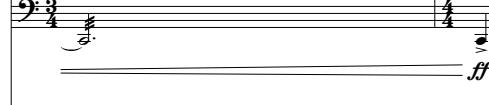
Vc. *pp*

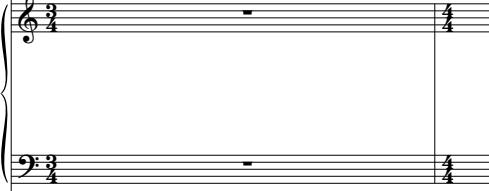
This musical score page contains eight staves of music. The top four staves are grouped by a brace and include Piccolo (Picc.), Bass Clarinet (B. Cl.), Timpani (Tim.), and Marimba (Mrb.). The bottom four staves are also grouped by a brace and include Percussion (Perc.), Piano (Pno.), Violin I (Vln. I), and Violin II (Vln. II). The Double Bass (Vla.) and Cello (Vc.) staves are positioned below their respective groups. Measure 243 begins with a rest followed by a series of rhythmic patterns. The Piccolo and Bass Clarinet play eighth-note patterns with accents. The Timpani and Marimba provide harmonic support with sustained notes and eighth-note patterns. The Percussion and Piano provide rhythmic complexity with sixteenth-note figures and sustained notes. The Violins play eighth-note patterns with accents, while the Double Bass and Cello provide harmonic support with sustained notes. The overall dynamic is very soft (pp).

250

Picc. 

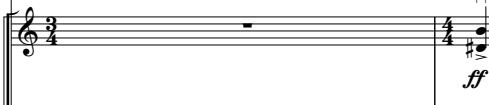
B. Cl. 

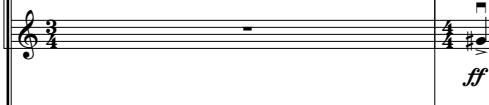
Tim. 

Mrb. 

Perc. 

Pno. 

Vln. I 

Vln. II 

Vla. 

Vc. 

L

255

Picc.

B. Cl.

Tim.

Mrb.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

This musical score page contains six systems of music. The first system (Piccolo, Bassoon) consists of two staves, each with a treble clef and a key signature of one sharp. The second system (Timpani) has one staff with a bass clef and a key signature of one sharp, with dynamic markings *mf*. The third system (Marimba) has one staff with a bass clef and a key signature of one sharp. The fourth system (Percussion) has one staff with a bass clef and a key signature of one sharp. The fifth system (Piano) has two staves, each with a bass clef and a key signature of one sharp, featuring piano-roll style notation for the left hand. The sixth system (String section) includes Violin I, Violin II, Cello, and Double Bass, each with a treble clef and a key signature of one sharp. The strings play eighth-note patterns, with dynamic markings *f* appearing in measures 4 and 8.

261

Picc. *f*

B. Cl. *f*

Timp.

Mrb.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

*simile*

*simile*

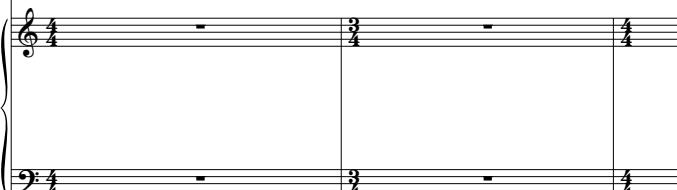
*simile*

265

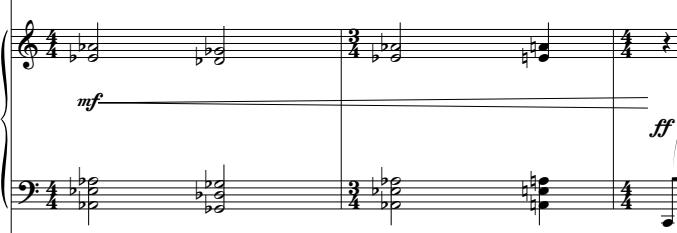
Picc. 

B. Cl. 

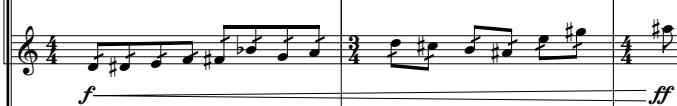
Tim. 

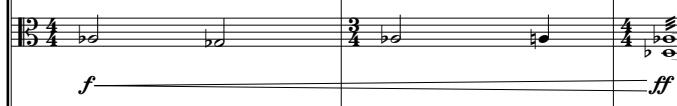
Mrb. 

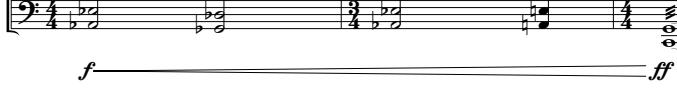
Perc. 

Pno. 

Vln. I 

Vln. II 

Vla. 

Vc. 

269

Picc.

B. Cl. *ff*

Tim.

Mrb.

Xylophone

Perc. *ff*

Pno. *loco*

Vln. I

Vln. II

Vla.

Vc.

273

Fl.

B. Cl.

Tim.

Mrb.

Xyl.

Pno.

Vln. I

Vln. II

Vla.

Vc.

88 - - - - - loco

Fl. 276 *morendo* *ff* *pp*

B. Cl. *ff* *pp*

Tim. *ff* *pp*

Mrb.

Xyl.

Pno. *ff* *pp*

Vln. I *morendo* *ff* *pp*

Vln. II *ff* *pp*

Vla. *ff* *pp*

Vc. *ff* *pp*

This musical score page contains six systems of music, each with multiple staves. The instruments listed are Flute (Fl.), Bassoon (B. Cl.), Timpani (Tim.), Marimba (Mrb.), Xylophone (Xyl.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Cello (Vla.), and Double Bass (Vc.). The score is in common time (indicated by '4'). Measure 276 begins with a dynamic of *ff*. The Flute and Bassoon play eighth-note patterns with a dynamic of *morendo*, transitioning from *ff* to *pp*. The Timpani follows with eighth-note patterns at *ff*, transitioning to *pp*. The Marimba, Xylophone, and Piano are silent. The Violin I and Double Bass play eighth-note patterns with *morendo*, transitioning from *ff* to *pp*. The Violin II and Cello also play eighth-note patterns with *morendo*, transitioning from *ff* to *pp*. The piano has a sustained note with *ff* and *pp*. The Marimba, Xylophone, and Piano are silent. Measure 276 ends with a dynamic of *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 is divided into two main sections. The top section consists of six staves: Flute (Alto Flute/Bass Flute), Clarinet in B $\flat$ , Timpani (D, B, A, F), Marimba, Percussion, and Piano. The bottom section consists of four staves: Violin I, Violin II, Viola, and Cello. The entire score is set in common time. The tempo is indicated as  $\text{♩} = 72$ . The instrumentation is primarily woodwind and percussion, creating a somber and reflective atmosphere.

Fl.

B♭ Cl.

Tim.

Mrb.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Fl. 15

B♭ Cl. 15

Tim. 15

Mrb. 15

Perc. 15

Pno. 15

Vln. I 15

Vln. II 15

Vla. 15

Vc. 15

*mp*

*mp*

*mp*

*mp*

*mp*

*mp*

*mp*

*mp*

*p*

*mf*

gliss.

*mf*

Fl. *mf* *f* *ff*

B♭ Cl. *mf* *f* *ff*

Tim.

Mrb.

Perc.

Pno. *mf* *ff* *p* *p*

Vln. I *mp* *ff*

Vln. II *f* *ff*

Vla. *f* *ff*

Vc. *f* *ff*

A  
Largo misterioso

Fl. *ff* — *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*

35

A. Fl.

Bb Cl.

Tim.

Mrb.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

*rubato*

*p*

*pp* — *p* — *pp*

*pp* — *p* — *pp*



**B** *rubato*

A. Fl.

B♭ Cl.

Tim.

Mrb.

Perc.

Crotales (on the bell)

Suspended Cymbal

Pno.

Vln. I

Vln. II

Vla.

Vc.

Detailed description: This page of a musical score contains ten staves of music. The first four staves (A. Fl., B♭ Cl., Tim., Mrb.) are in common time. The fifth staff (Perc.) starts in common time, changes to 5/4, then 4/4, then 2/4. The sixth staff (Pno.) starts in common time, changes to 5/4, then 4/4, then 2/4. The last five staves (Vln. I, Vln. II, Vla., Vc.) are in common time. Various dynamics are indicated: 'mp' (mezzo-forte), 'pp' (pianissimo), and 'p' (piano). Performance instructions include 'rubato' above the first staff and 'Suspended Cymbal (on the bell)' above the fifth staff. Measure numbers 59 and 60 are present above the first two staves of the Perc. section.

C Flute gliss.

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

B♭ Cl. *mf* *pp* *mp*

Tim. -

Mrb. -

Perc. *mf* Wind Chimes Crotales *p*

Pno. *mf* *pizz.* *arco* *mp* *p* *mf*

Vln. I *pizz.* *mf* *arco* *mp* *p* *mf*

Vln. II *pizz.* *mf* *arco* *mp* *p* *mf*

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

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

Musical score page 55. The score includes parts for Flute (Fl.), Bassoon Clarinet (B♭ Cl.), Timpani (Timp.), Marimba (Mrb.), Cello (Crt.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Cello/Bass (Vc.). The score consists of two systems of music. The first system (measures 55-56) features sustained notes from Flute, Bassoon Clarinet, and Timpani, while Marimba, Cello, and Piano play eighth-note patterns. Dynamics include *pp*, *mp*, and *p*. The second system (measures 57-58) begins with a dynamic of *p* and includes a performance instruction "Glockenspiel (rubber mallets)" above the Cello part. Measures 59-60 show sustained notes from Flute, Bassoon Clarinet, and Timpani, with Marimba, Cello, and Piano continuing their eighth-note patterns. The score concludes with a dynamic of *p* and a "pizz." instruction for the Cello/Bass part.

*rubato*

Fl.

B♭ Cl.

Tim.

Mrb.

Glk.

Pno.

(8va)

Vln. I

Vln. II

Vla.

Vc.

This musical score page contains six systems of music. The first system features Flute, Bassoon, and Timpani parts. The Flute has a melodic line with grace notes and dynamic markings *rubato*, *mp*, *pp*, and *p*. The Bassoon part consists of eighth-note patterns with dynamics *mp*, *pp*, and *p*. The Timpani part is mostly silent. The second system shows Marimba (Mrb.) playing sustained notes with dynamics *pp*, *mf*, and *p*. The third system shows Glissando (Glk.) with sustained notes. The fourth system shows Piano (Pno.) with sustained notes and a dynamic *p*. The fifth system begins with a dashed line and shows Violin I, Violin II, Cello, and Double Bass parts. All four instruments play sixteenth-note patterns with dynamics *p*, *mf*, and *p*. The Double Bass part includes an instruction "arco". The sixth system continues the sixteenth-note patterns for all four instruments, with the Double Bass part returning to "pizz." and "arco" markings.

Fl. 67 **D**

B♭ Cl.

Tim.

Mrb.

Glk. 67 Triangle Small Gong

Pno.

Vln. I 67 (8va) **D**

Vln. II

Vla.

Vc.

This musical score page contains six systems of music. The first system features Flute and Bassoon parts with dynamic markings f, pp, and mp. The second system includes Timpani and Marimba parts. The third system shows Glissando and Piano parts, with the piano part featuring dynamic markings mf and mp, and performance instructions 'Triangle' and 'Small Gong'. The fourth system consists of Violin I, Violin II, Cello, and Bass parts. The fifth system continues with Violin I, Violin II, and Cello parts, including dynamic markings f, pp, mf, mp, pizz., arco, and p. The sixth system concludes with Violin I, Violin II, and Cello parts. Measure numbers 67 are present above several staves, and a rehearsal mark 'D' is placed above the Flute and Bassoon staves in the first system.

E

Fl.

B♭ Cl.

Timp.

Mrb.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

*mf*

Fl. *mf*

B♭ Cl. *mf*

Tim.

Mrb.

Perc. Wind Chimes *mf*

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

Vln. I arco *mf*

Vln. II *p* *mf*

Vla. *p* *mf*

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

**F**

Fl.

B♭ Cl.

Tim.

Mrb.

Perc.

Glockenspiel

(8va)

Pno.

tre corde

Vln. I

Vln. II

Vla.

Vc.

This page of the musical score contains ten staves of music. The top staff features Flute and Bassoon parts. The second staff shows Bassoon and Timpani parts. The third staff includes Marimba and Percussion. The fourth staff has a single Percussion part with a dynamic of **p**. The fifth staff is for the Piano, with a dynamic of **p** and a marking **(8va)**. The sixth staff shows Violin I, Violin II, Viola, and Cello parts. The Violin I part includes dynamics **mf**, **pp**, **p**, **pizz.**, **rit.**, **arco**, and **mp**. The Violin II part includes dynamics **mf**, **pp**, **p**, **pizz.**, **arco**, and **mp**. The Viola part includes dynamics **mf**, **pp**, **p**, **pizz.**, **arco**, and **mp**. The Cello part includes dynamics **f**, **pp**, **p**, and **pizz.**. The score is in common time, with various key changes indicated by **F** and **G**.

Fl.

B♭ Cl.

Tim.

Mrb.

Glk.

Pno.

Vln. I

Vln. II

Vla.

Vc.

94

*p*

*p*

*pp* << *p*

*p*

*p*

*mp* — *pp* *mp*

arco

*mp*

arco

*mp*

arco

*mp*

G

Fl.

B♭ Cl.

Tim.

Mrb.

Glk.      Glockenspiel

Pno.      una corda

Vln. I

Vln. II

Vla.

Vc.

This musical score page contains six systems of music, each with multiple staves. The instruments listed are Flute (Fl.), Bassoon (B♭ Cl.), Timpani (Tim.), Marimba (Mrb.), Glockenspiel (Glok.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Cello (Vla.), and Double Bass (Vc.). The score begins with measures 99, featuring a mix of common time (4/4) and measures in 5:4. Measure 99 starts with a rest followed by a bassoon solo. Measures 100-101 show woodwind entries. Measure 102 introduces the piano. Measures 103-104 show a transition with various dynamics (mp, pp, p). Measure 105 features a prominent violin section. Measures 106-107 continue the rhythmic pattern. Measure 108 concludes the section with a forte dynamic. The score is annotated with performance instructions such as 'una corda' for the piano and dynamic markings like 'mf' and 'p' throughout the measures.

Fl. *mp* — *pp*

B♭ Cl. *mp* — *pp*

Tim.

Mrb. *p*

Glk.

Pno. *mp* *p*

Vln. I *pp* — *mf*

Vln. II *p*

Vla.

Vc.

This musical score page contains ten staves of music for an orchestra. The instruments listed from top to bottom are Flute, Bassoon, Timpani, Marimba, Glissando (Glik.), Piano, Violin I, Violin II, Cello, and Double Bass. Measure 105 begins with the Flute and Bassoon playing eighth-note patterns. The Timpani and Marimba enter with sustained notes. The Glissando part has a continuous eighth-note pattern. The Piano provides harmonic support with sustained chords. The Violins play eighth-note patterns, with Violin I reaching a forte dynamic (mf). The Double Bass provides a steady bass line. The overall texture is rich and harmonic, typical of a classical or romantic era composition.

Musical score page 109, section H. The score includes parts for Flute (Fl.), Bassoon Clarinet (B♭ Cl.), Timpani (Timp.), Marimba (Mrb.), Glissando Block (Glk.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Cello (Vcl.), and Bass (Vc.). The key signature is A major (three sharps). Measure 1 starts with a rest for Flute and Bassoon Clarinet. Measure 2 begins with a bassoon clarinet line in 3/4 time, marked *mp*, followed by a timpani line in 4/4 time, marked *pp*. Measures 3-4 show a bassoon clarinet line in 3/4 time, followed by a marimba line in 4/4 time. Measures 5-6 show a glissando block line in 3/4 time, marked *pp*. Measures 7-8 show a piano line in 3/4 time. Measures 9-10 show violin and cello lines in 3/4 time, marked *pp*, followed by a bass line in 3/4 time. Measures 11-12 show violin and cello lines in 3/4 time, marked *f*, followed by a bass line in 3/4 time. Measures 13-14 show violin and cello lines in 3/4 time, marked *p*, followed by a bass line in 3/4 time.

Fl. *mp* *mf*

B♭ Cl. *mp* *mf*

Tim.

Mrb.

Perc. Suspended Cymbal *pp* *mf*

Pno. *pp* *mf*

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

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

Vla. *mp* *mf* *f*

Vc. *mp* *mf* *f*

Fl. *ff*

B♭ Cl.

Tim. *ff*  
*mf*

Mrb.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

This musical score page contains eight staves of music. The top two staves feature Flute and Bassoon parts, both marked *ff*. The third staff shows a Timpani part with a dynamic of *ff* followed by *mf*. The fourth staff is for Marimba, indicated by a brace and a single staff line. The fifth staff is for Percussion, also indicated by a brace and a single staff line. The sixth staff features a complex piano part with multiple staves and dynamics, including *ff*, *mf*, and *p*. The bottom four staves consist of a Violin I part, a Violin II part, a Cello part, and a Double Bass part, all marked *ff*. Measures are separated by vertical bar lines, and each measure includes a tempo marking of *ff*.

Fl. 120

B♭ Cl.

Tim. 120

Mrb.

Perc. 120

Pno. 120

Vln. I 120

Vln. II 120

Vla. 120

Vc. 120

This page contains ten staves of musical notation. The top four staves are for Flute (Fl.), Bassoon (B♭ Cl.), Timpani (Tim.), and Marimba (Mrb.). The Flute and Bassoon staves feature eighth-note patterns with dynamic markings of *mf* and *f*. The Timpani and Marimba staves also have eighth-note patterns. The fifth staff is for Percussion (Perc.) and consists entirely of rests. The sixth staff is for Piano (Pno.) and contains complex sixteenth-note patterns, with dynamic markings of *ff* appearing at the end of each measure. The bottom five staves are for Violin I (Vln. I), Violin II (Vln. II), Cello (Vla.), and Double Bass (Vc.). These staves show eighth-note patterns with dynamics of *f* and *ff*.

*rit.*

Fl. 122 *ff*

B♭ Cl. 3 *ff*

Tim. 3 *ff*

Mrb. 122

Perc. 122

Pno. 122 *f* *ff* 3 13

*rit.*

Vln. I 3

Vln. II 3

Vla. 3

Vc. 3

I

accel.

### **Adagio liberamente**

*Huang's last moments*

Fl. 124  $\text{♩} = 72$

B♭ Cl.

Tim.

Mrb.

T.B. 124 Tubular Bells  $\text{♩} = 72$

Pno. 124 RH LH 800-  
13 18J:5J

Vln. I 124 Adagio liberamente  $\text{♩} = 72$

Vln. II

Vla.

Vc.

Fl. *mf*

B♭ Cl. *mf*

Tim.

Mrb.

T.B.

Pno. *ff*  
(8va)

Vln. I *mf*

Vln. II *mf*

Vla.

Vc. *mf*

This musical score page contains eight staves of music. The top four staves include Flute, Bassoon, Timpani, and Marimba, each with a dynamic marking of *mf*. The bottom four staves include Trombone, Piano, Violin I, Violin II, Cello, and Double Bass. The piano staff features a dynamic marking of *ff* and an instruction "(8va)". The violin and double bass staves both have dynamic markings of *mf*. Various performance techniques are indicated, such as slurs, grace notes, and rhythmic groupings marked with the number 3 or 6 above the notes. The score is divided into measures by vertical bar lines, with some measures spanning multiple staves.

Fl. 129

B♭ Cl. 129

Tim. 129

Mrb. 129

T.B. 129

Pno. 129 (δ<sup>00</sup>) -

Vln. I 129 3 -

Vln. II 129 3 -

Vla. 129 3 -

Vc. 129 3 -

This musical score page contains six systems of music, each with multiple staves. The instruments listed are Flute (Fl.), Bassoon (B♭ Cl.), Timpani (Tim.), Marimba (Mrb.), Trombone (T.B.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Cello (Vla.), and Bass (Vc.). The score is set in 2/4 time, with key signatures changing between F major, B-flat major, and E major. Measure numbers 129 are indicated above most staves. Dynamic markings include *p*, *f*, *ff*, and *mf*. Performance instructions such as '3' over groups of notes and '(δ⁰⁰)' are also present.



Fl. 138 *3* *mp* *pp*

B♭ Cl. *p*

Tim. *3* *pp*

Mrb.

Perc.

Pno. *p* *pp*

Vln. I *sforzando* *p* *mp* *rubato* *3* *5* *pizz.* *arco*

Vln. II *p* *3* *pizz.* *arco*

Vla. *sforzando* *p* *3* *pizz.* *arco*

Vc. *sforzando* *p* *3* *pizz.* *arco*

Fl. *rubato*

B♭ Cl.

Tim.

Mrb.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

141

141

141

141

141

141

Detailed description: This page from a musical score contains six systems of music. The first system features Flute, Bassoon, and Timpani. The second system shows Bassoon and Timpani. The third system has Marimba and Percussion. The fourth system is for Percussion. The fifth system features Piano. The sixth system includes Violin I, Violin II, Cello, and Double Bass. Measures 5 and 6 are explicitly labeled above the piano and string staves respectively. Various dynamics such as *pizz.*, *mp*, *mf*, *f*, *pp*, and *mf* are used throughout the score. Articulation includes slurs, grace notes, and slurs with a '3' indicating triplet groups.

B. Fl. Bass Flute *p* *mf* *pp*

B. Cl. *mf* *pp*

Tim. *p*

Mrb. *p* *pp*

Perc. Suspended Cymbal (with bow) *p*

Pno. *pp* *p*

Vln. I gliss.

Vln. II *mf* *pp*

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

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

K

B. Fl.

B♭ Cl.

149

Tim.

Mrb.

Perc.

149

Pno.

Vln. I

Vln. II

Vla.

Vc.

This musical score page contains six staves of music. The top two staves are for woodwind instruments: Bassoon (B. Fl.) and Bass Clarinet (B♭ Cl.). The third staff is for Timpani (Tim.). The fourth staff is for Marimba (Mrb.), which is grouped with Bassoon. The fifth staff is for Percussion (Perc.). The bottom three staves are for strings: Violin I (Vln. I), Violin II (Vln. II), and Cello/Bass (Vla./Vc.). The score is divided into measures by vertical bar lines. Measure 149 starts with a bassoon solo, followed by a bass clarinet entry. The timpani and marimba provide rhythmic patterns. Measures 150 continue with sustained notes and rhythmic patterns from the previous measures. Various dynamics such as mezzo-forte (mp), piano (pp), and forte (f) are indicated. Performance instructions like "legato" and "3" (for triplets) are also present.

III.  
The Crises of the Third Century and Beyond

**Allegro agitato**  $\text{♩} = 120$

Flute:  $\text{ff}$  (Measure 1),  $fz$  (Measure 2)

Clarinet in B $\flat$ :  $ff$  (Measure 1),  $ff$  (Measure 2),  $fz$  (Measure 3),  $f$  (Measure 4)

Timpani (G, G $\flat$ , C):  $ff$  (Measure 1),  $fz$  (Measure 2)

Percussion: (Measure 1), (Measure 2), (Measure 3), (Measure 4)

**Presto**  $\text{♩} = 180$

Flute: (Measure 1), (Measure 2), (Measure 3)

Clarinet in B $\flat$ : (Measure 1), (Measure 2), (Measure 3)

Timpani (G, G $\flat$ , C): (Measure 1), (Measure 2),  $fz$  (Measure 3)

Piano:  $ff$  (Measure 1),  $fz$  (Measure 2),  $ff$  (Measure 3),  $fz$  (Measure 4),  $f$  (Measure 5)

**Tempo primo**

Piano:  $fz$  (Measure 1),  $f$  (Measure 2)

**Medium mallets**

Timpani (G, G $\flat$ , C): (Measure 1), (Measure 2), (Measure 3),  $fz$  (Measure 4)

**Allegro agitato**  $\text{♩} = 120$

Violin I:  $ff$  (Measure 1),  $fz$  (Measure 2)

Violin II:  $ff$  (Measure 1),  $fz$  (Measure 2)

Viola:  $ff$  (Measure 1),  $fz$  (Measure 2)

Cello:  $ff$  (Measure 1),  $fz$  (Measure 2)

**Presto**  $\text{♩} = 180$

Violin I: (Measure 1), (Measure 2), (Measure 3)

Violin II: (Measure 1), (Measure 2), (Measure 3)

Viola: (Measure 1), (Measure 2), (Measure 3)

Cello: (Measure 1), (Measure 2), (Measure 3)

**Tempo primo**

Violin I:  $fz$  (Measure 1),  $f$  (Measure 2)

Violin II:  $fz$  (Measure 1),  $f$  (Measure 2)

Viola:  $fz$  (Measure 1),  $f$  (Measure 2)

Cello:  $fz$  (Measure 1),  $f$  (Measure 2)

*una corda*

**8va**

A    accel. -----

Fl.      *mp*      *mf*      *ff*      *p*

B♭ Cl.    *mp*      *mf*      *ff*      *p*

Tim.      *>*

Perc.     Xylophone      *f*  
Pno.      *mp*      *mf*      *f*      *ff*      *p*

Vln. I     *f*      *ff*

Vln. II    *f*      *ff*

Vla.      *f*      *ff*      *mp*

Vc.      *f*      *ff*      *mp*

14 *a tempo*

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

B♭ Cl. *p* *mf* *fz* *mf*

Tim. Wooden sticks *mf* *mp*

Xyl. Suspended Cymbal *f*

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

Vln. I *a tempo*

Vln. II pizz.

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

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

accel.

Fl. 20

B♭ Cl. 20

Tim. 20 Medium mallets

Wind Chimes 20 f

Pno. 20 mp p

Vln. I 20 arco f 3 mp

Vln. II 20 arco f 3 mp

Vla. 20 f 3 mp

Vc. 20 f 3 mp

(♩=140) *rall.*

**B**

Fl. 25 *f* *ff*

B♭ Cl. *f* *ff*

Presto ♩=180

Tempo primo

Tim. 25 *ff* *mf* *fz* *fz* *fz* *ff*

Perc. 25

Pno. 25 *f* *ff*

Vln. I 25 *ff*

Vln. II 25 *ff*

Vla. 25 *ff*

Vc. 25 *ff*

*rit.* - - - - - *a tempo*

Fl.

B♭ Cl.

Tim.

Perc.

Suspended Cymbal

Pno.

*una corda*

*8va* - - - - -

Vln. I

Vln. II

Vla.

Vc.

This page contains four systems of musical notation. The first system features woodwind parts (Flute, Bassoon, Timpani) and a Percussion part. The Flute and Bassoon play sixteenth-note patterns with grace marks. The Timpani and Percussion provide rhythmic support. The second system is dominated by the Piano (Pno.), which plays eighth-note chords. A dynamic instruction 'una corda' is placed above the piano's staff, and a pitch indicator '8va' is shown below it. The third system introduces string instruments: Violin I, Violin II, Viola, and Cello. The Violins play eighth-note patterns with grace marks, while the Viola and Cello provide harmonic support. The fourth system concludes the page with a return to the woodwind and percussion parts from the first system.

Fl.

B♭ Cl.

Tim.

Perc.

Tam-tam

Pno.

(8va)

Vln. I

Vln. II

Vla.

Vc.

This musical score page contains six staves of music. The top staff is for Flute (Fl.) and Bassoon (B♭ Cl.), both in treble clef. The second staff is for Timpani (Tim.). The third staff is for Percussion (Perc.). The fourth staff is for Piano (Pno.), with a dynamic marking of *pp* followed by *ff*. The fifth staff is for Violin I (Vln. I). The sixth staff is for Violin II (Vln. II). The seventh staff is for Cello (Vla.). The eighth staff is for Double Bass (Vc.). Measure numbers 38 are indicated above most staves. Various dynamics are marked, including 3, 5, 6, *pp*, *ff*, and 8va. The piano part has a sustained note with a grace note pattern. The strings play eighth-note patterns with slurs.

Fl. *ff*

B♭ Cl. *ff*

Tim. *ff*

Perc.

\*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.

loco

Pno. *ff*

Vln. I *ff*

Vln. II *ff*

Vla.

Vc.