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Concertina for 12 Musicians

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CONCERTINA FOR 12 MUSICIANS

Approved by:

Dr. Lane Harder
Senior Lecturer of Composition and Theory

Dr. Robert Frank
Associate Professor of Composition and Theory

Dr Xi Wang
Associate Professor of Composition and Theory

CONCERTINA FOR 12 MUSICIANS

A Thesis Presented to the Graduate Faculty of the

Meadows School of the Arts

Southern Methodist University

in

Partial Fulfillment of the Requirements

for the degree of

Master of Music

with a

Major in Music Composition

by

Michael Boss

B.M., Film Scoring, The Berklee College of Music

December 18, 2021

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Boss, Michael B.M. Film Scoring, The Berklee College of Music, 2008

Concertina for 12 Musicians

Advisor: Dr. Lane Harder

Master of Music conferred December 18, 2021

Thesis completed December 6, 2021

There is ample repertoire that demonstrates bitonality and polytonality. Composers like Bartok used bitonality in his piano piece *Mikrokosmos.* Within neo-classicalism, Stravinsky used an aggressive and biting bitonality in his most famous work, *The Rite of Spring*.

But these techniques are not exclusive to the orchestral or chamber music idioms. Jazz bassist and composer Charles Mingus was no stranger to executing these schemes within the improvisational work *Zoo-Bab-Da-Oo-Ee,* a simple blues tune he wrote early in the development of his musical canon. Over the course of the piece, the harmonic tissue becomes thematic. It is common practice within this work to use extended tertian harmonies and key center movement by whole steps. Further, there are "bimodalities" demonstrated: Lydian, Phrygian, Dorian, and melodic minor. The phrasing within this section includes three voices that "breathe" together, providing contrapuntal elements that create harmonic tranquility. Tri-tonality is also used melodically.

Concertina for 12 Musicians champions several techniques and harmonic schemes: whole tone motion, bimodality, extended tertian harmonies. There are even contemporary harmonic concepts found in the work of artists like Bill Evans and Brian Wilson. The *Concertinas* main focus, however, is to champion the notion that creating harmony with three keys simultaneously is not only possible but palatable.

The number of instruments within the *Concertina for 12 Musicians* compared with standard repertoire is underutilized. This instrumentation is the perfect balance between large-scale symphonic instrumentation and chamber instrumentation. The number of strings, woodwinds, brass, and percussion gives the listener a "full sound" without the same amount of personnel within the symphonic orchestra idiom. The leaner texture from this instrumentation produces a sound that is more preferable to this chamber setting. This piece is an example of 12 soloists playing a virtuosic chamber work, creating sound worlds that offer each player several moments in the spotlight during this 16-minute opus.

Instrumentation :

Clarinet in Bb
Bassoon
Bass Clarinet
Horn in F

Percussion 1: Vibraphone, Susp. Cymbals, Bass Drum, Tambourine
Percussion 2: Susp. Cymbals, Bass Drum, Marimba

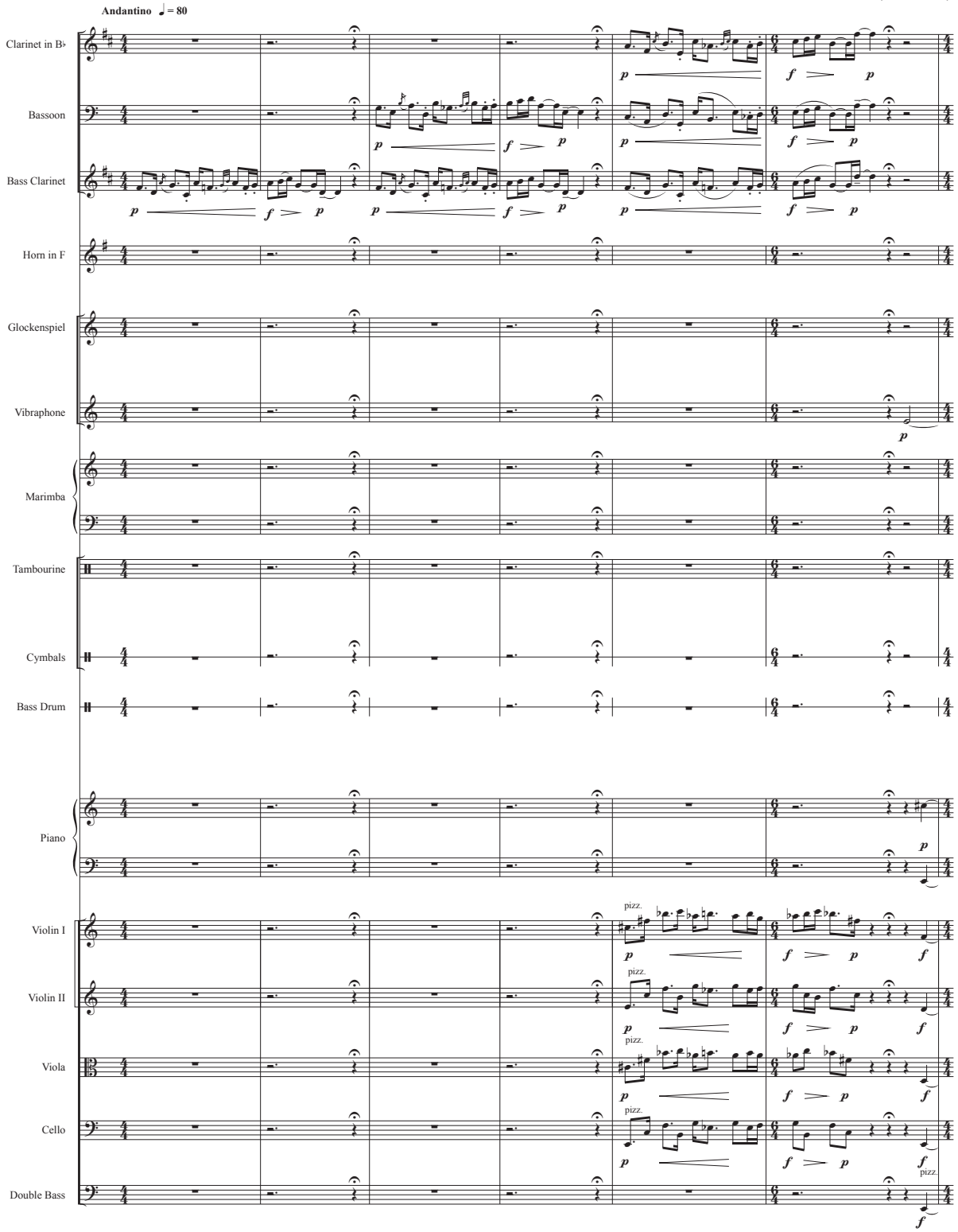
Piano

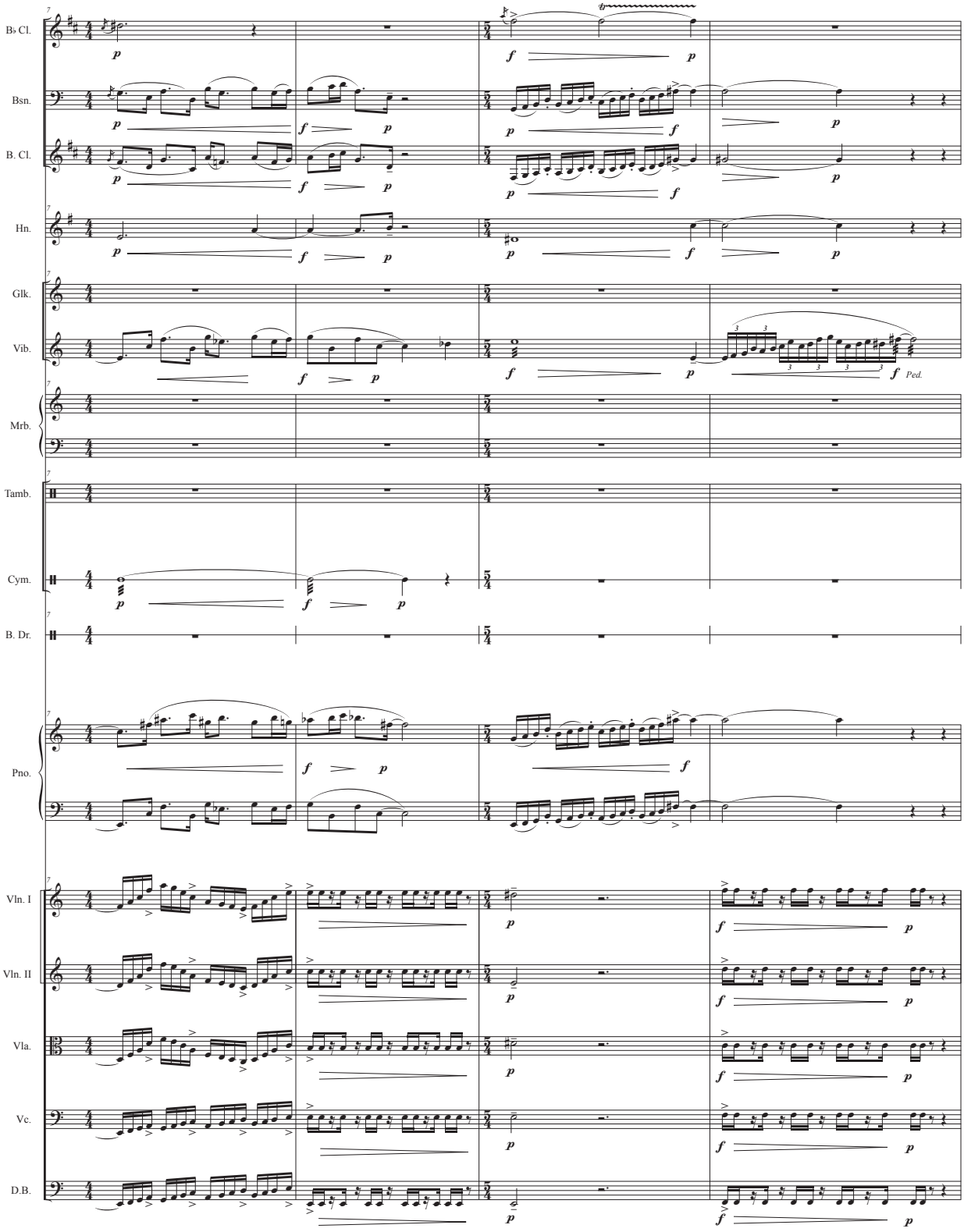
Violin I
Violin II
Viola
Cello
Double Bass

Duration: 15-16min ca.

CONCERTINA FOR 12 MUSICIANS

m. boss (b. 1985)

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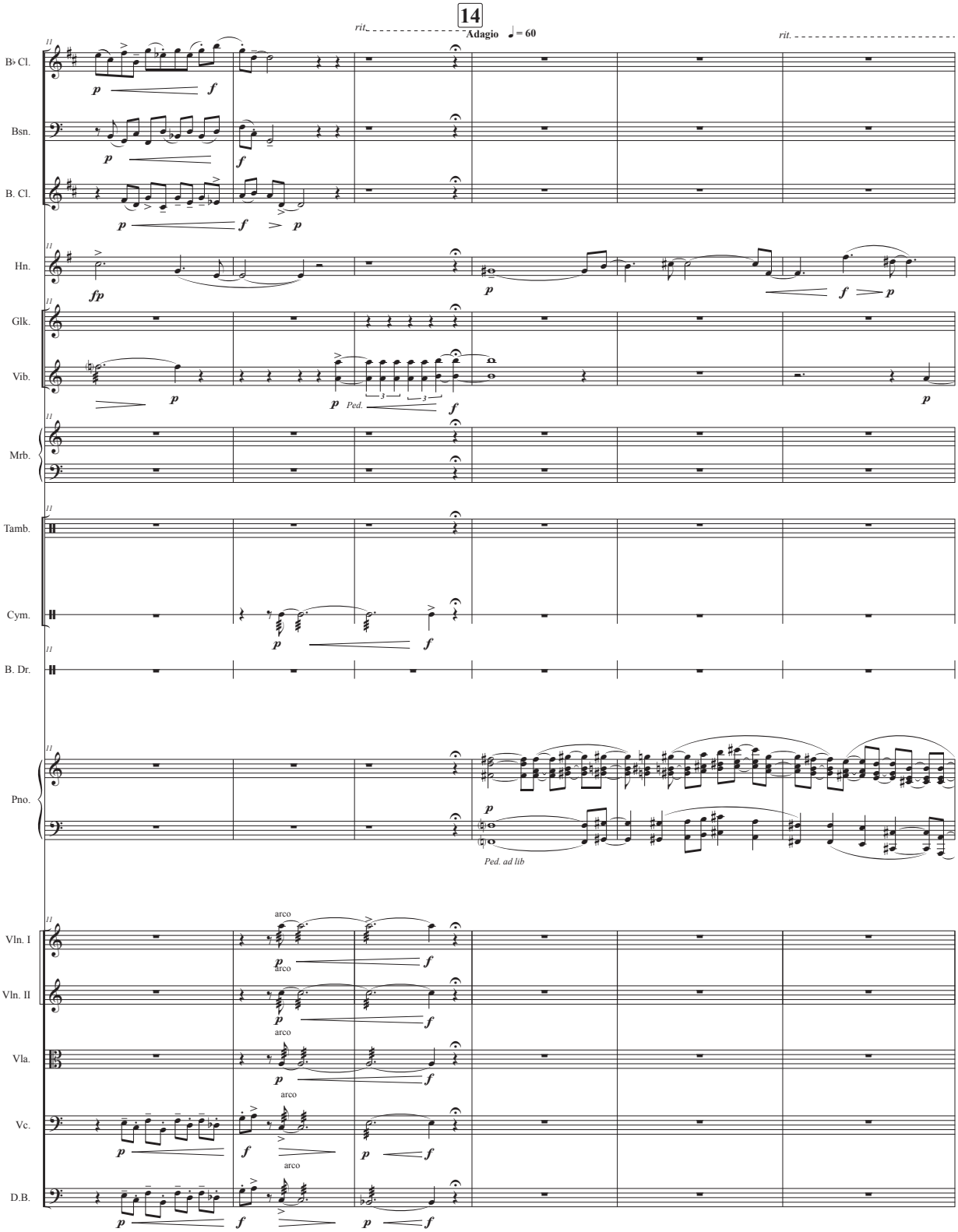
Hn.
Glk.
Vib.
Mrb.
Tamb.
Cym.
B. Dr.
Pno.
Vln. I
Vln. II
Vla.
Vc.
D.B.
Ped.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rit.
Adagio ♩ = 60
rit.
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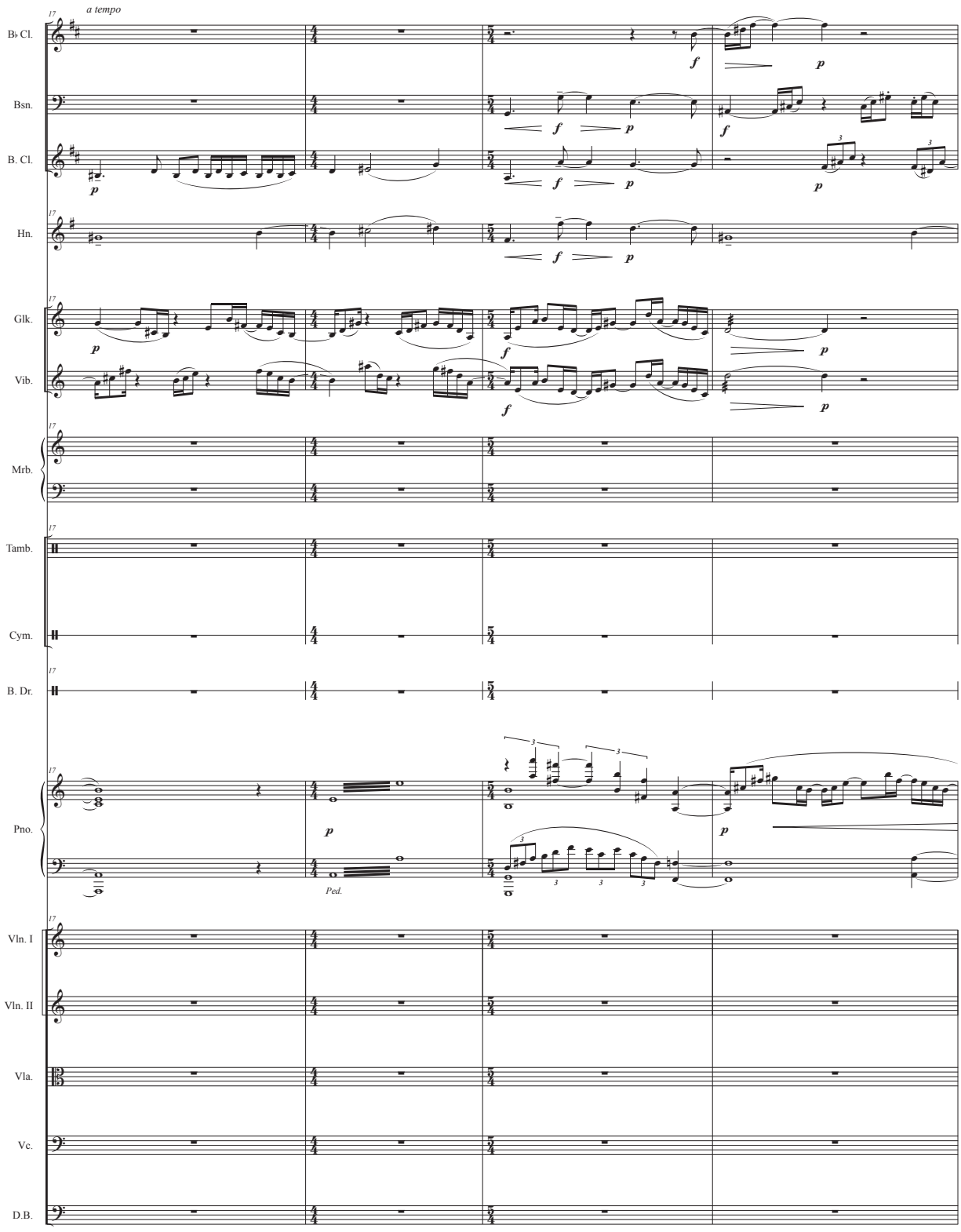
Vln. II
Vla.
Vc.
D.B.
arco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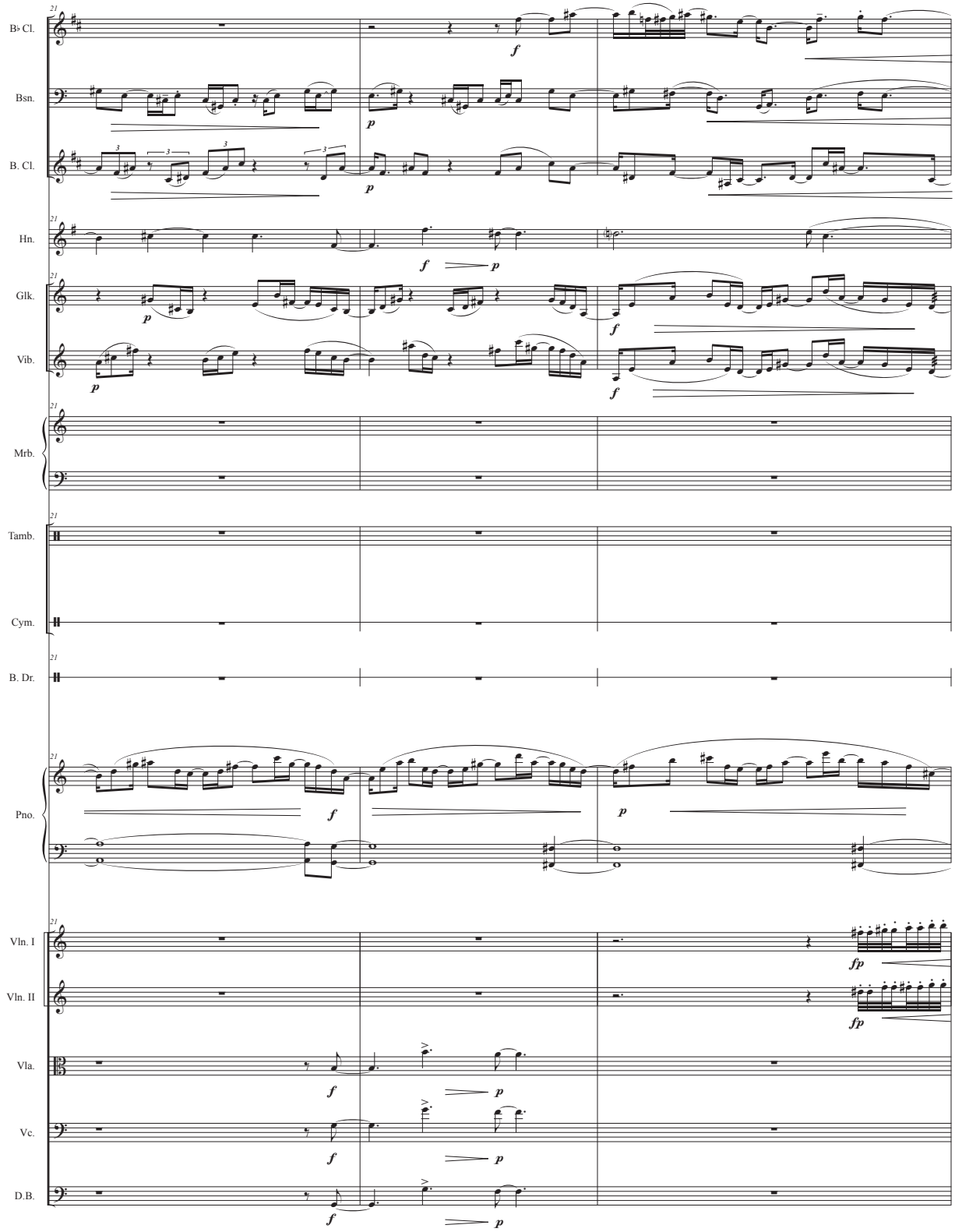
Ped.
Vln. I
Vln. II
Vla.
Vc.
D.B.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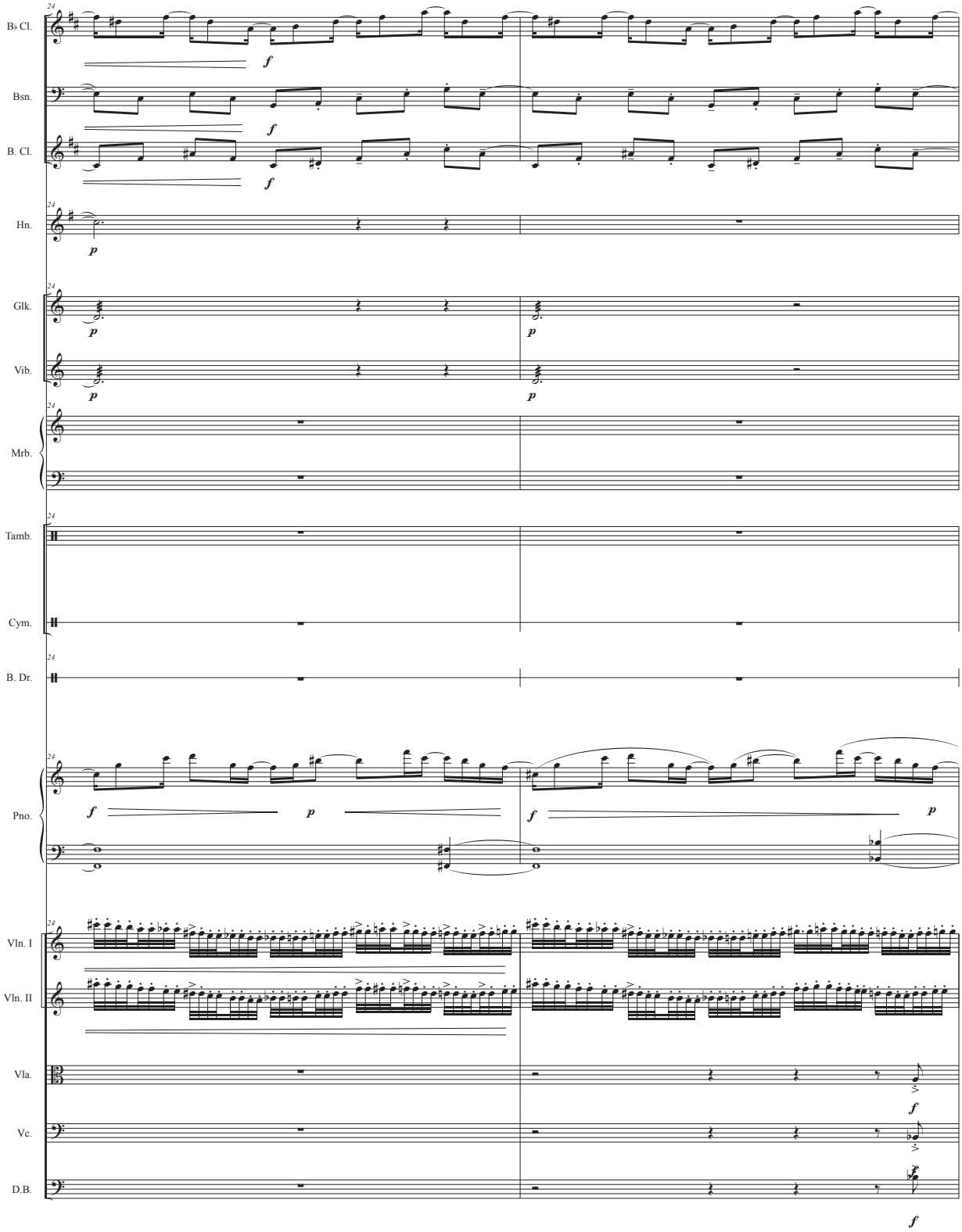
Vln. II
Vla.
Vc.
D.B.
f
p
fp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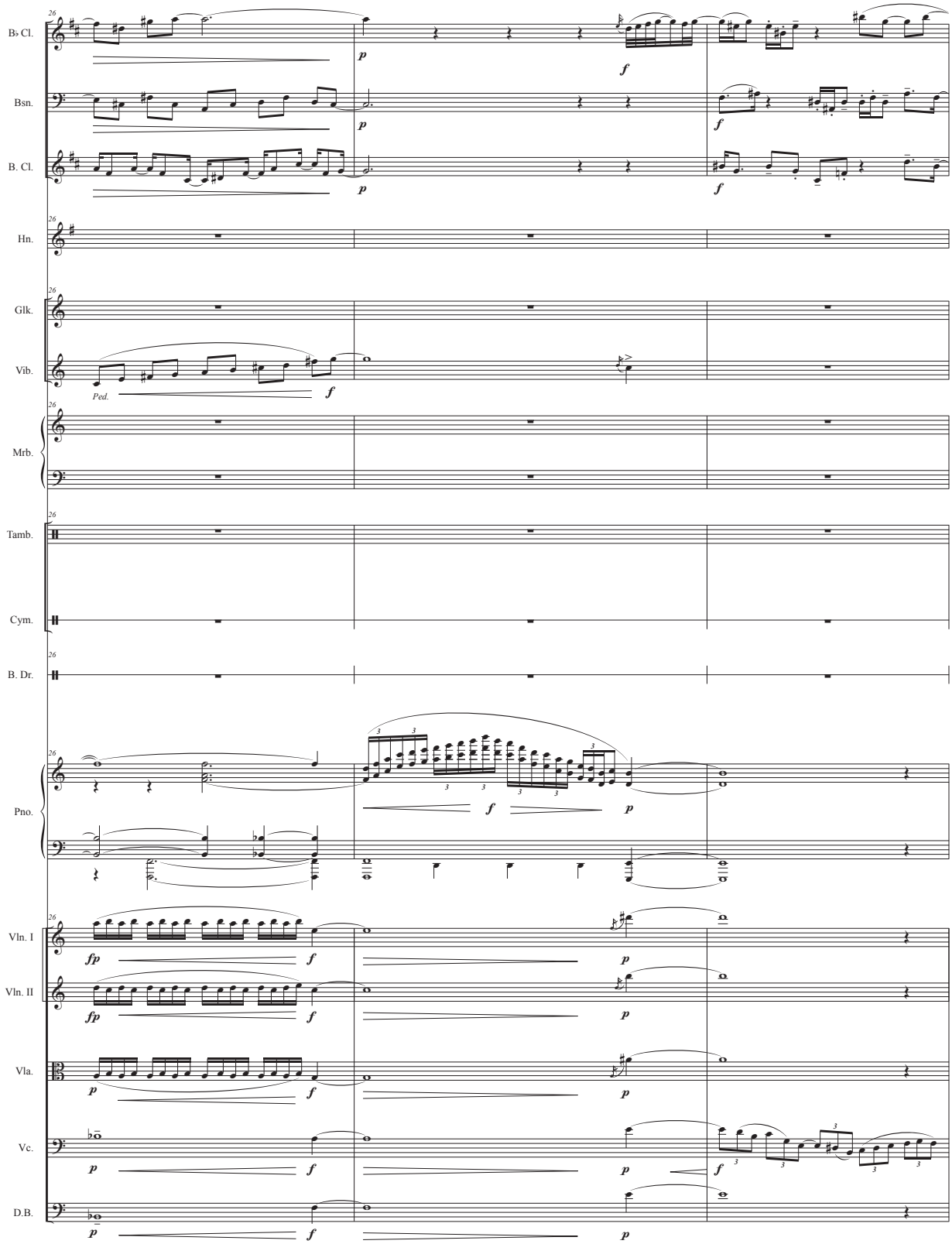
Vc.
D.B.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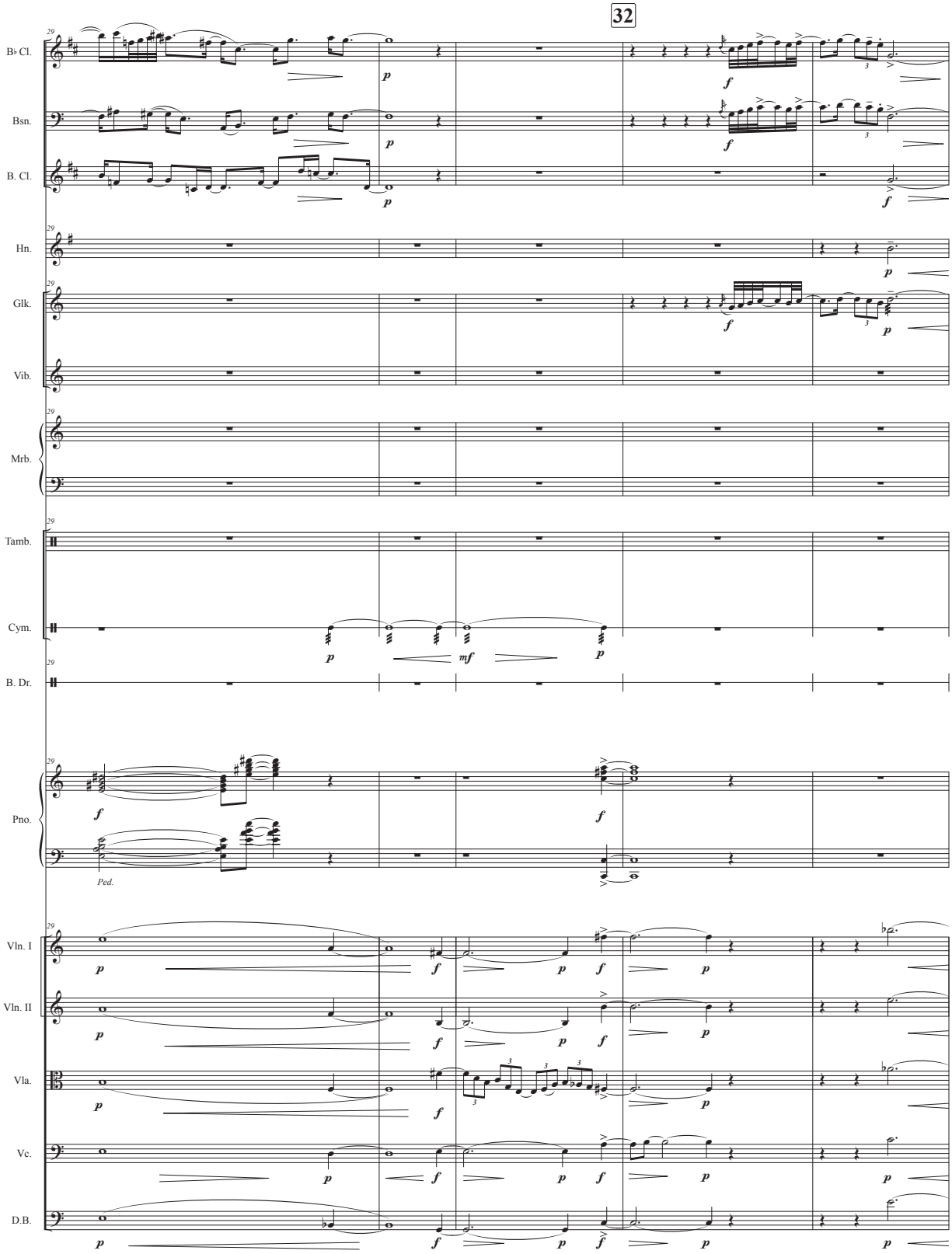
Vln. II
Vla.
Vc.
D.B.
p
f
fp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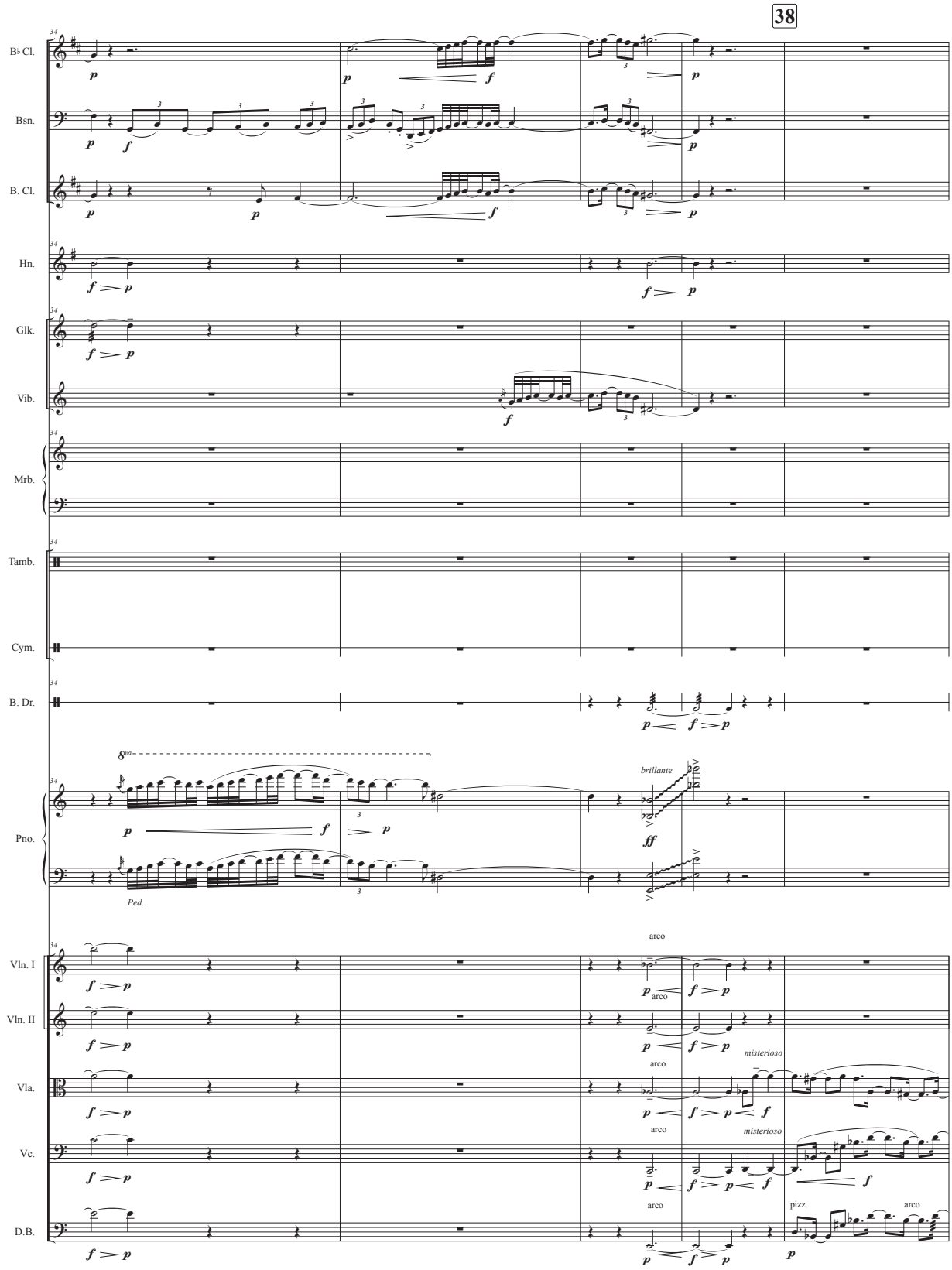
Vln. II
Vla.
Vc.
D.B.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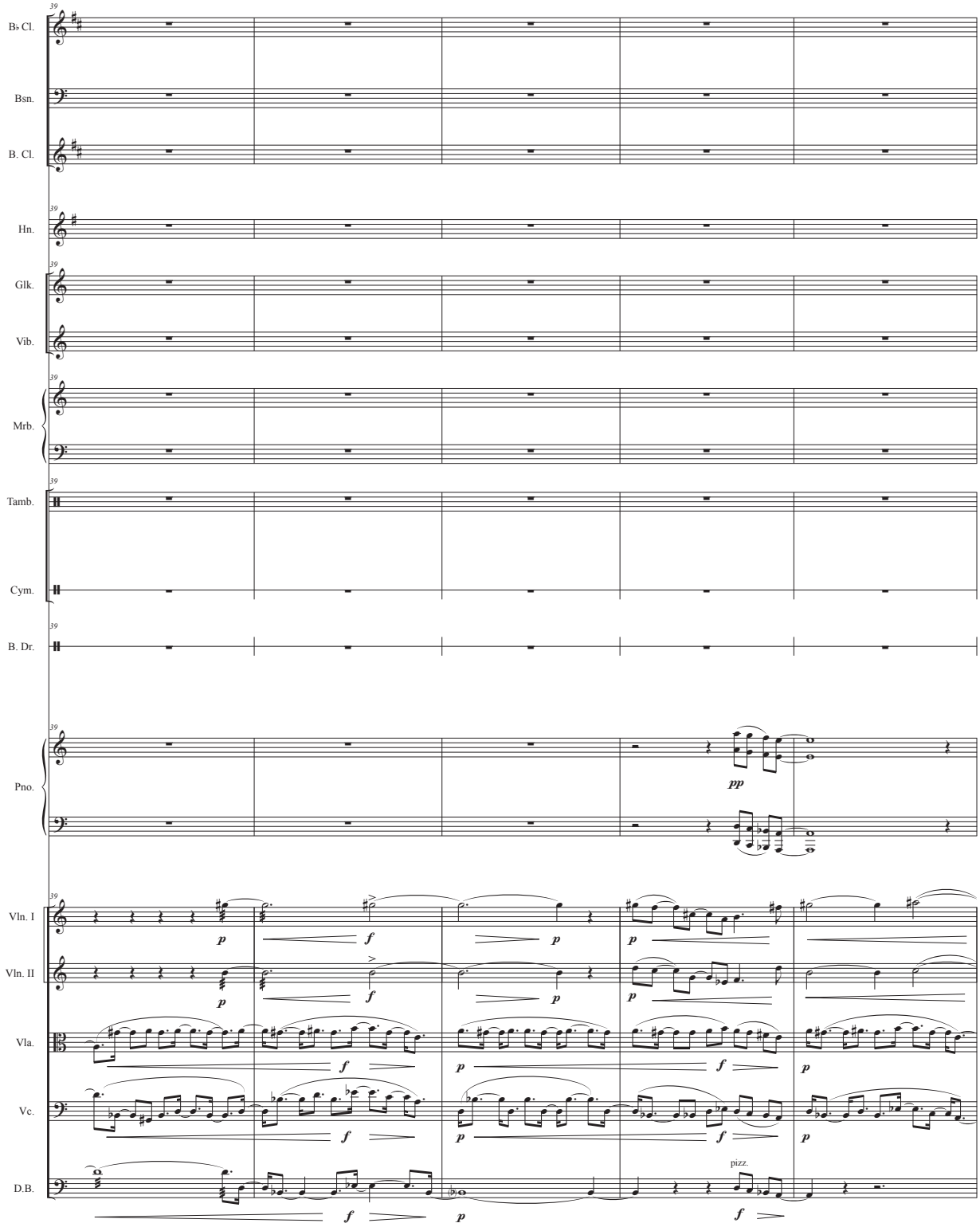
Vc.
D.B.
brillante
misterioso
arco
pizz.
Ped.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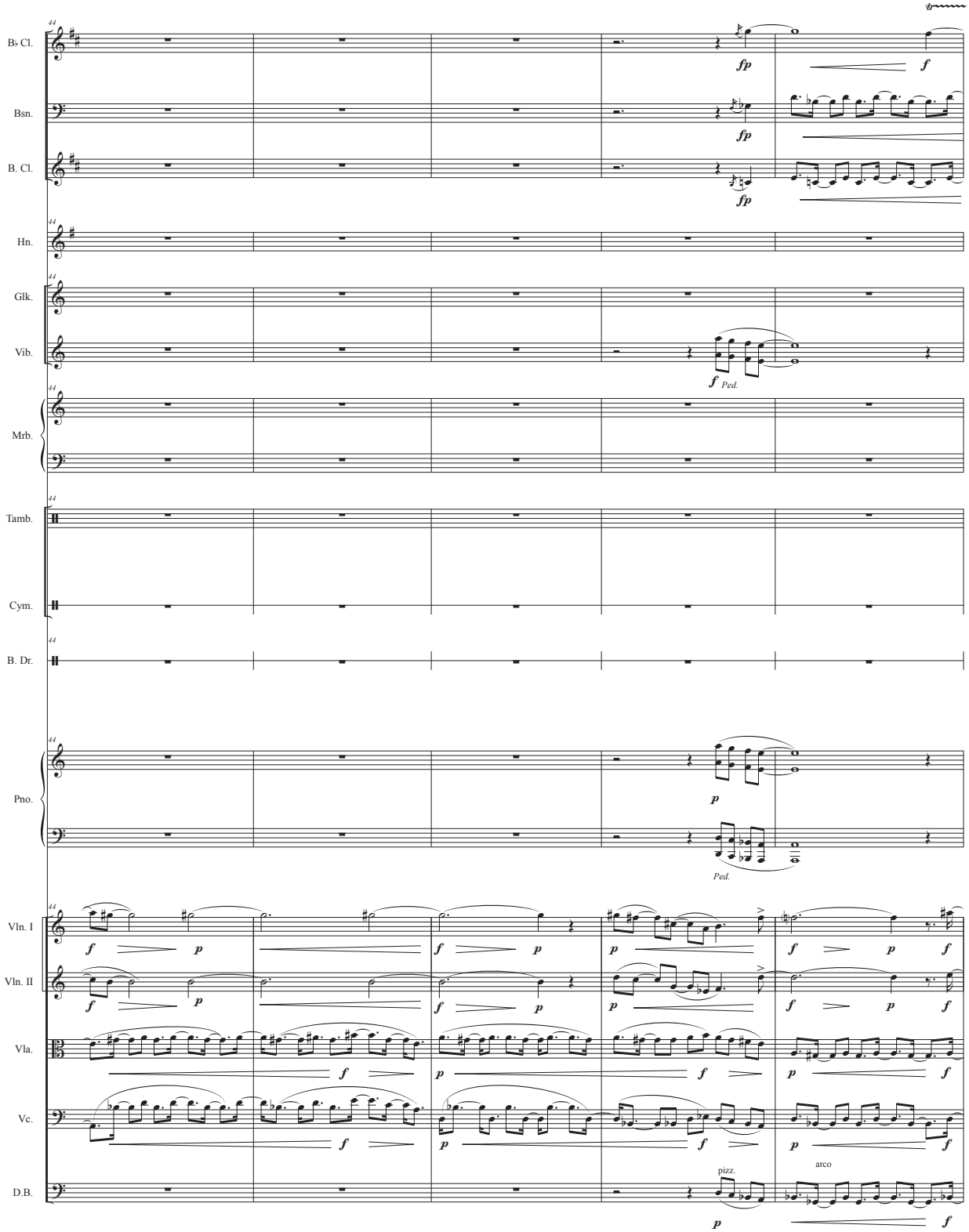
D.B.
pp
p
f
pizz.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p
pizz.
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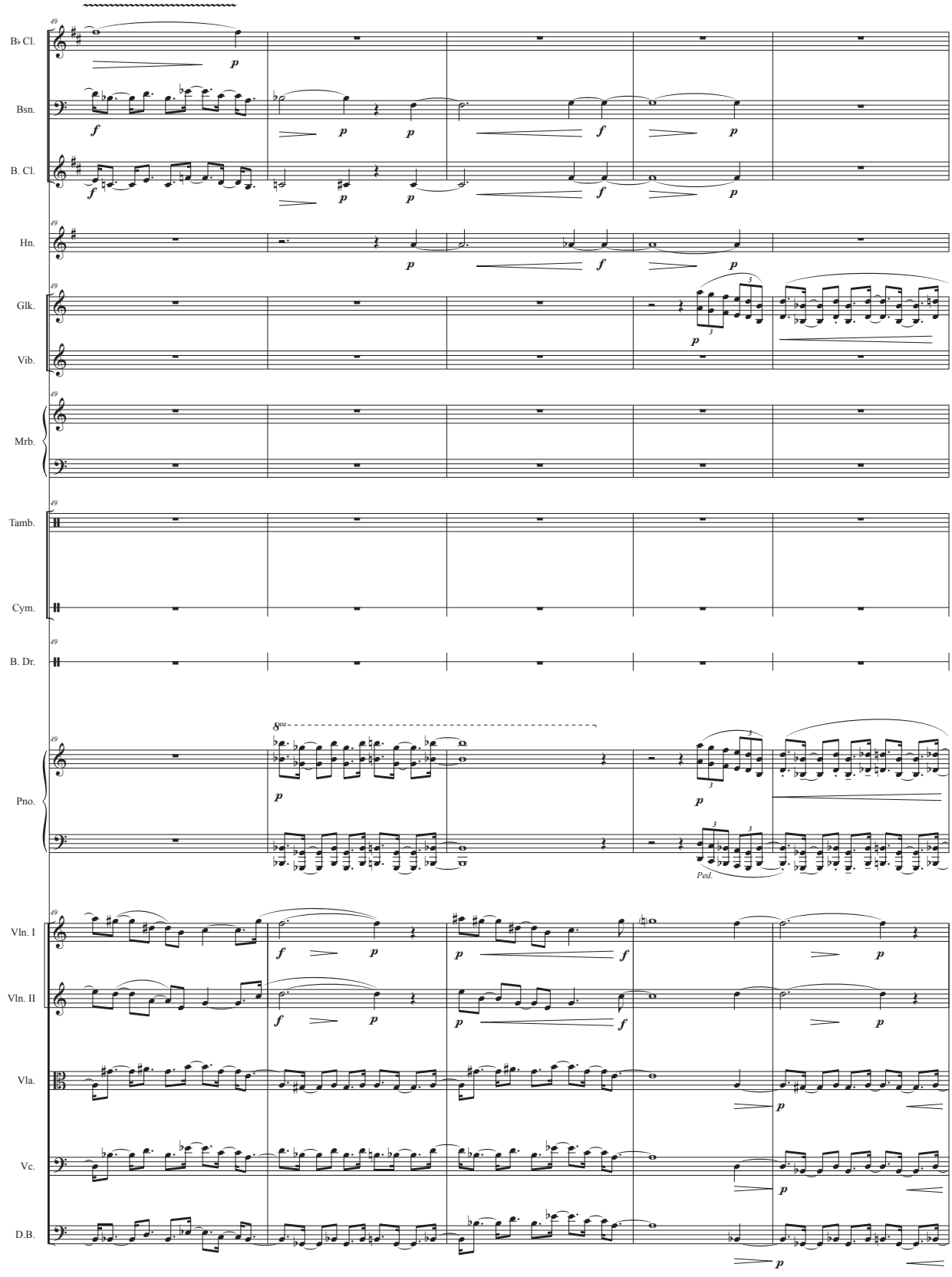
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49
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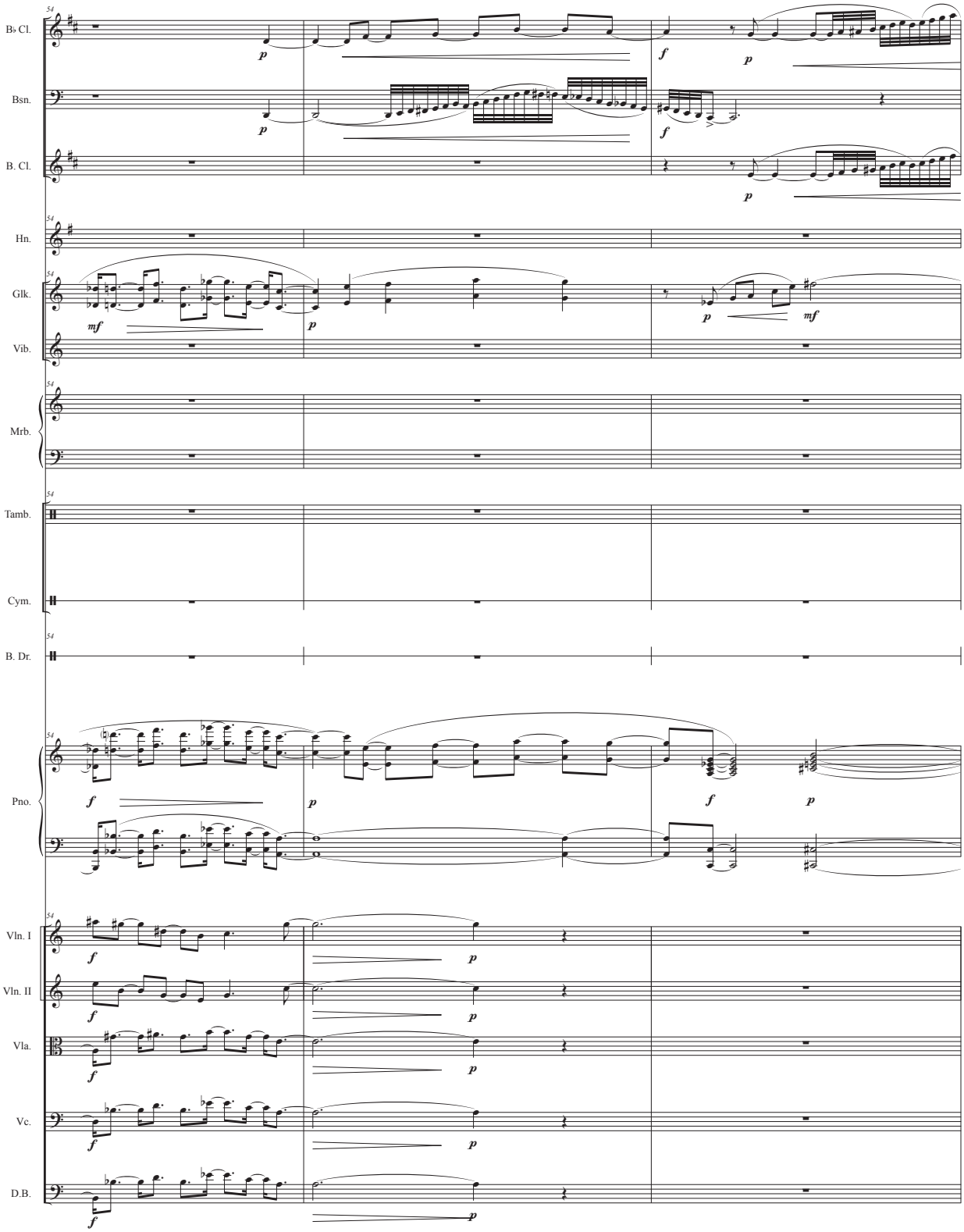
Ped.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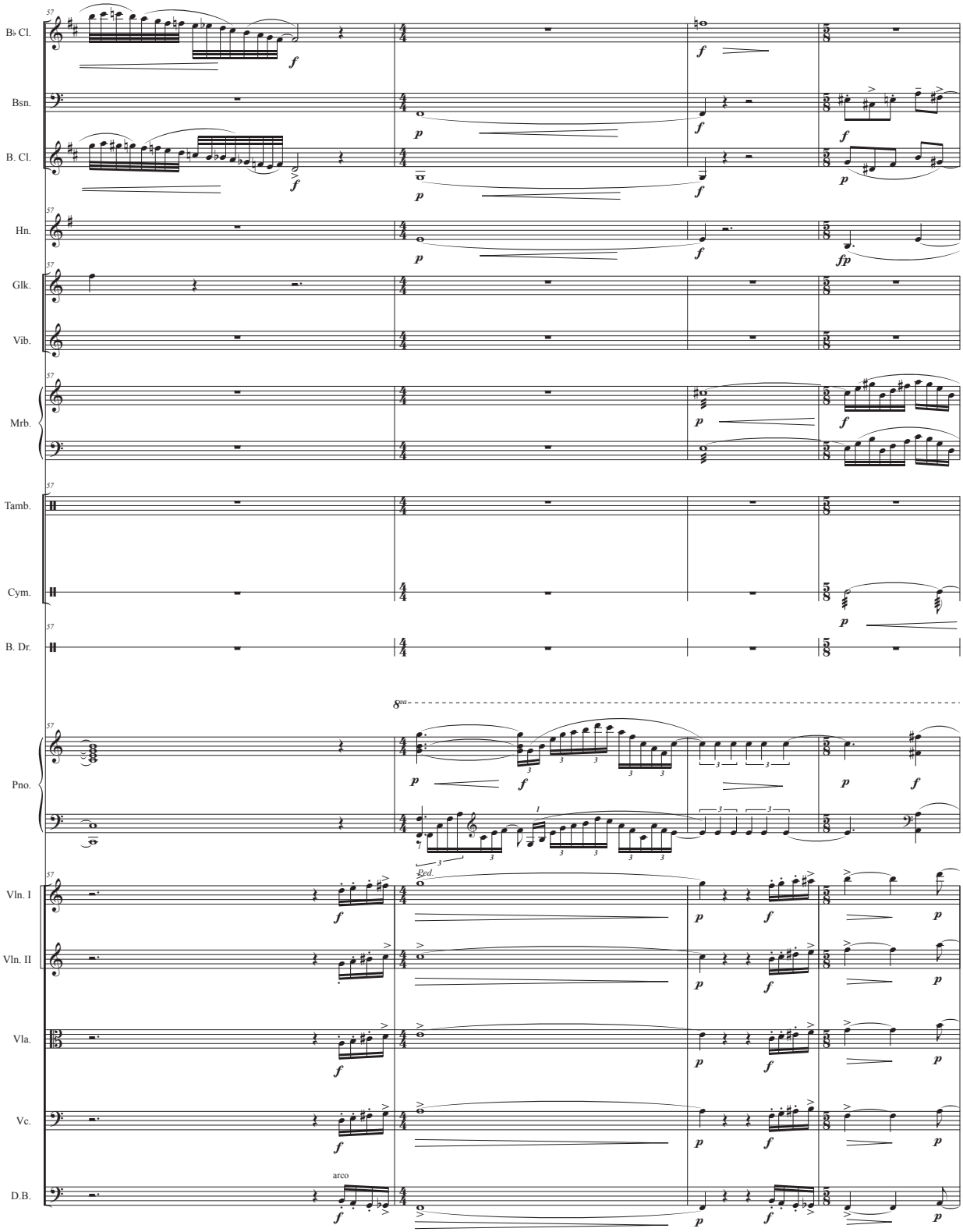
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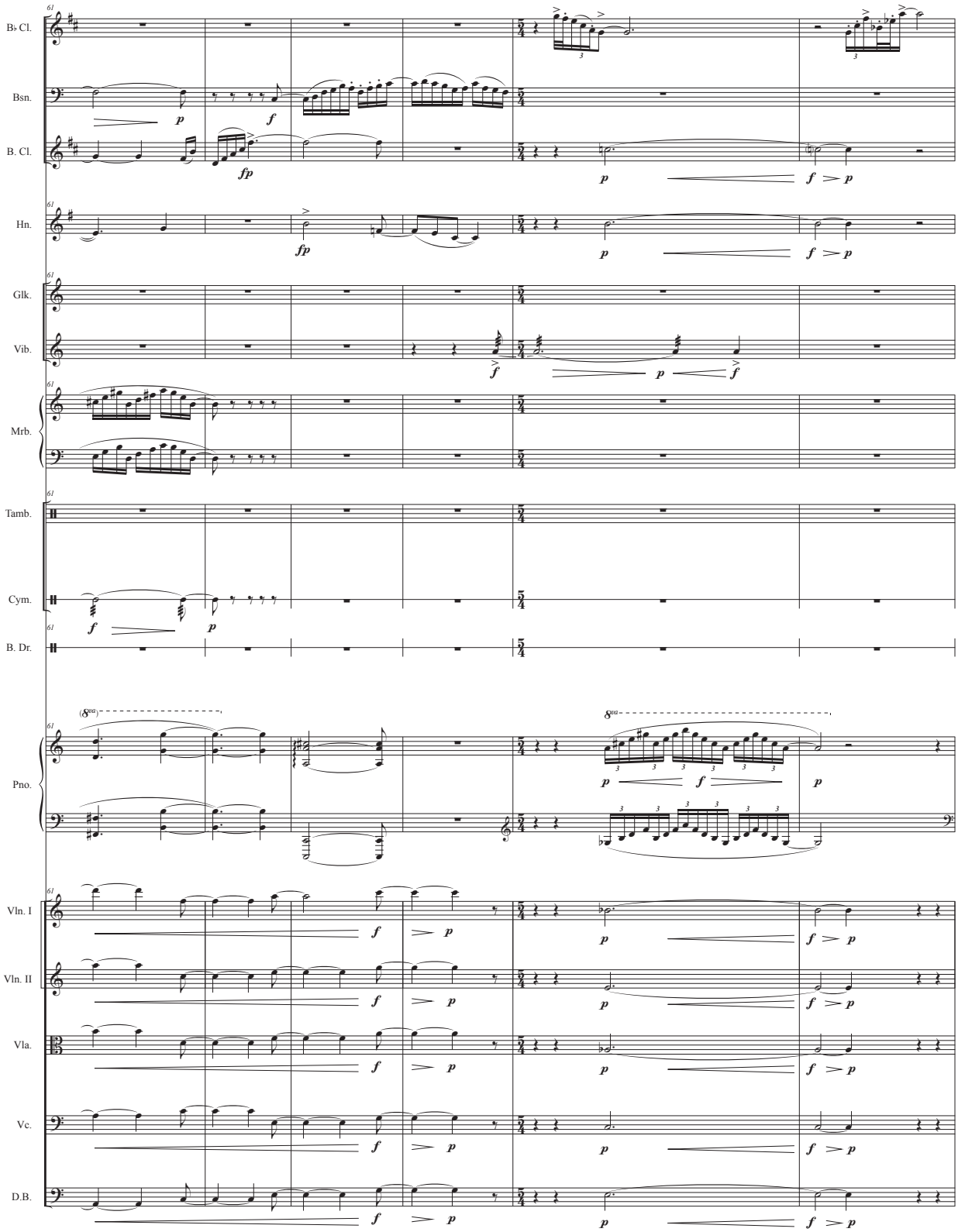
Vc.
D.B.
57
8va
Ped.
arco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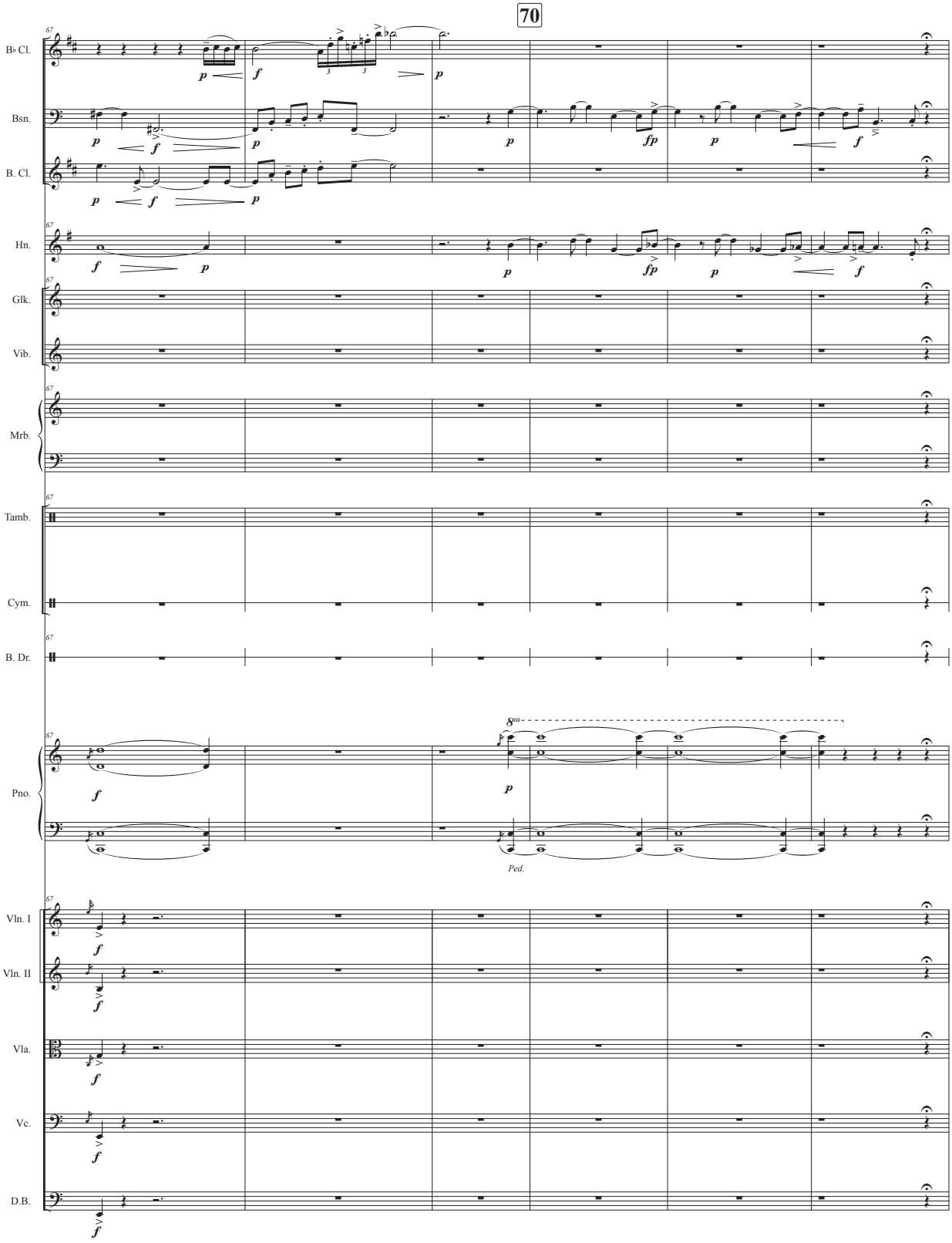
Vc.
D.B.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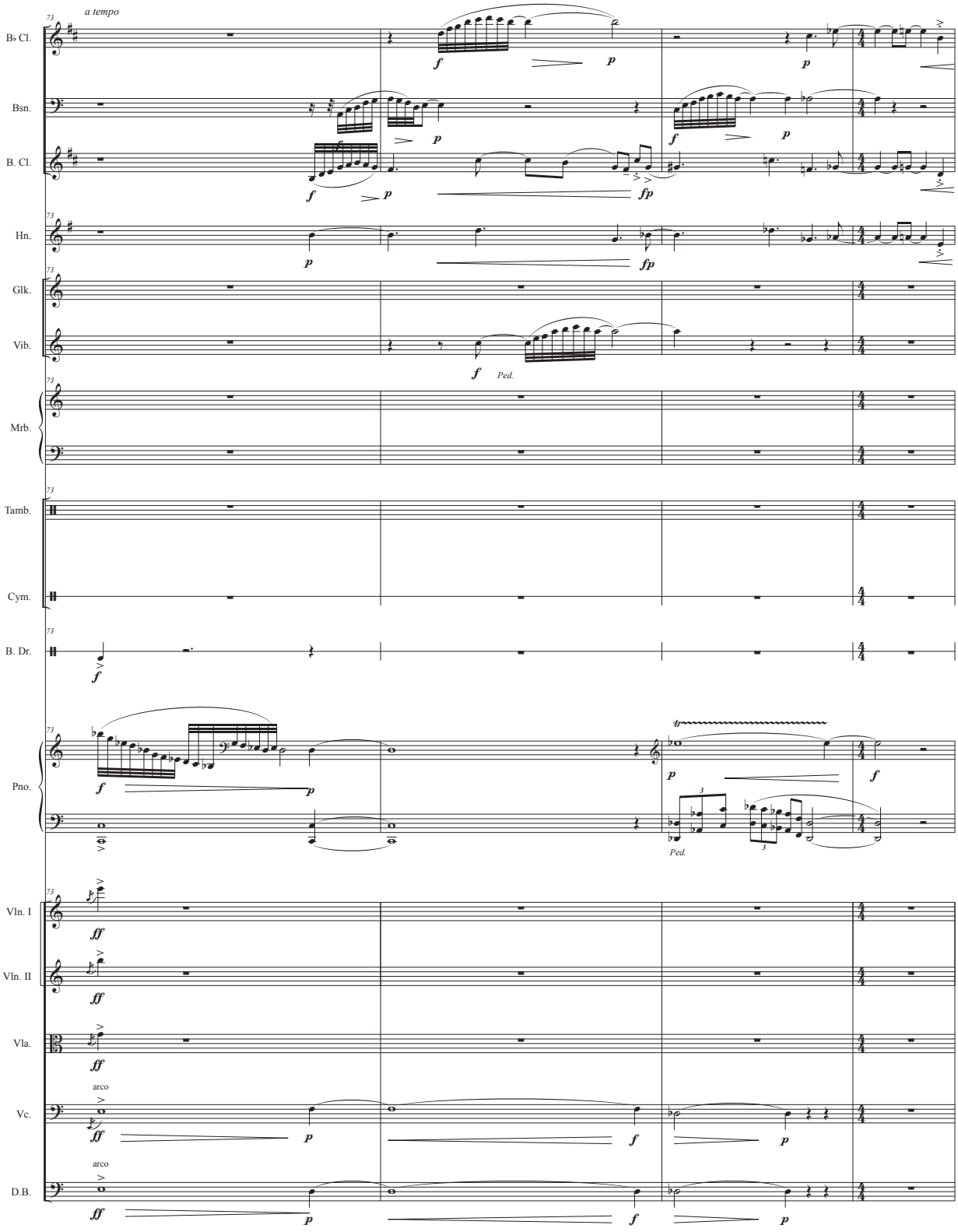
8va
Ped.


a tempo
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Mrb.
Tamb.
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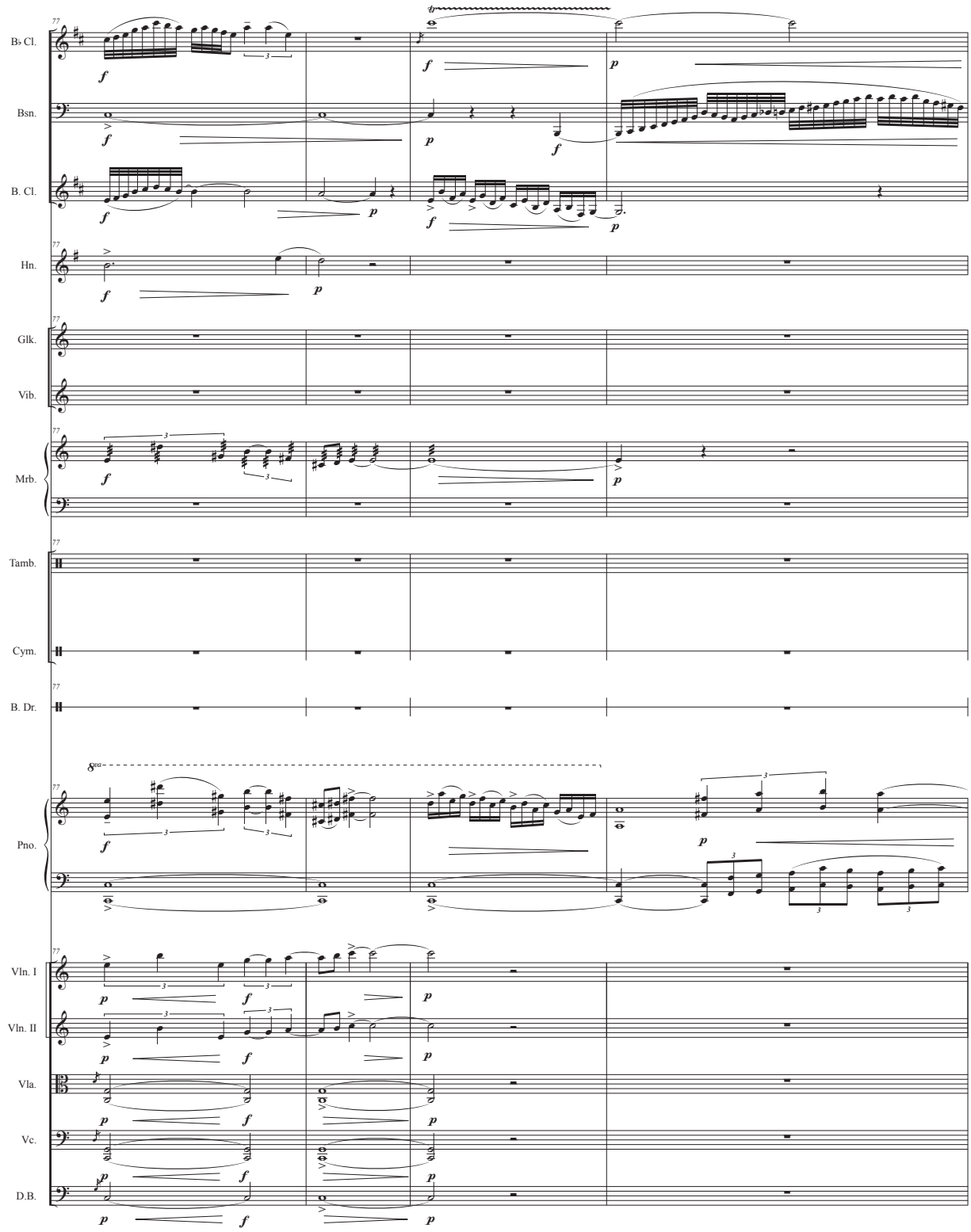
Vla.
Vc.
D.B.
arco
arco
Ped.
Ped.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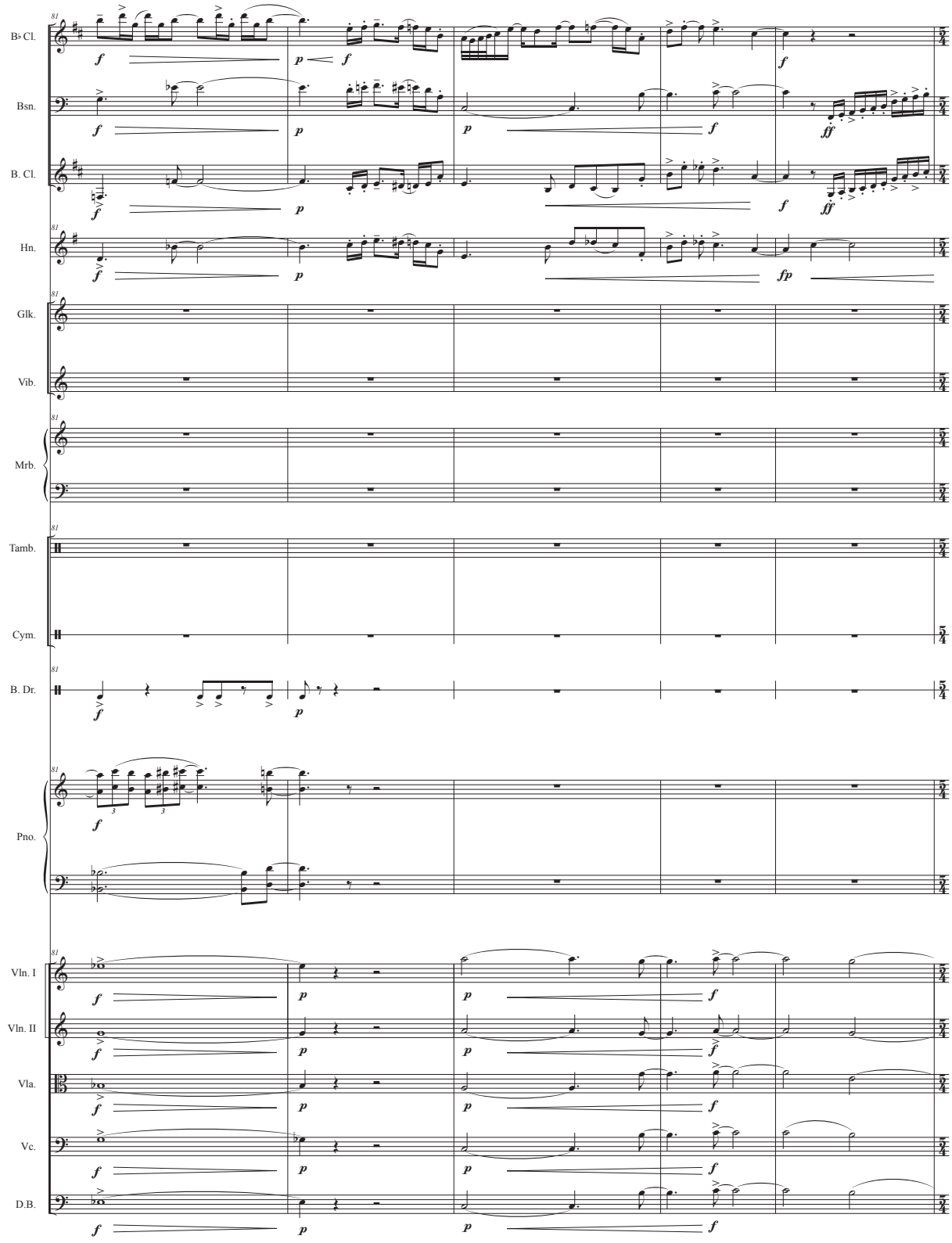
D.B.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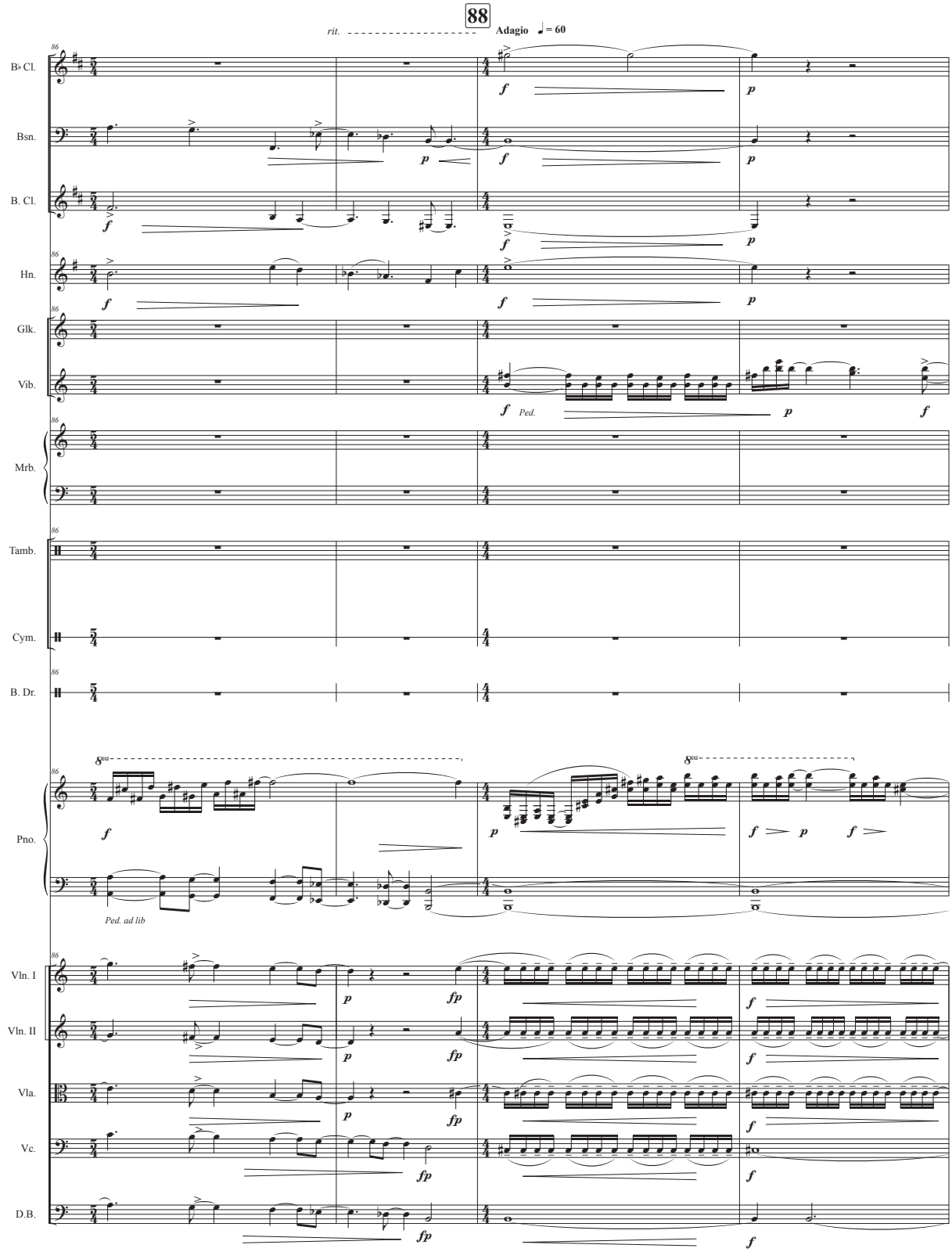
88
rit.
Adagio ♩= 60
B♭ Cl.
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Hn.
Glk.
Vib.
Mrb.
Tamb.
Cym.
B. Dr.
Pno.
Ped.
Ped. ad lib
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Vln. I
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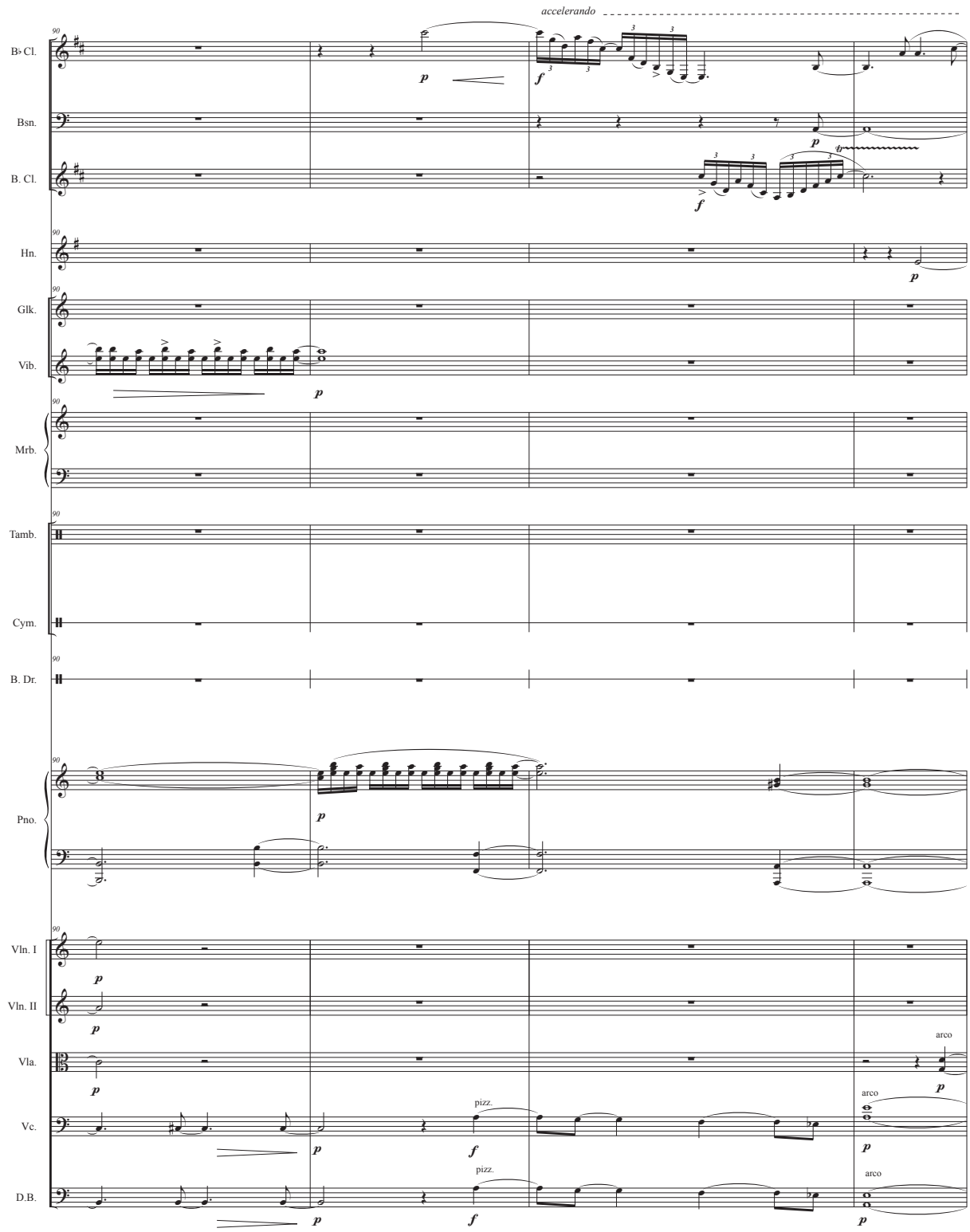
Vla.
Vc.
D.B.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Bsn.
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Hn.
Glk.
Vib.
Mrb.
Tamb.
Cym.
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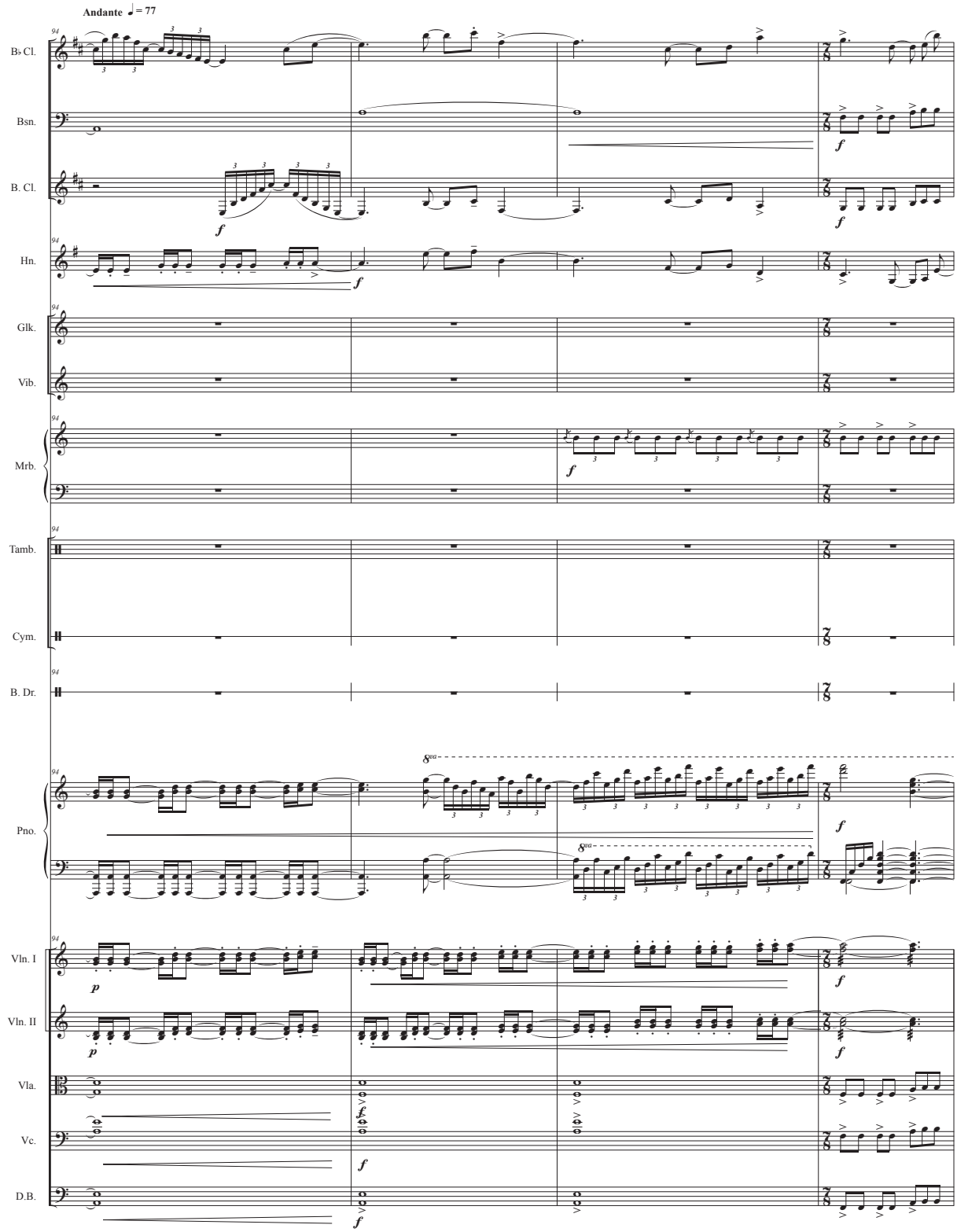
Pno.
Vln. I
Vln. II
Vla.
Vc.
D.B.
pizz.
arco


Andante ♩= 77
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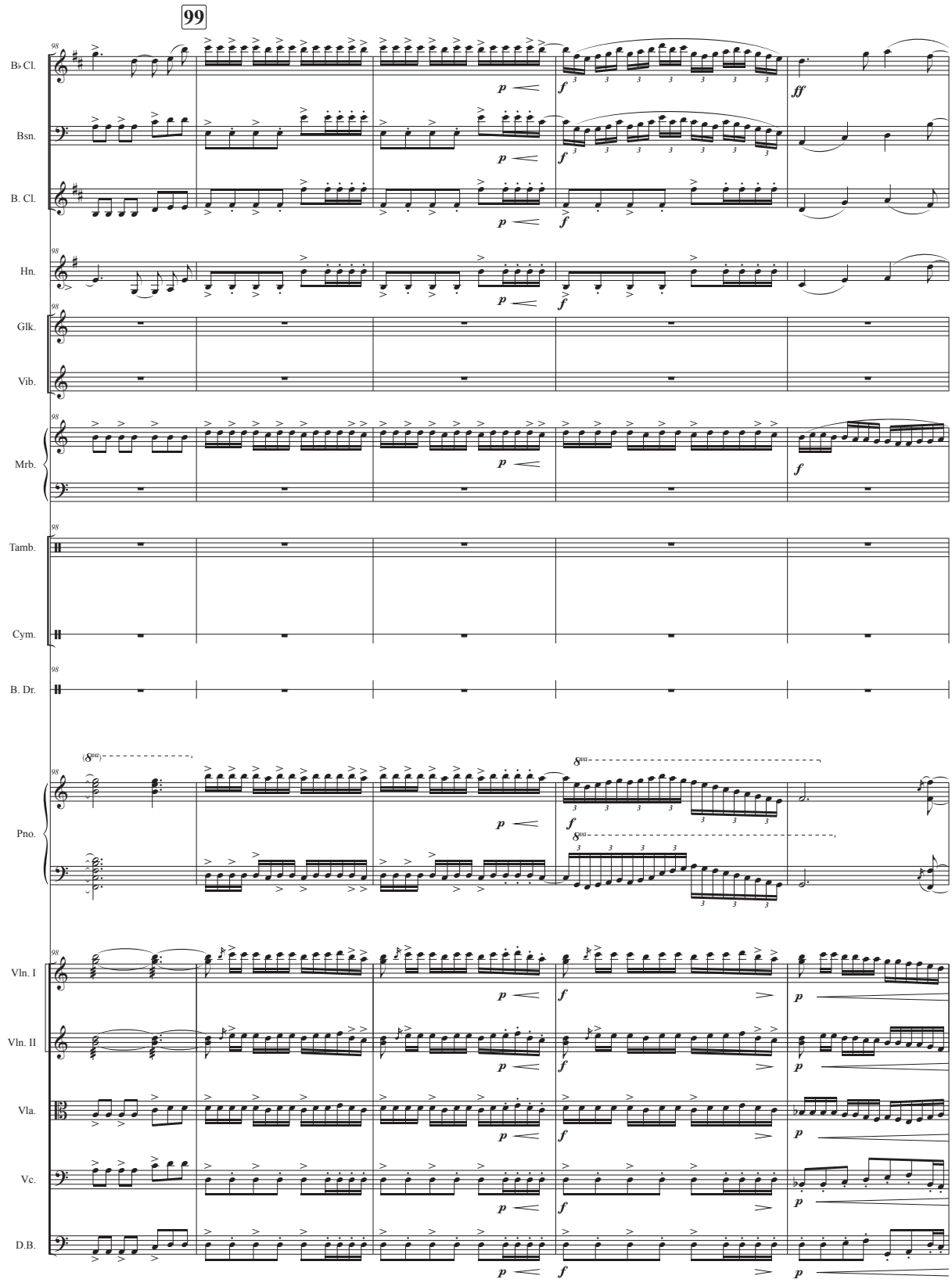
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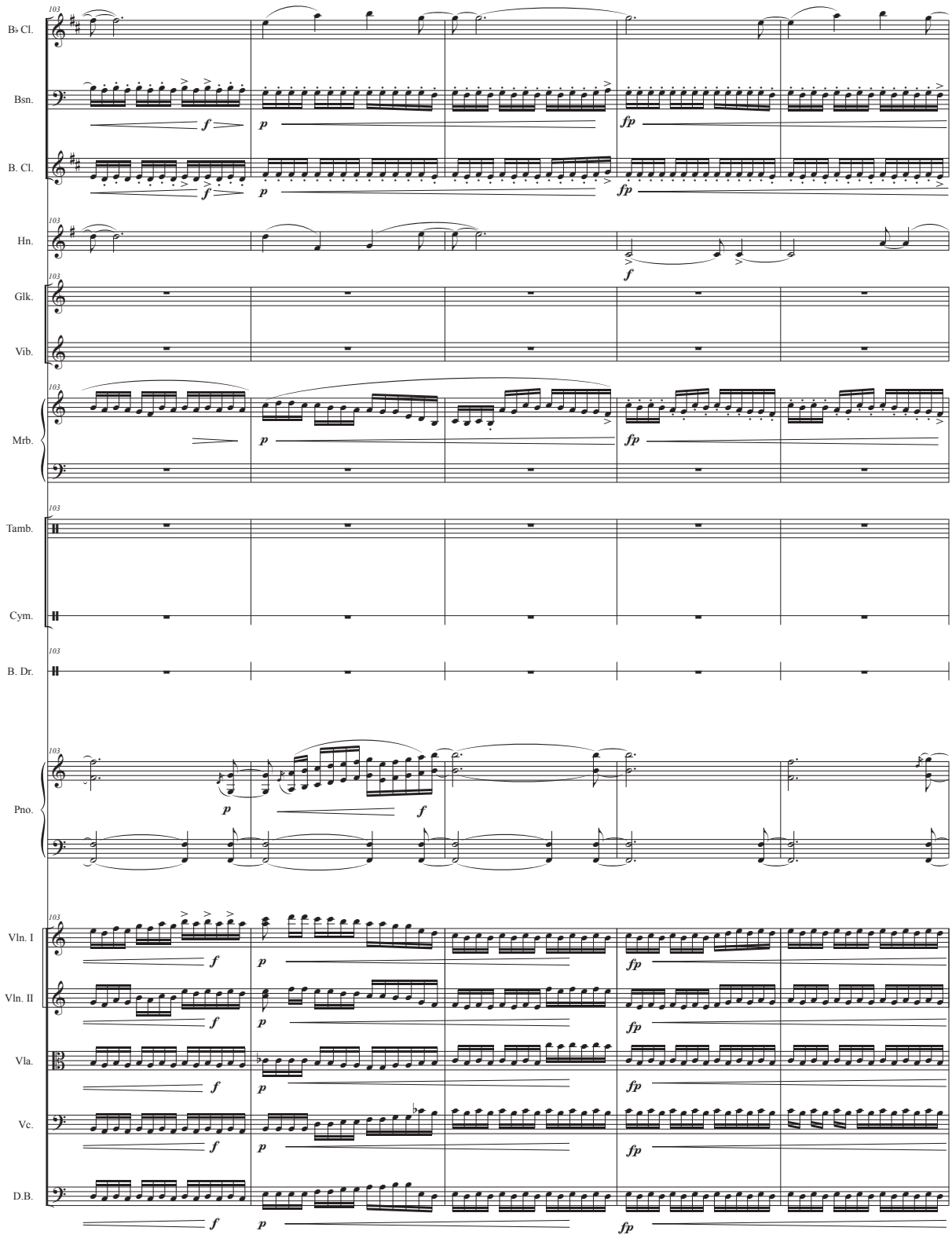
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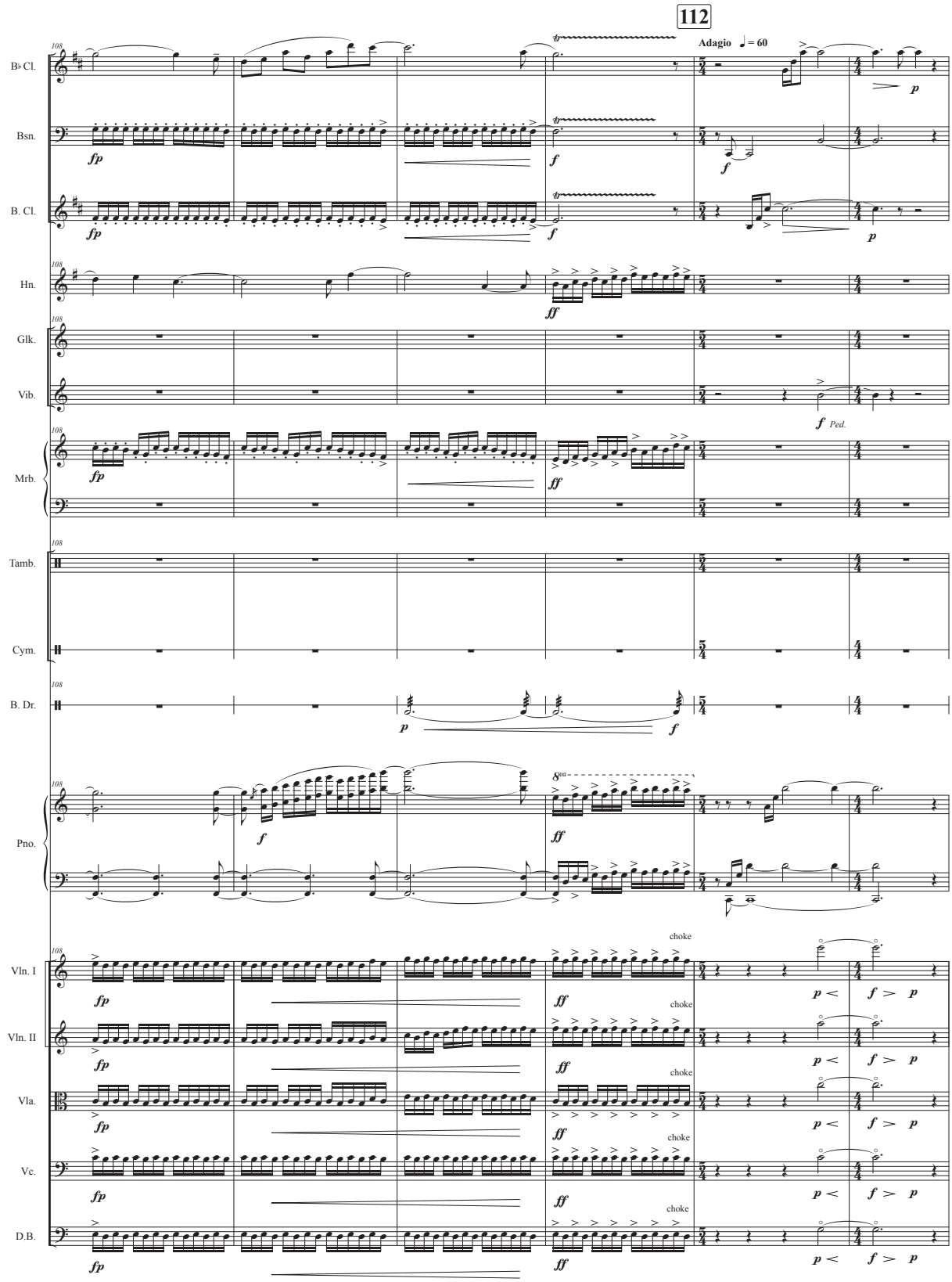
p
fp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Pno.
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Ped.
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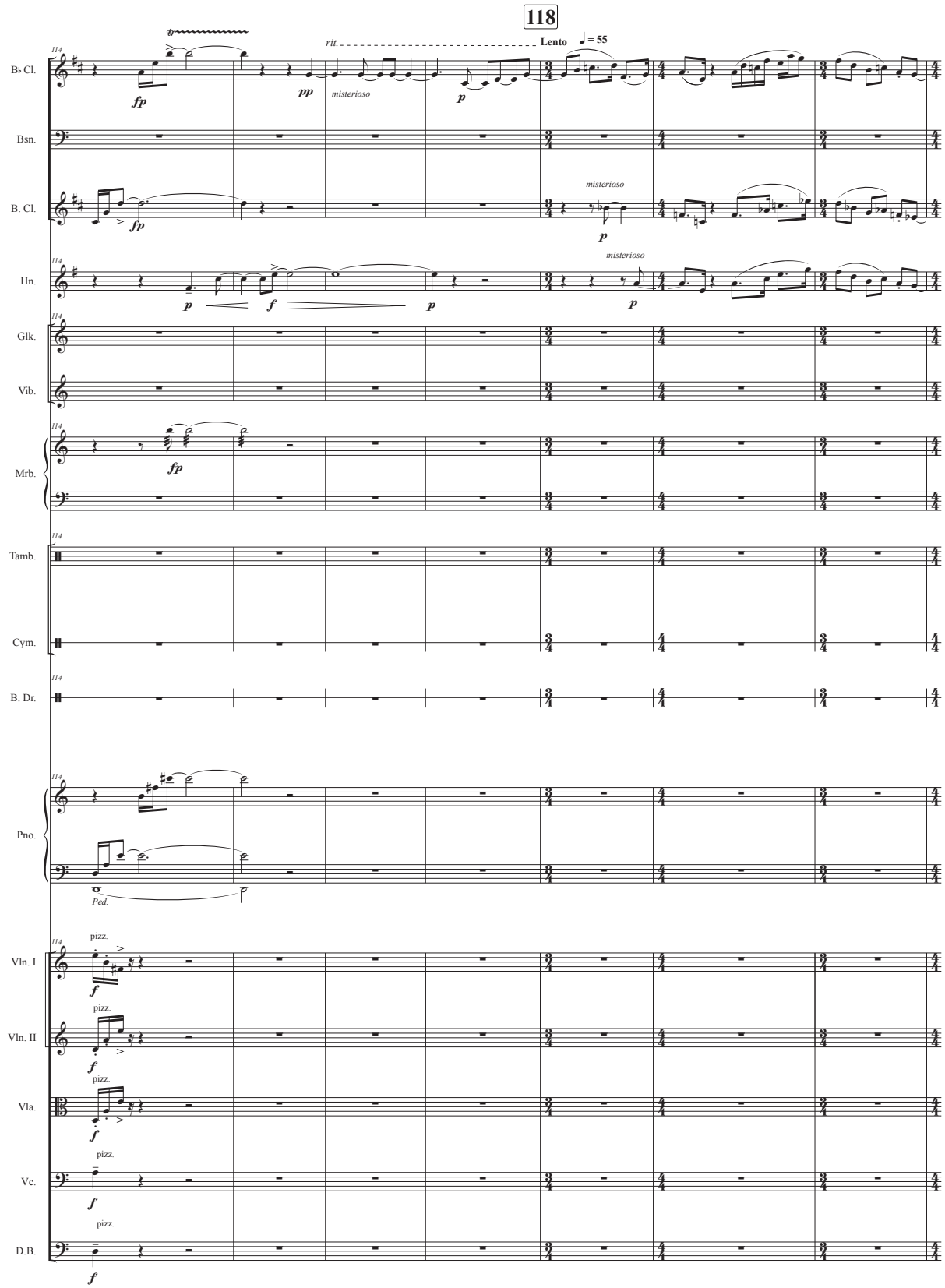
118
Lento
♩ = 55
rit.
B♭ Cl.
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B. Cl.
Hn.
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Vib.
Mrb.
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Ped.
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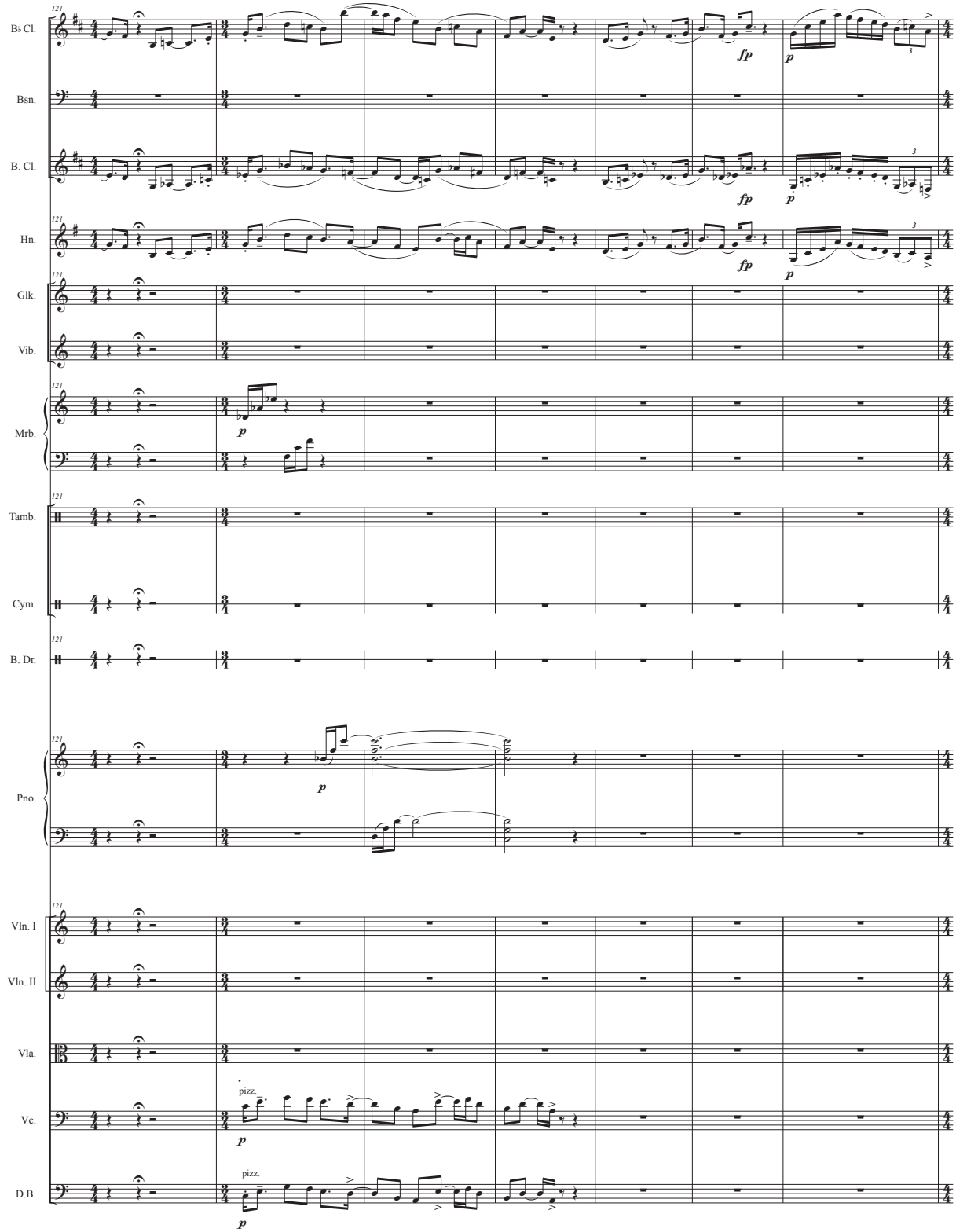
Vln. II
Vla.
Vc.
D.B.
misterioso
pizz.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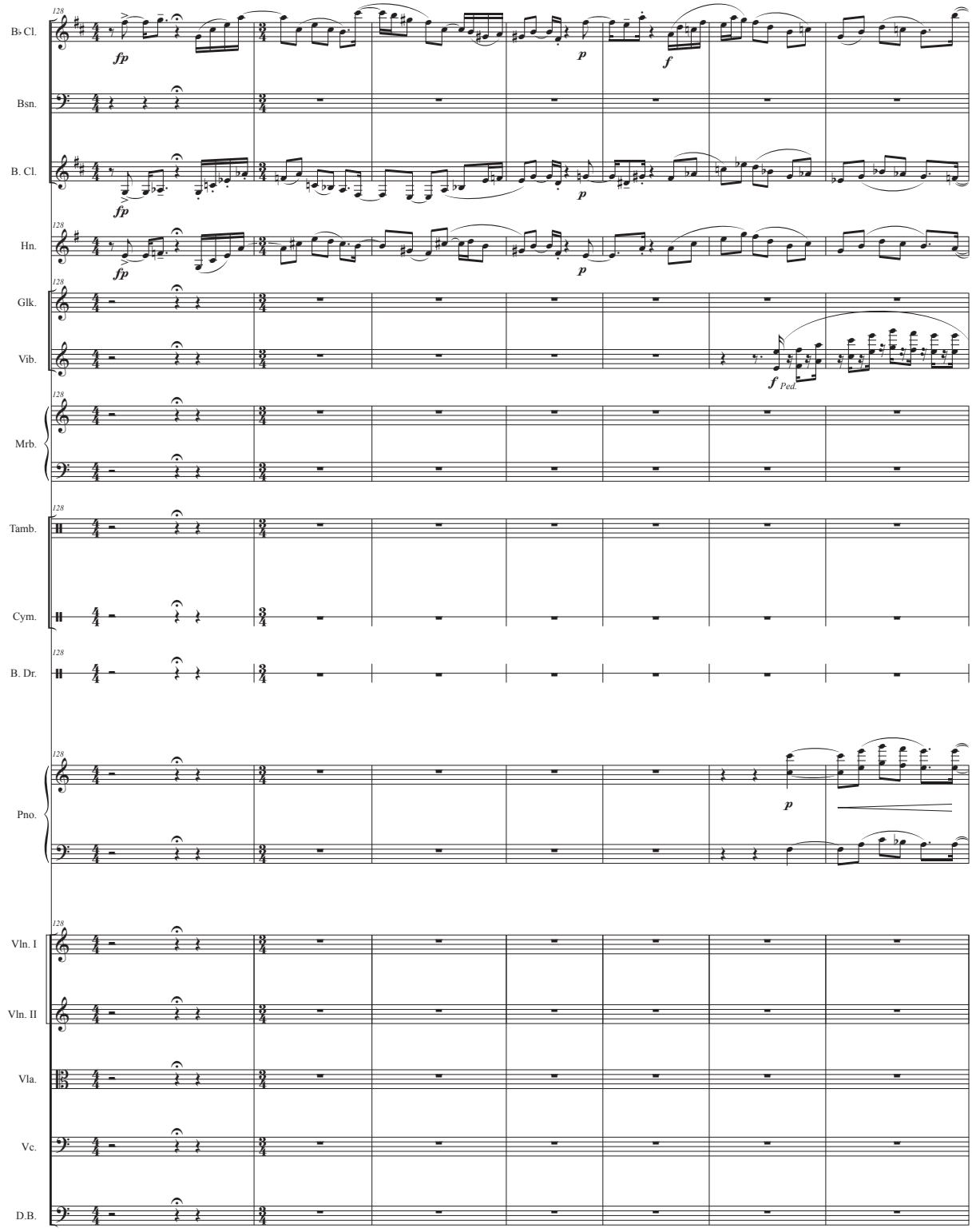
p
pizz.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Hn.
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Vib.
Mrb.
Tamb.
Cym.
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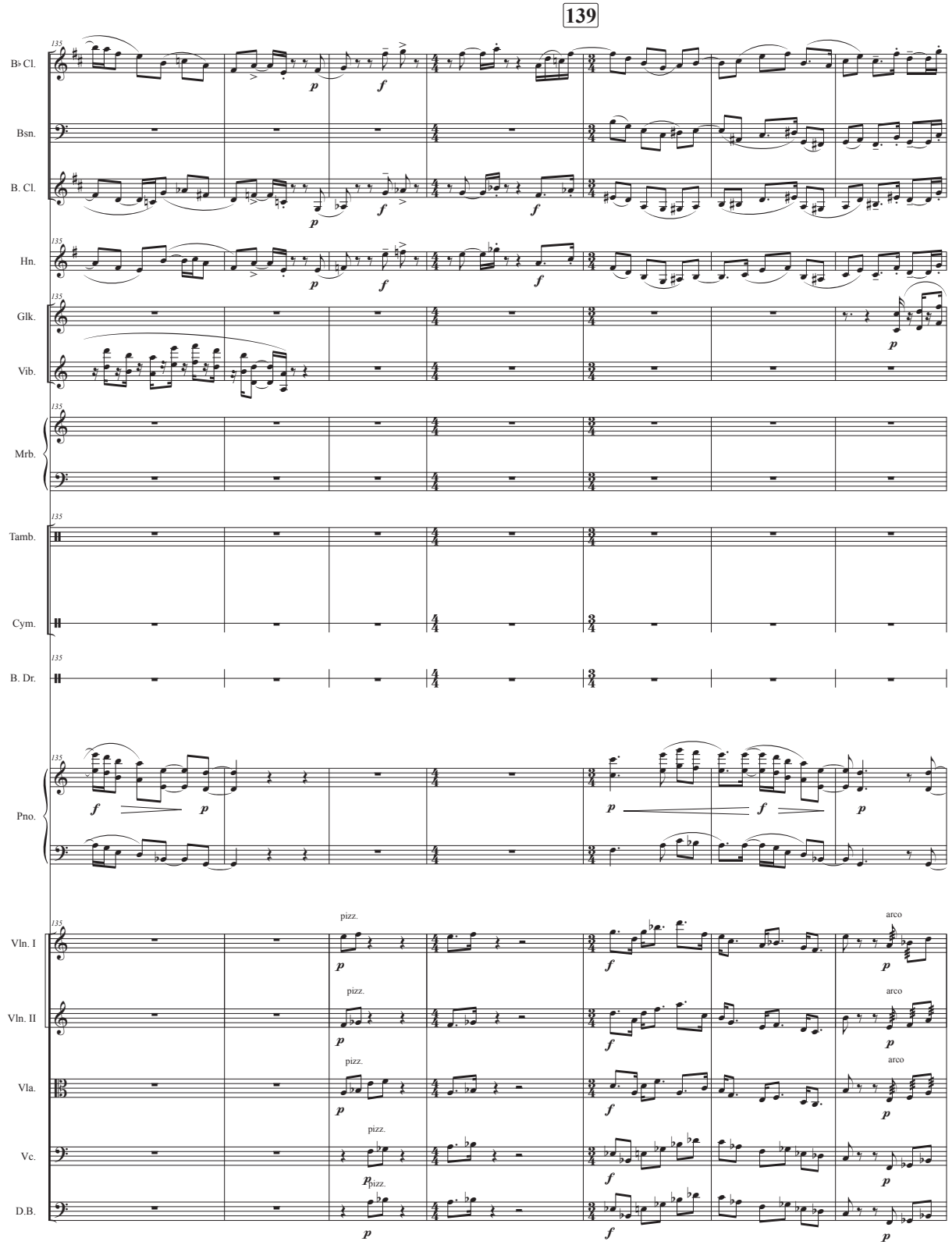
Vla.
Vc.
D.B.
128
fp
p
f
Ped.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B. Cl.
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Glk.
Vib.
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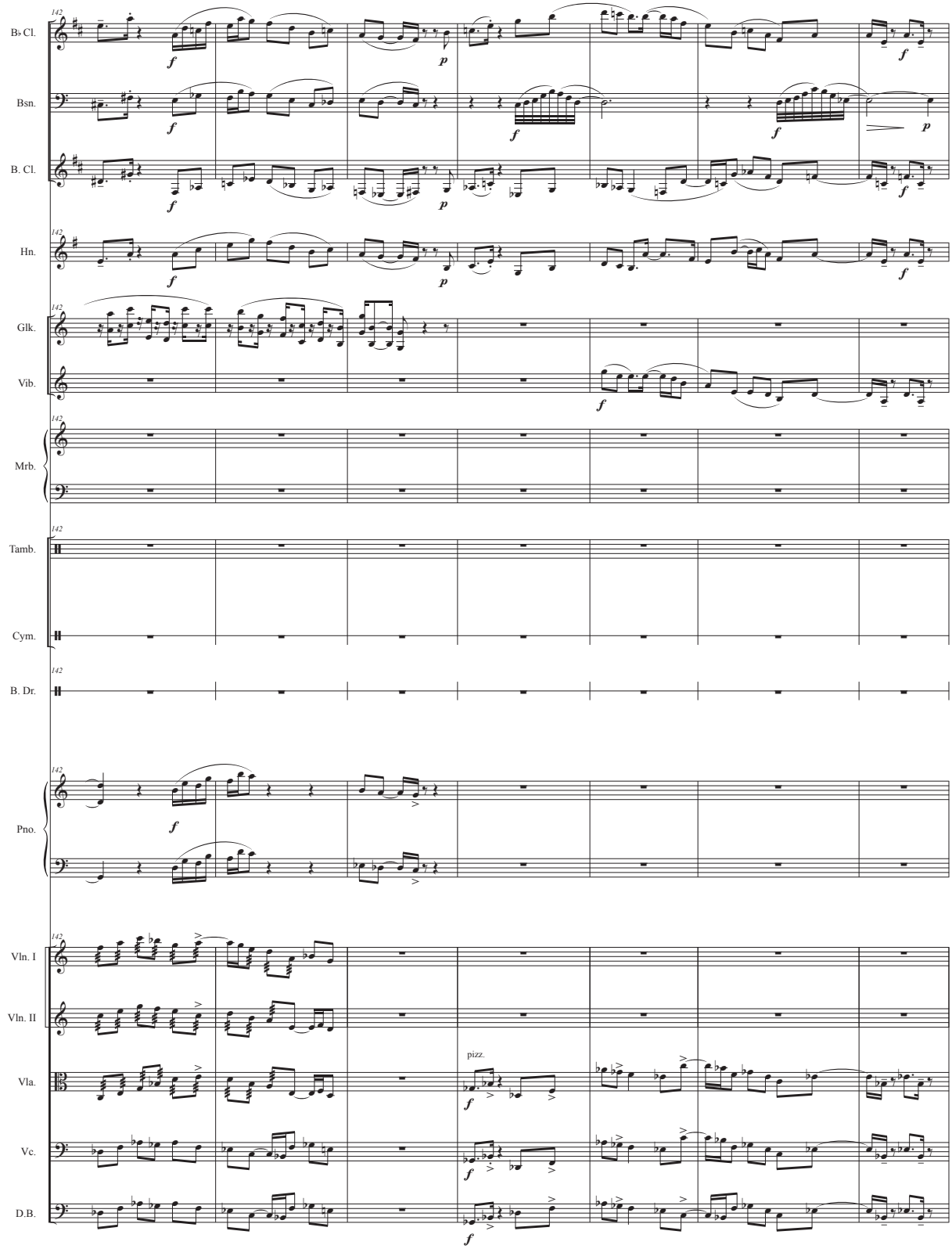
Vln. II
Vla.
Vc.
D.B.
pizz.
arco


142
B♭ Cl.
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B. Cl.
Hn.
Glk.
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Cym.
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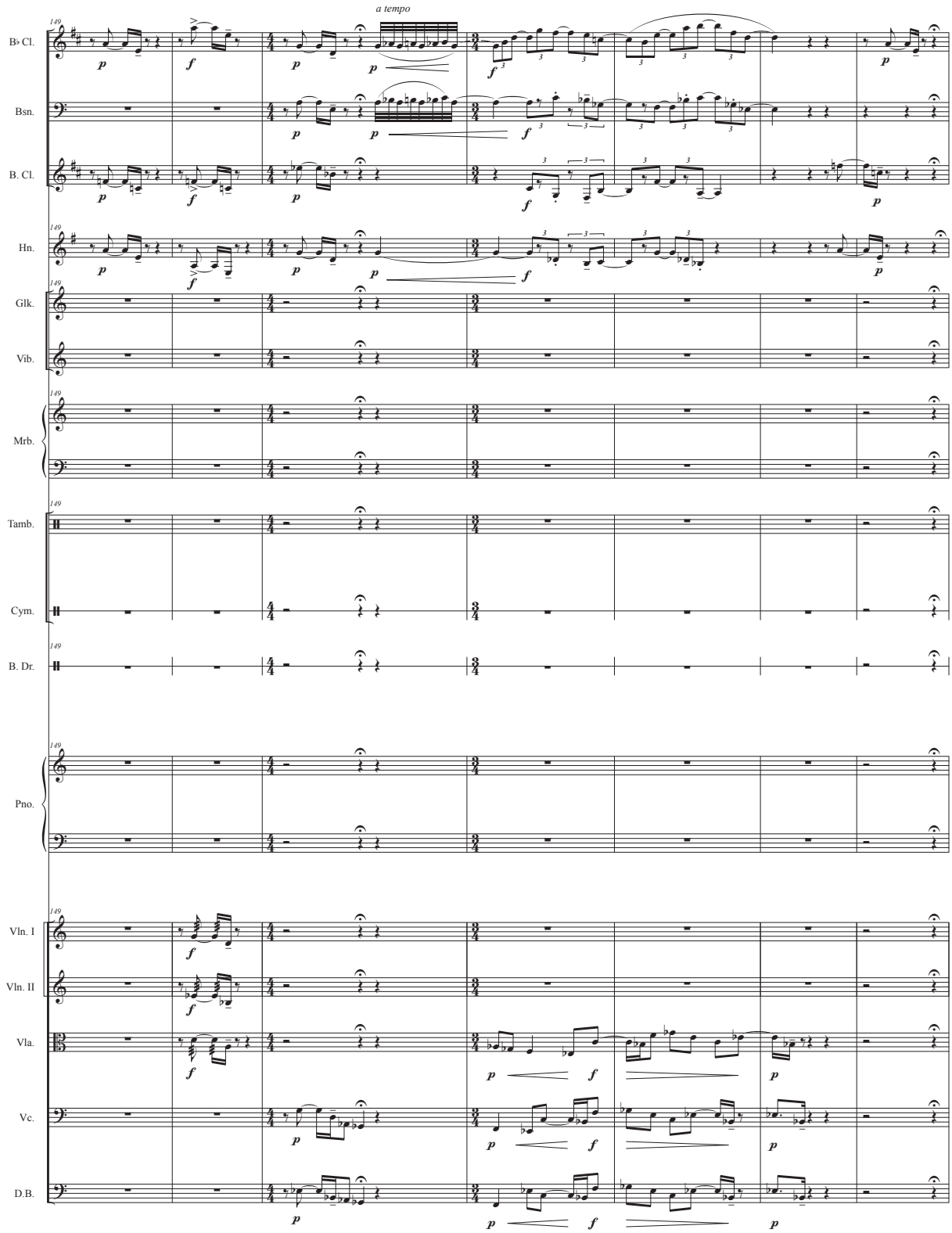
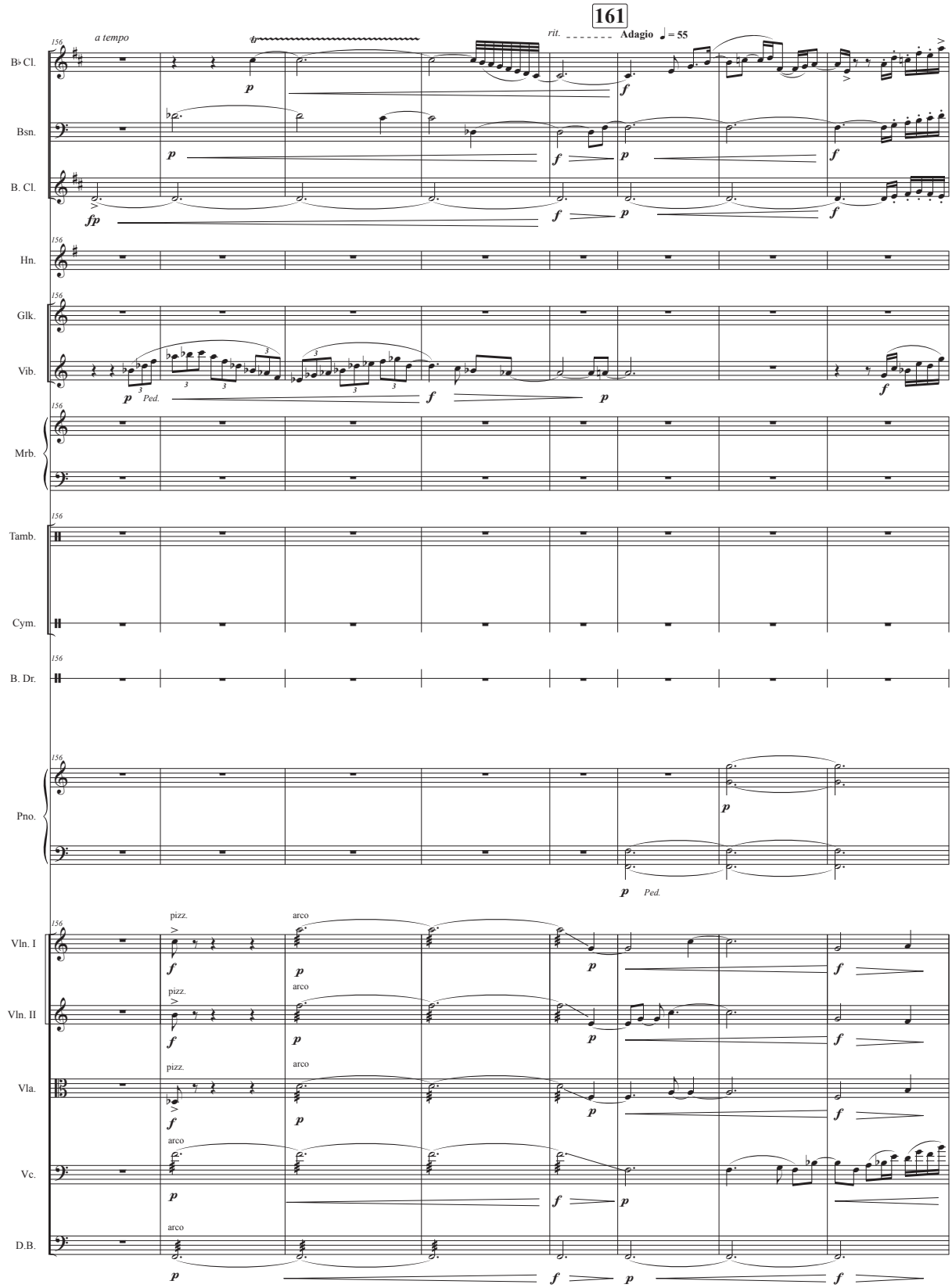
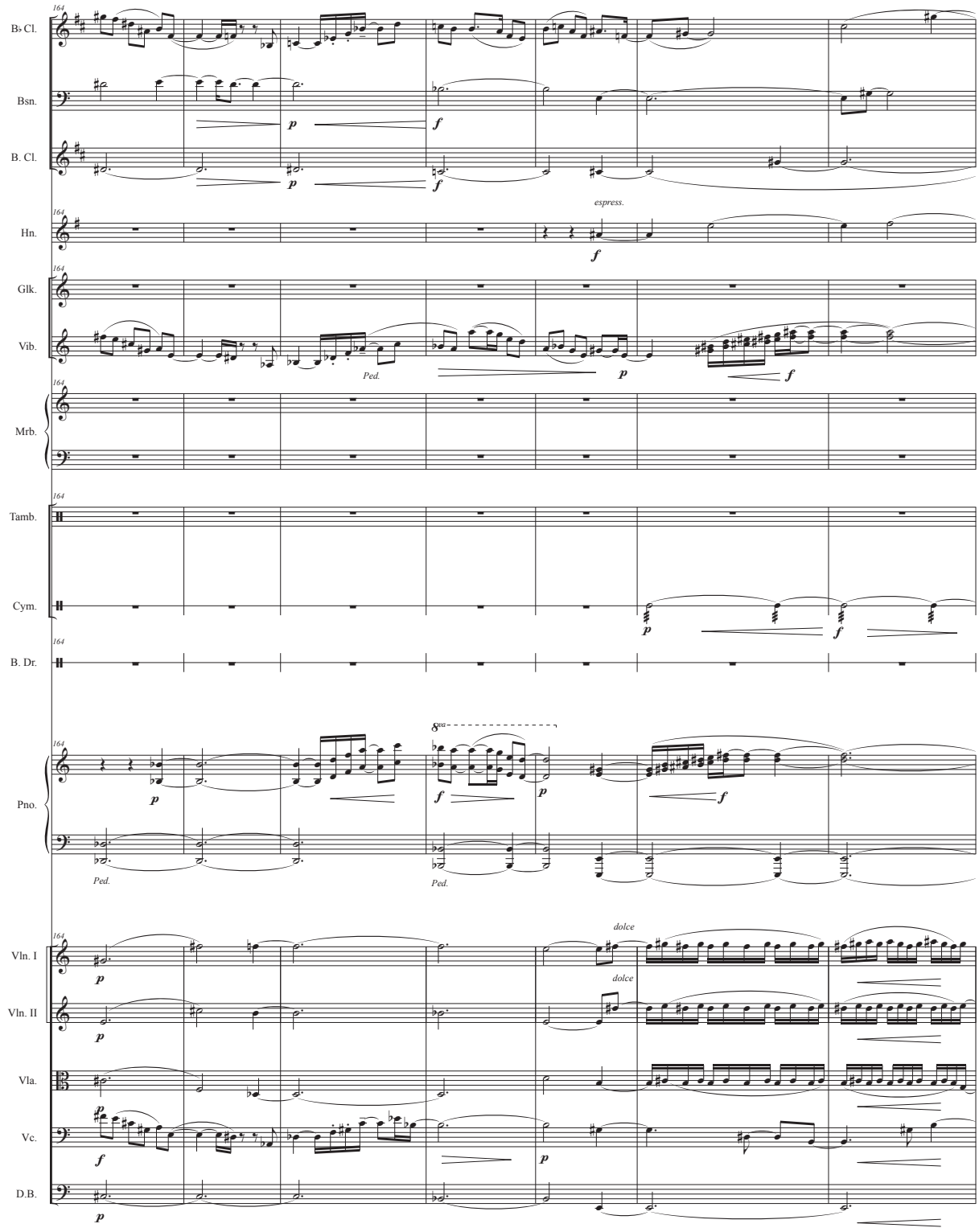
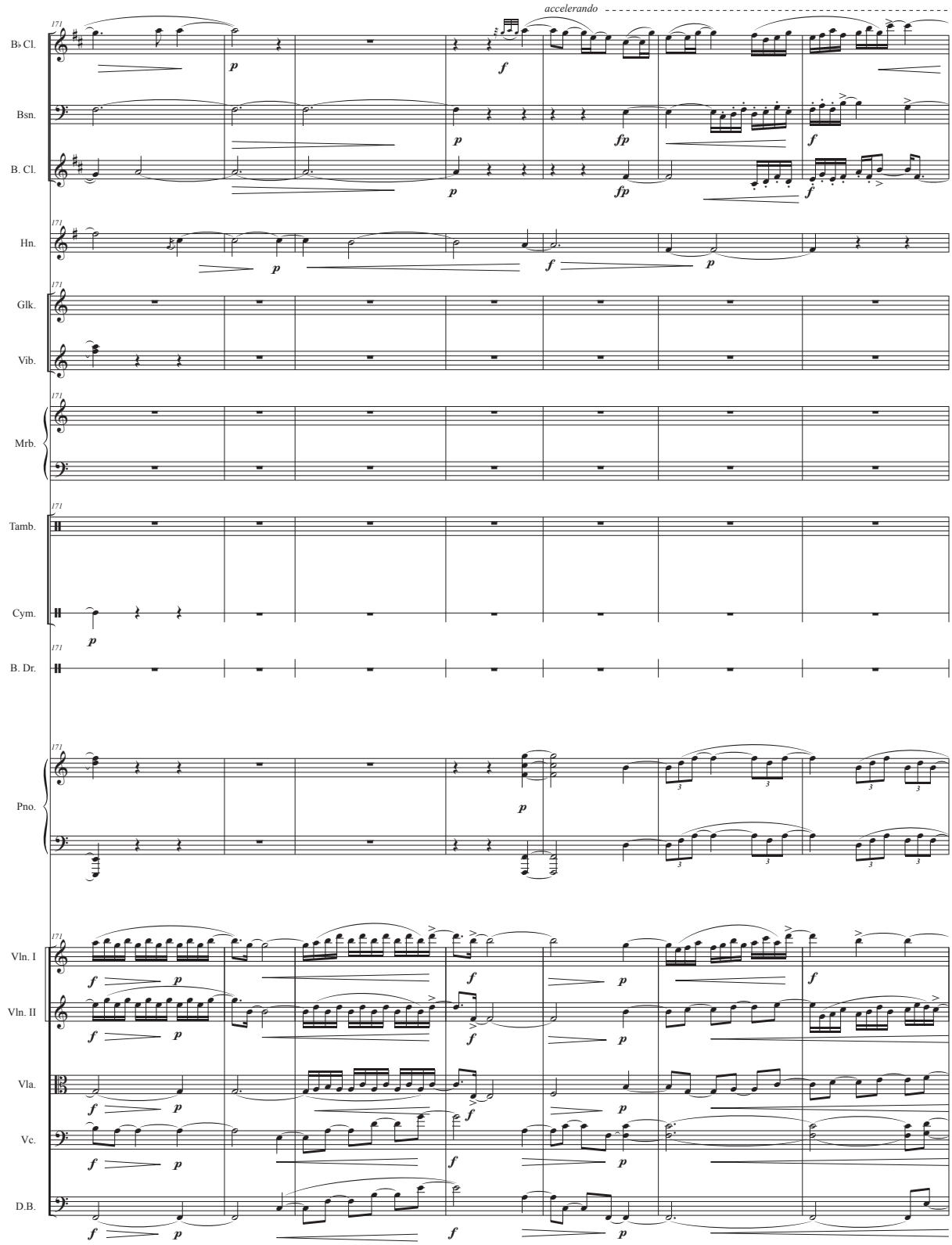
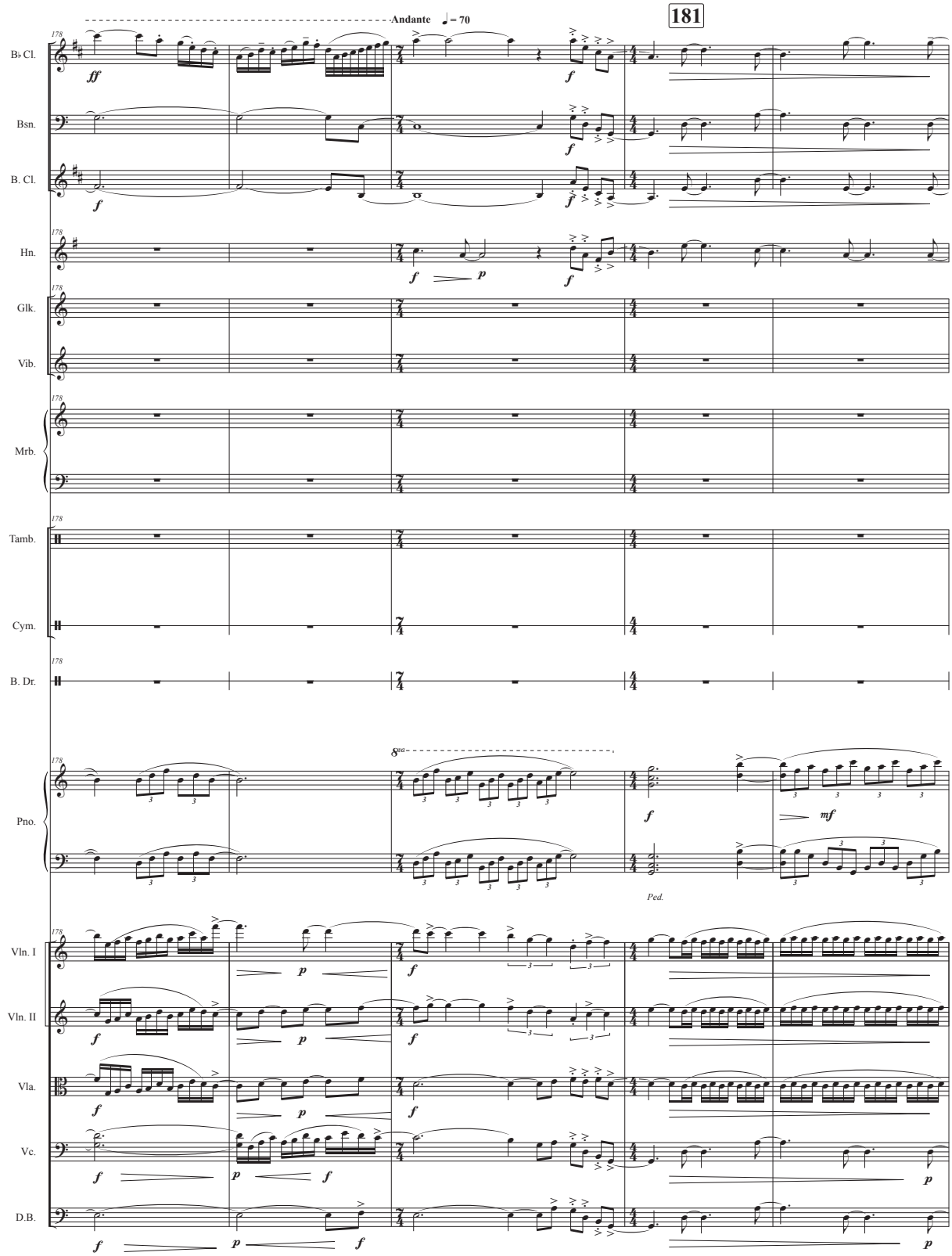
Pno.
Vln. I
Vln. II
Vla.
Vc.
D.B.
pizz.

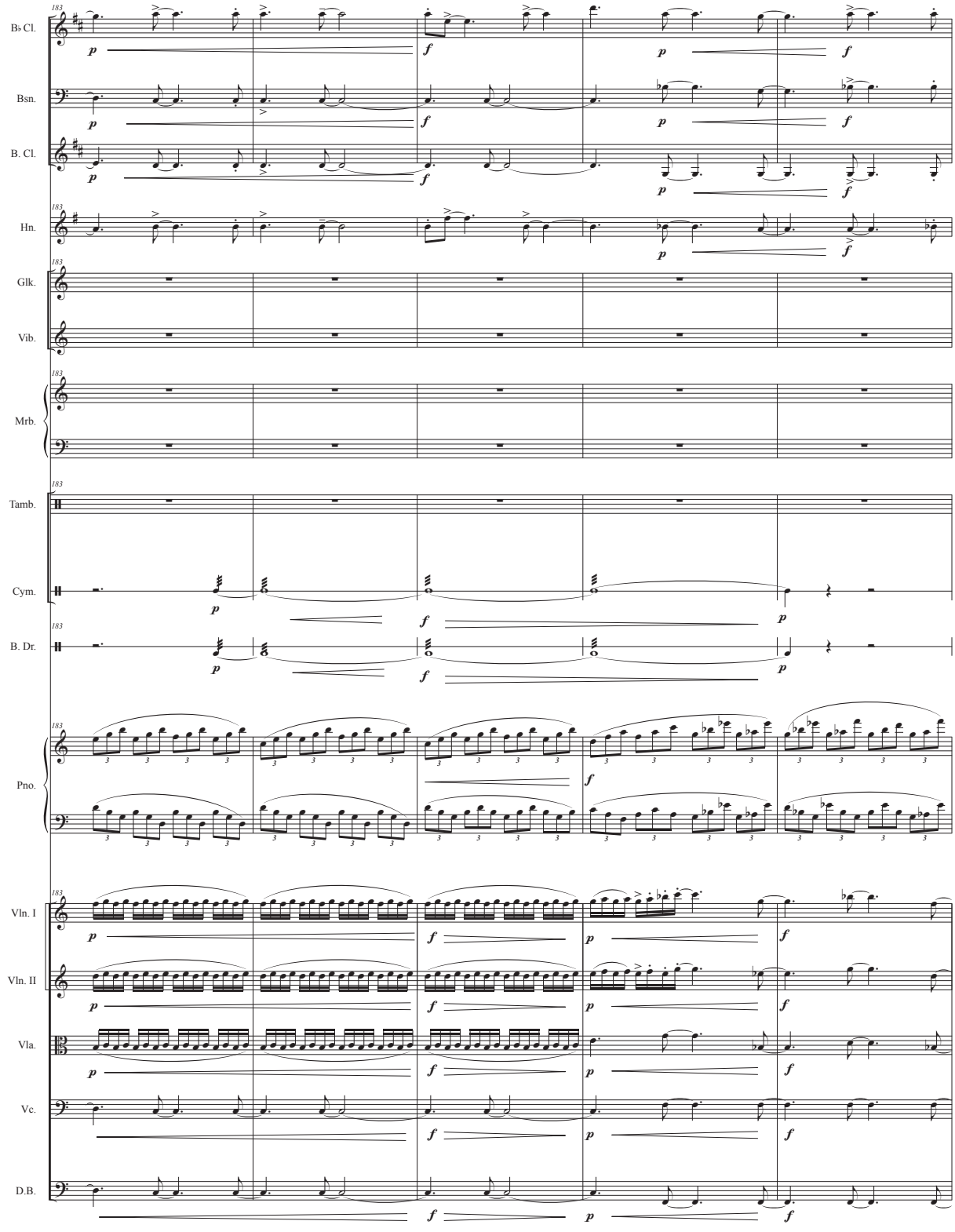

a tempo
B♭ Cl.
Bsn.
B. Cl.
Hn.
Glk.
Vib.
Mrb.
Tamb.
Cym.
B. Dr.
Pno.
Vln. I
Vln. II
Vla.
Vc.
D.B.

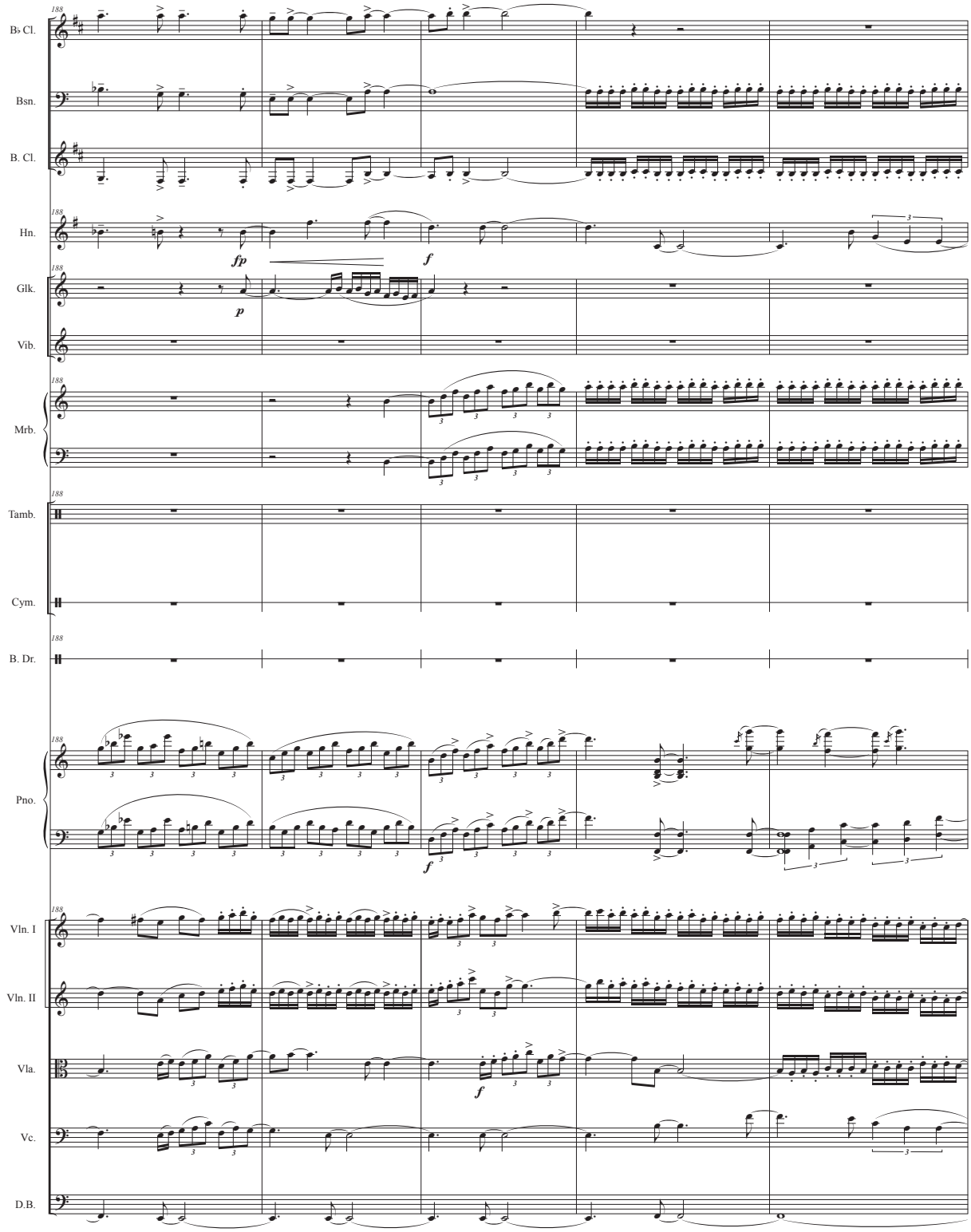

161
a tempo
rit.
Adagio ♩ = 55
B♭ Cl.
Bsn.
B. Cl.
Hn.
Glk.
Vib.
Ped.
Mrb.
Tamb.
Cym.
B. Dr.
Pno.
Ped.
Vln. I
Vln. II
Vla.
Vc.
D.B.
pizz.
arco

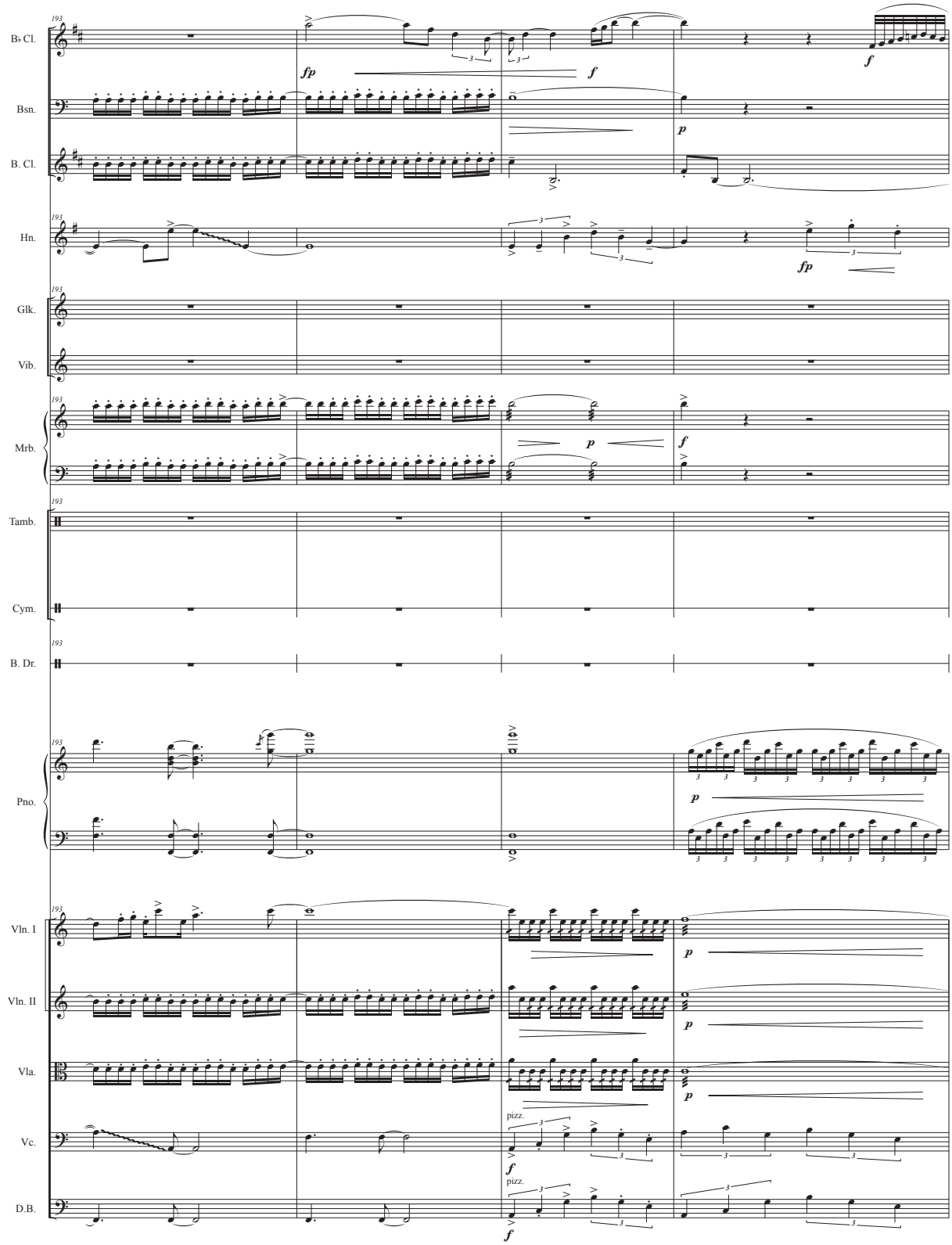

164
B♭ Cl.
Bsn.
B. Cl.
Hn.
espress.
Glk.
Vib.
Ped.
Mrb.
Tamb.
Cym.
B. Dr.
Pno.
8va
Vln. I
dolce
Vln. II
Vla.
Vc.
D.B.

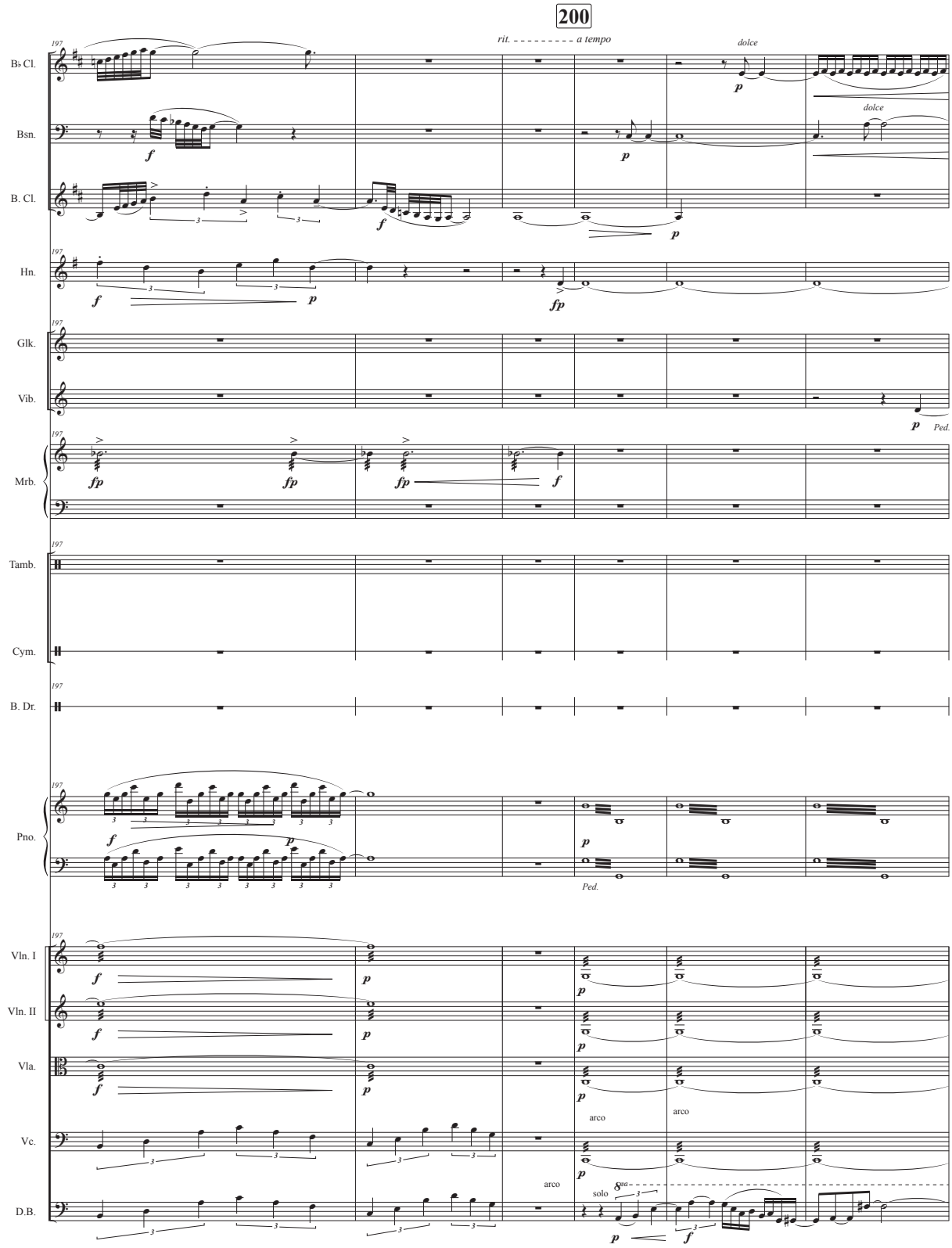

accelerando
171
B♭ Cl.
Bsn.
B. Cl.
Hn.
Glk.
Vib.
Mrb.
Tamb.
Cym.
B. Dr.
Pno.
Vln. I
Vln. II
Vla.
Vc.
D.B.

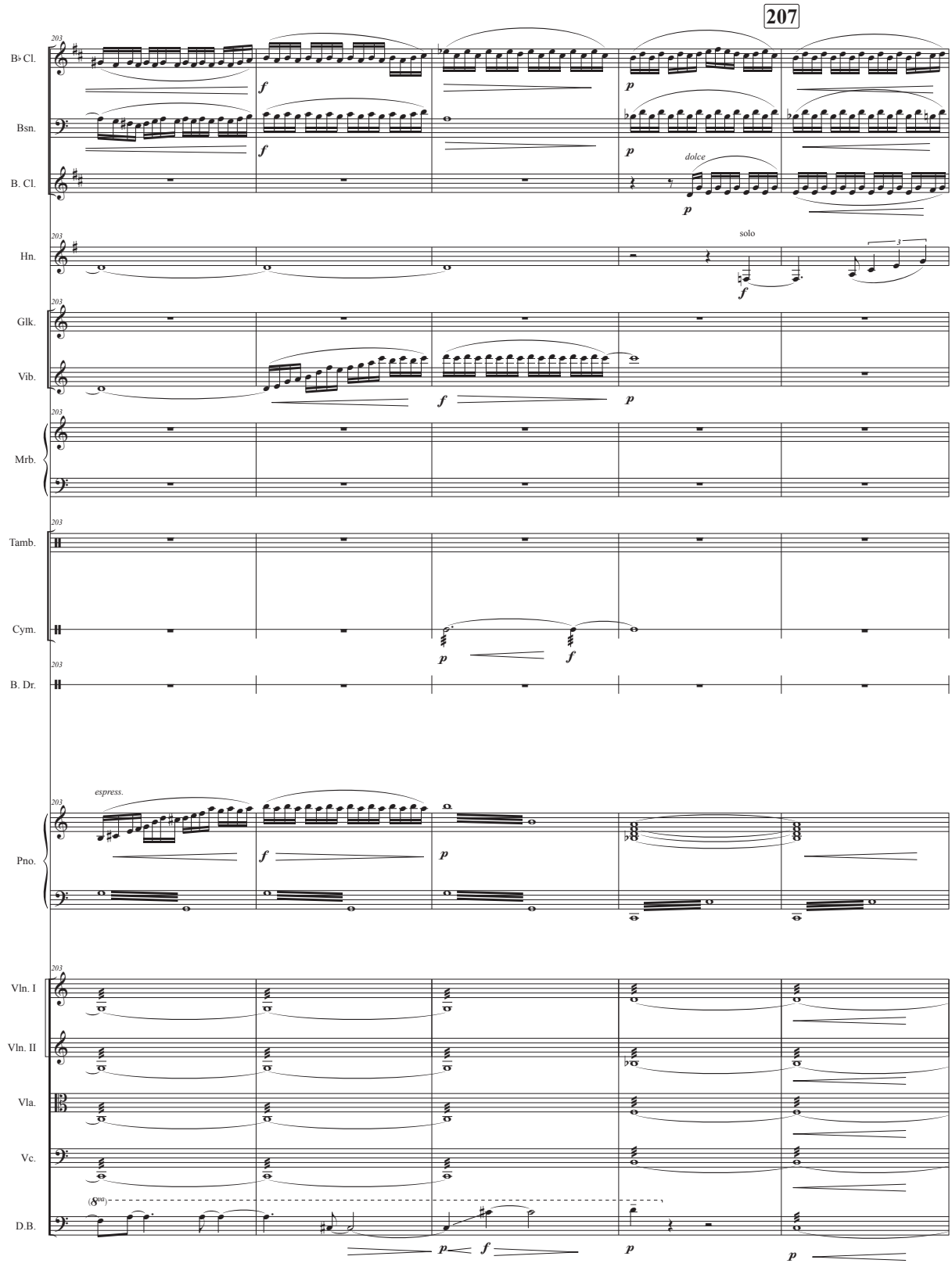

Andante ♩ = 70
181
B♭ Cl.
Bsn.
B. Cl.
Hn.
Glk.
Vib.
Mrb.
Tamb.
Cym.
B. Dr.
Pno.
Vln. I
Vln. II
Vla.
Vc.
D.B.
8va
Ped.

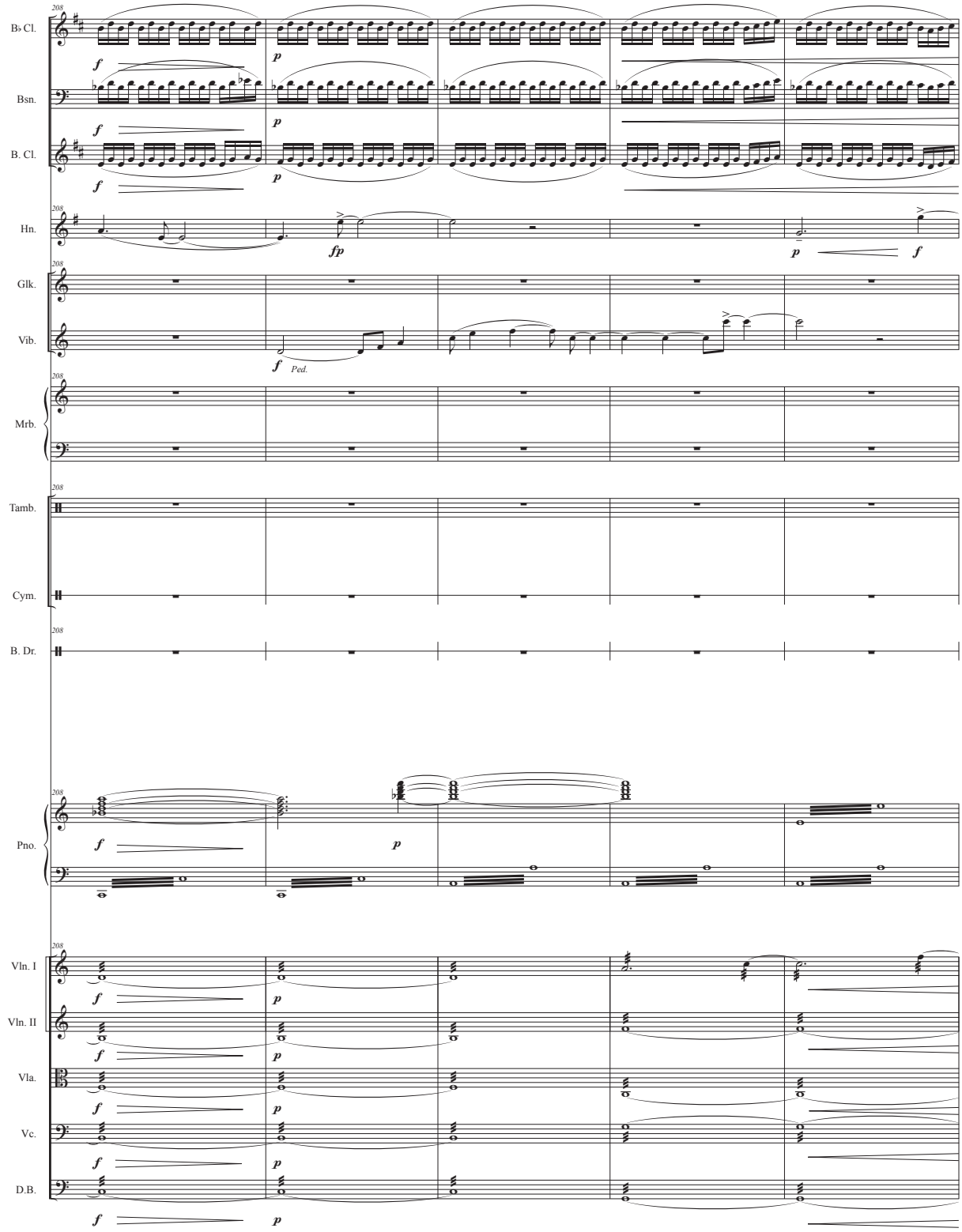

183
B♭ Cl.
Bsn.
B. Cl.
Hn.
Glk.
Vib.
Mrb.
Tamb.
Cym.
B. Dr.
Pno.
Vln. I
Vln. II
Vla.
Vc.
D.B.

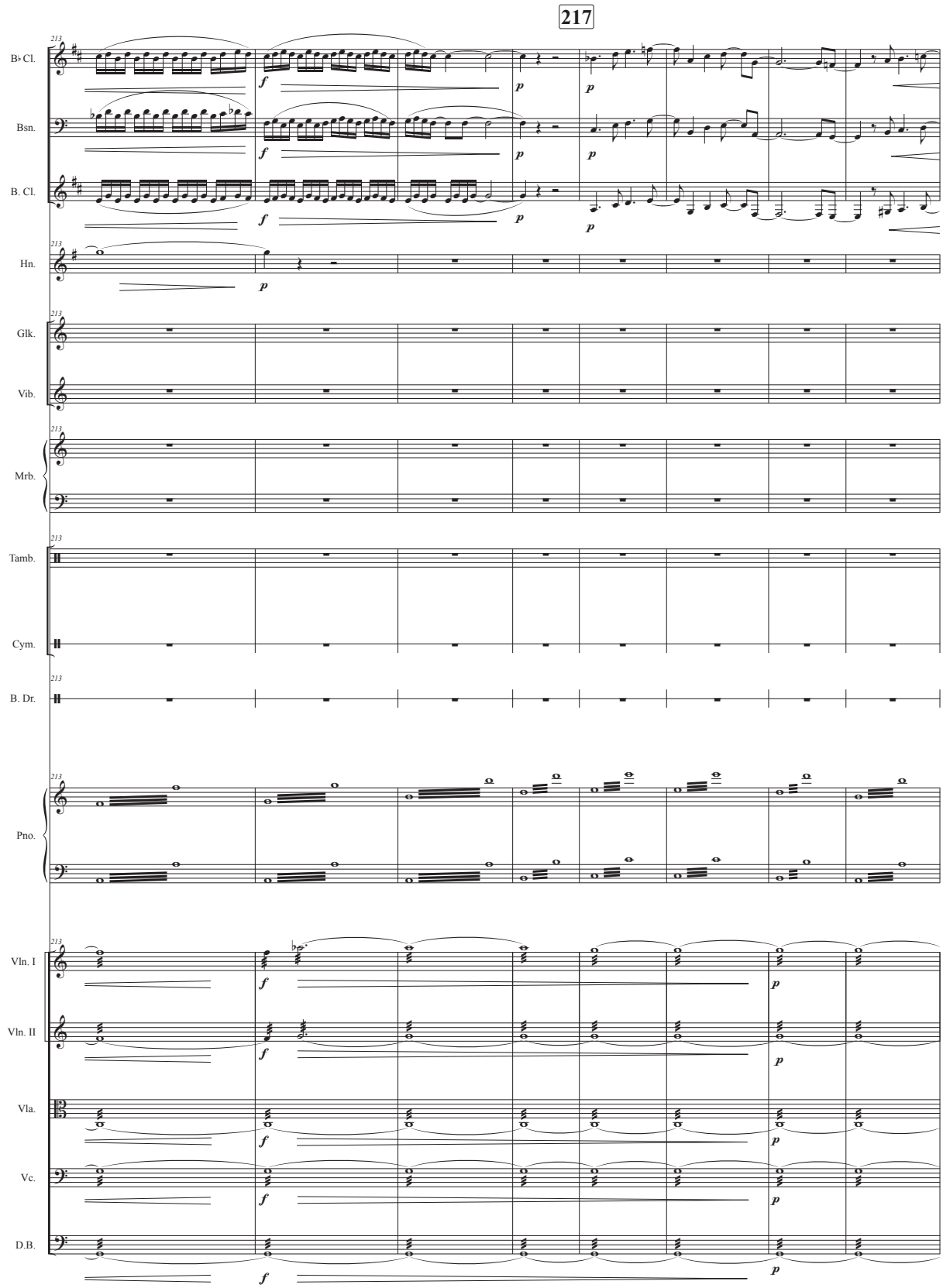

B♭ Cl.
Bsn.
B. Cl.
Hn.
Glk.
Vib.
Mrb.
Tamb.
Cym.
B. Dr.
Pno.
Vln. I
Vln. II
Vla.
Vc.
D.B.
188
fp
f
p
f
f

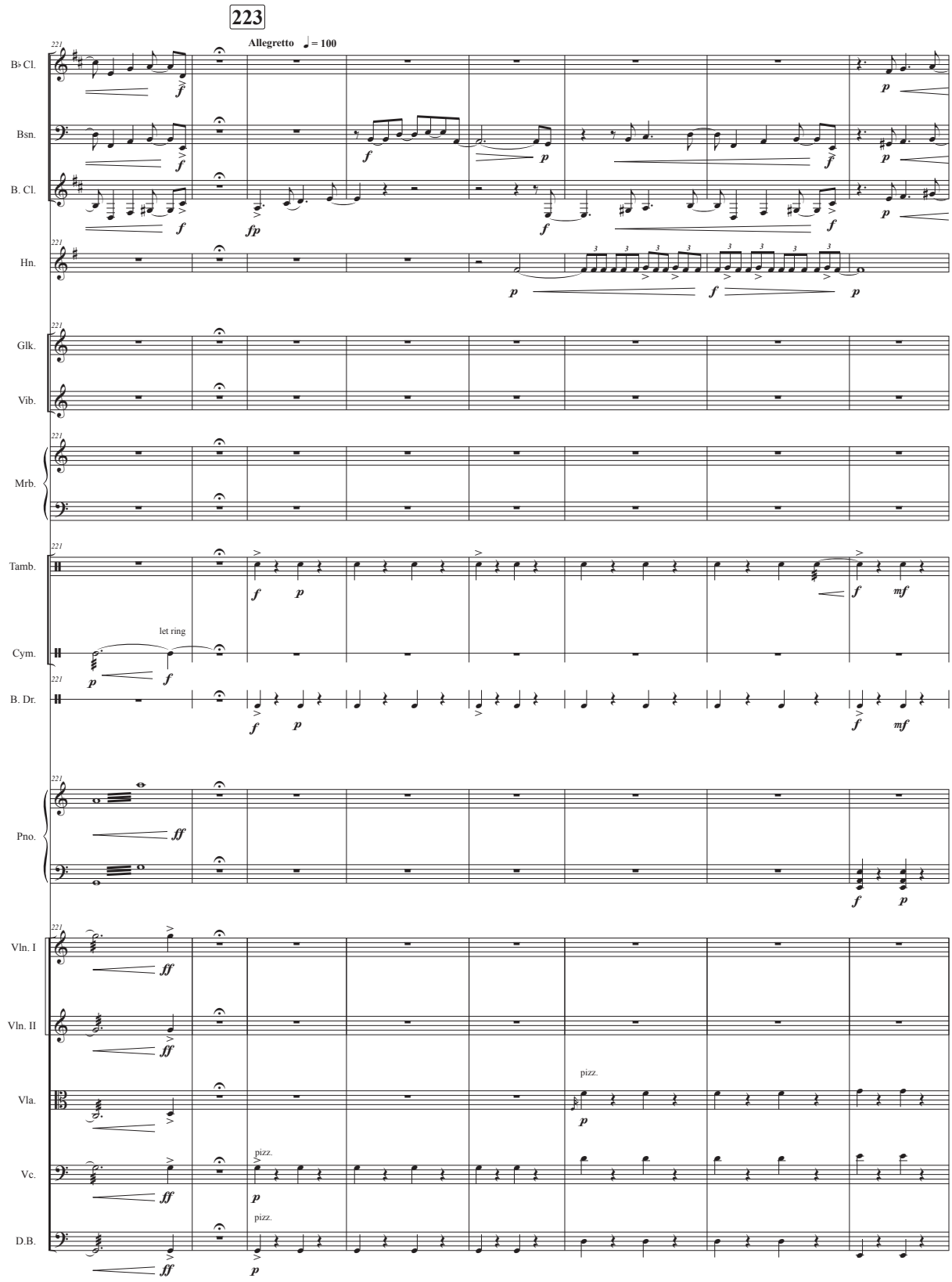

193
B♭ Cl.
Bsn.
B. Cl.
Hn.
Glk.
Vib.
Mrb.
Tamb.
Cym.
B. Dr.
Pno.
Vln. I
Vln. II
Vla.
Vc.
D.B.
fp
f
p
pizz.

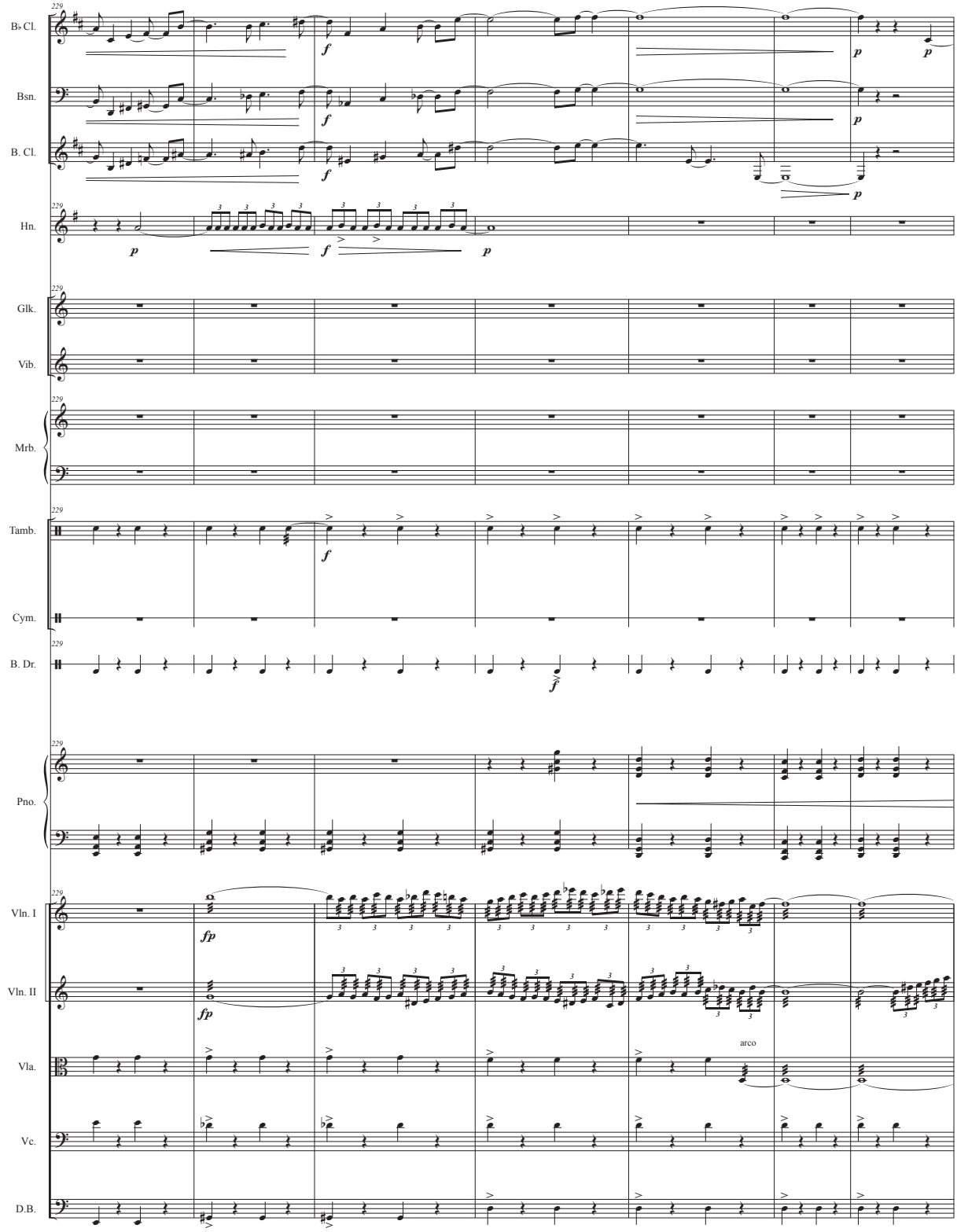

200
rit.
a tempo
dolce
B♭ Cl.
Bsn.
B. Cl.
Hn.
Glk.
Vib.
Mrb.
Tamb.
Cym.
B. Dr.
Pno.
Vln. I
Vln. II
Vla.
Vc.
D.B.
Ped.
arco
solo

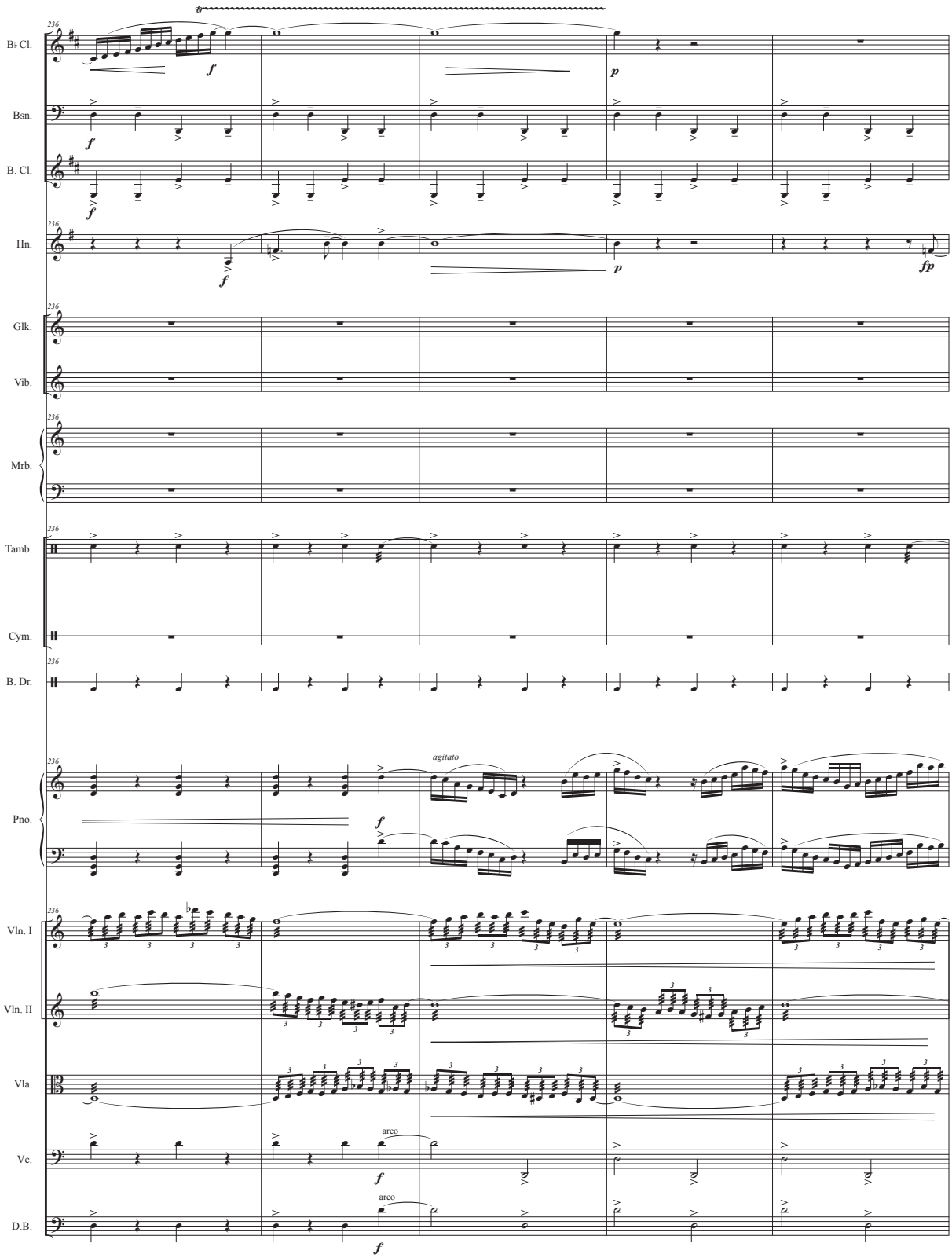

207
B♭ Cl.
Bsn.
B. Cl.
Hn.
Glk.
Vib.
Mrb.
Tamb.
Cym.
B. Dr.
Pno.
Vln. I
Vln. II
Vla.
Vc.
D.B.
dolce
solo
espress.

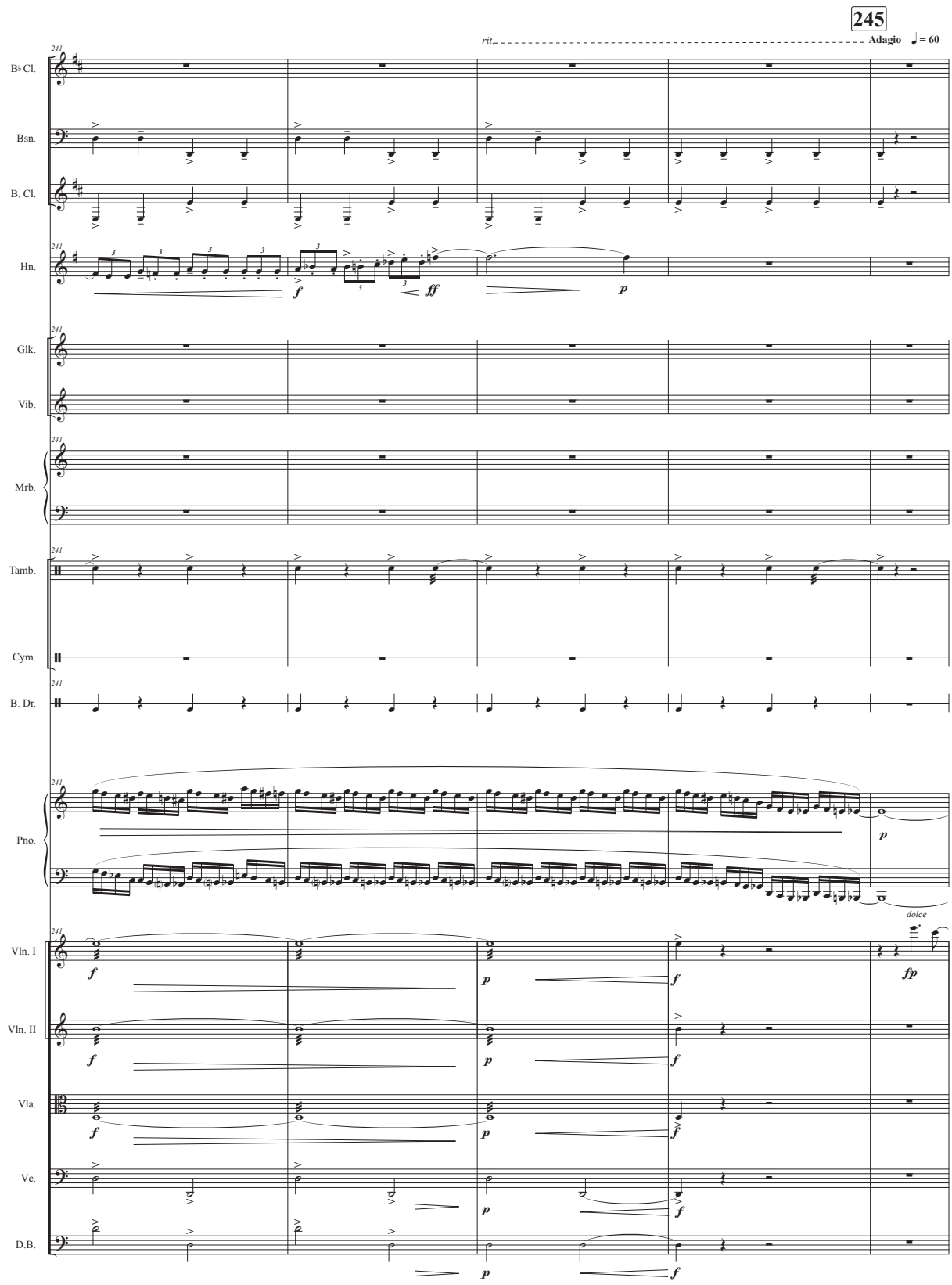

208
B♭ Cl.
Bsn.
B. Cl.
Hn.
Glk.
Vib.
Mrb.
Tamb.
Cym.
B. Dr.
Pno.
Vln. I
Vln. II
Vla.
Vc.
D.B.
f
p
fp
Ped.

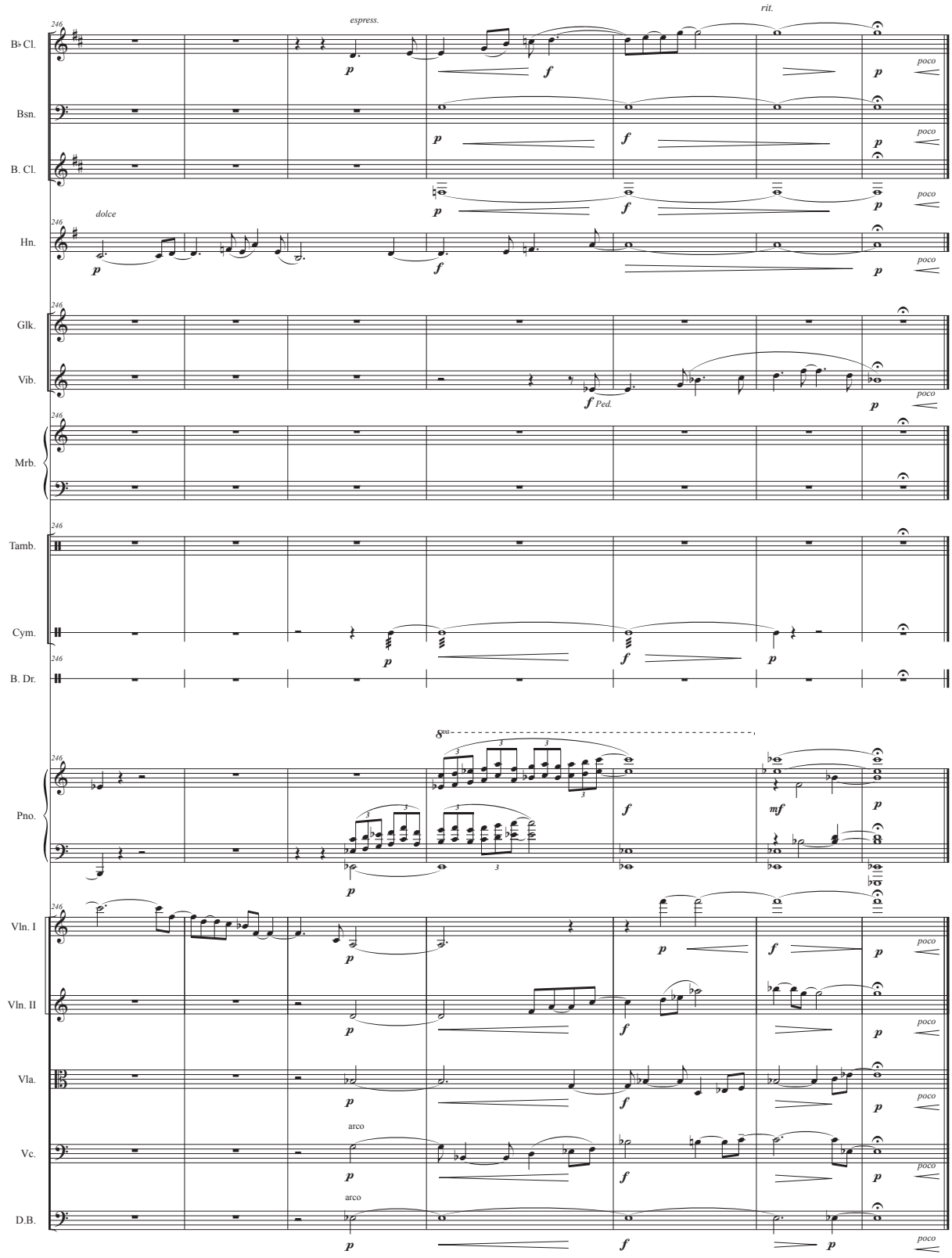

217
B♭ Cl.
Bsn.
B. Cl.
Hn.
Glk.
Vib.
Mrb.
Tamb.
Cym.
B. Dr.
Pno.
Vln. I
Vln. II
Vla.
Vc.
D.B.


223
Allegretto ♩ = 100
B♭ Cl.
Bsn.
B. Cl.
Hn.
Glk.
Vib.
Mrb.
Tamb.
Cym.
let ring
B. Dr.
Pno.
Vln. I
Vln. II
Vla.
Vc.
D.B.
pizz.


229
B♭ Cl.
Bsn.
B. Cl.
Hn.
Glk.
Vib.
Mrb.
Tamb.
Cym.
B. Dr.
Pno.
Vln. I
Vln. II
Vla.
Vc.
D.B.
arco

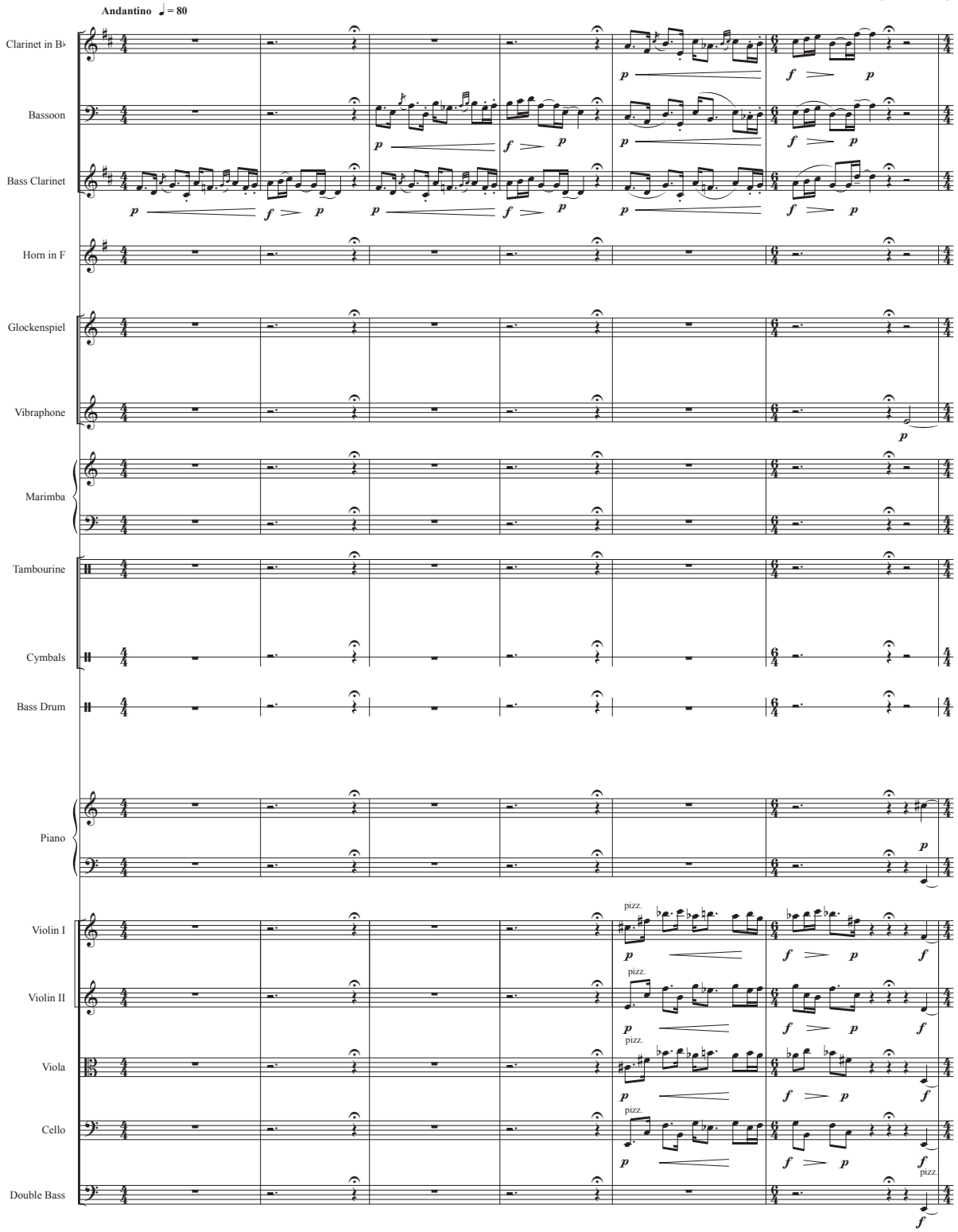

236
B♭ Cl.
Bsn.
B. Cl.
Hn.
Glk.
Vib.
Mrb.
Tamb.
Cym.
B. Dr.
Pno.
Vln. I
Vln. II
Vla.
Vc.
D.B.
f
p
fp
agitato
arco

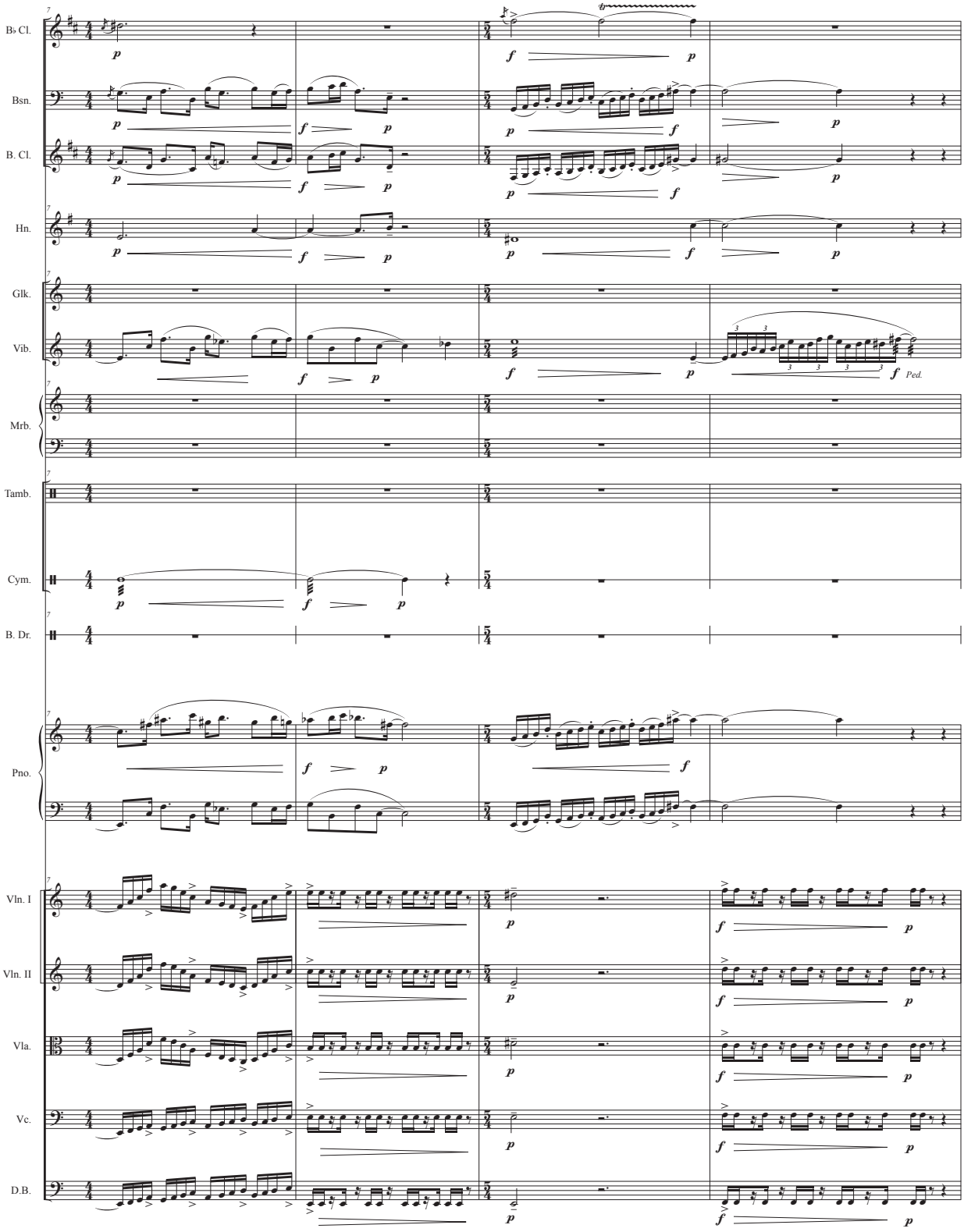

245
rit.
Adagio ♩ = 60
B♭ Cl.
Bsn.
B. Cl.
Hn.
Glk.
Vib.
Mrb.
Tamb.
Cym.
B. Dr.
Pno.
Vln. I
Vln. II
Vla.
Vc.
D.B.
dolce

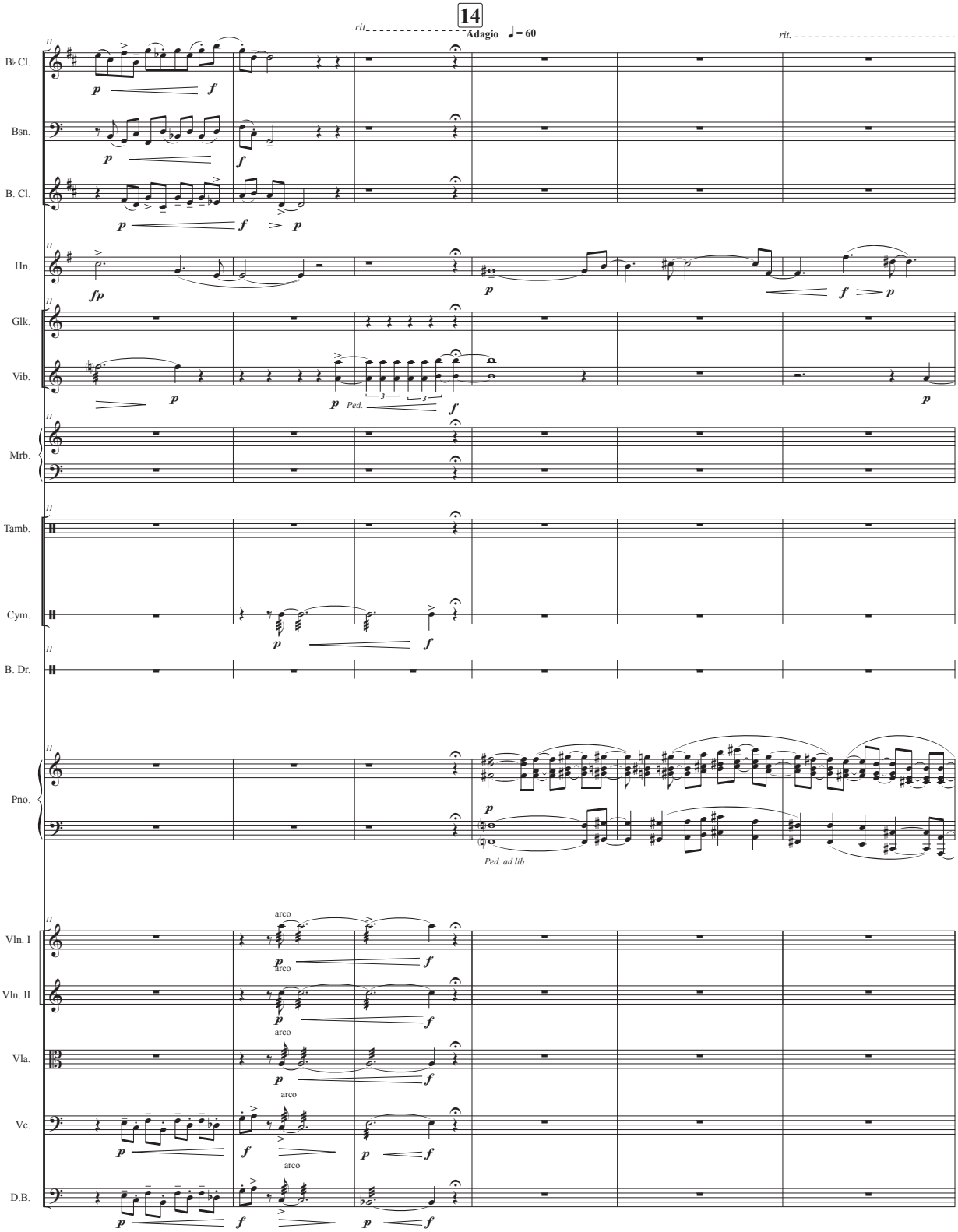

246
B♭ Cl.
Bsn.
B. Cl.
Hn.
Glk.
Vib.
Mrb.
Tamb.
Cym.
B. Dr.
Pno.
Vln. I
Vln. II
Vla.
Vc.
D.B.
espress.
rit.
dolce
Ped.
arco
arco
8va
poco
p
f
mf

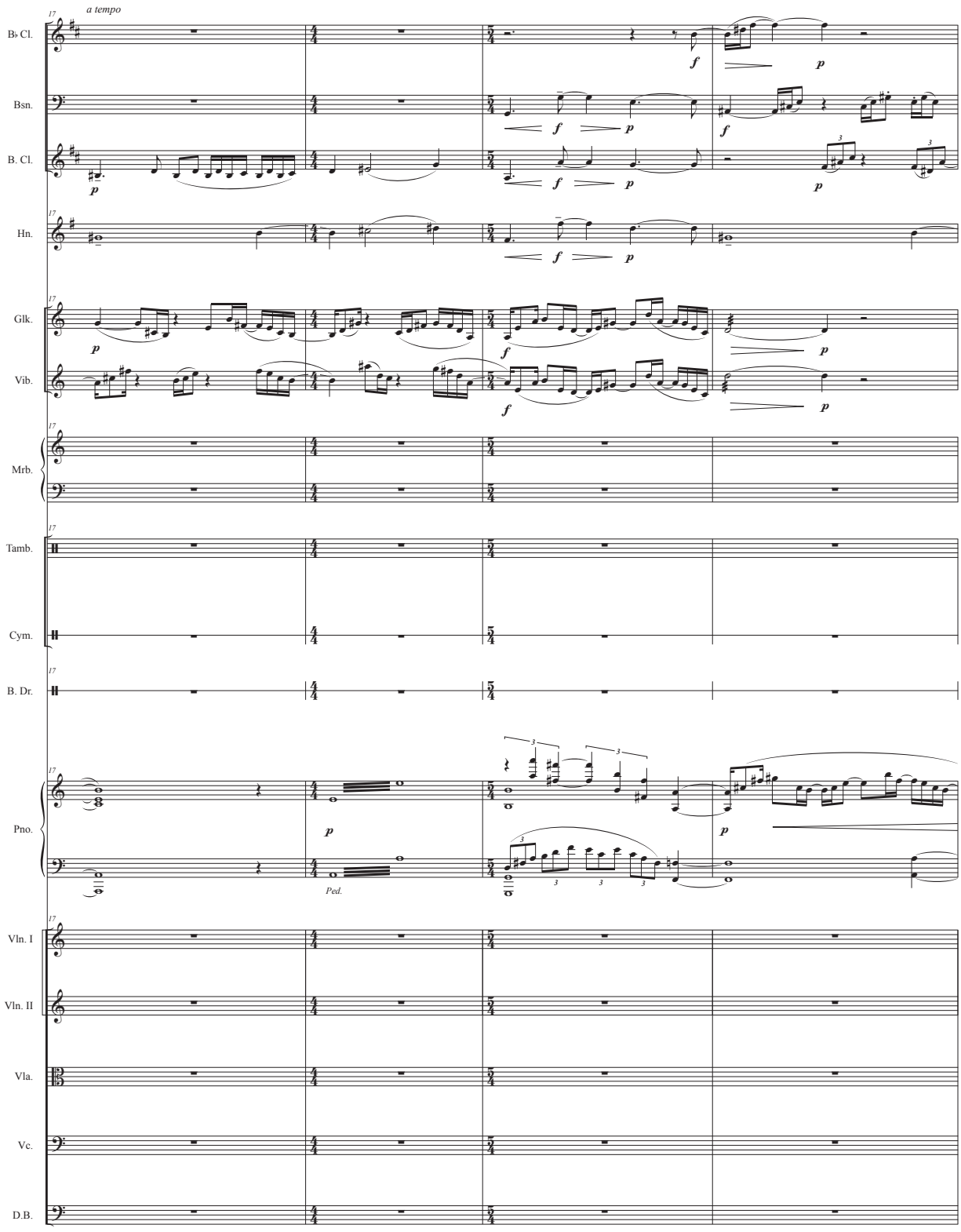
CONCERTINA FOR 12 MUSICIANS

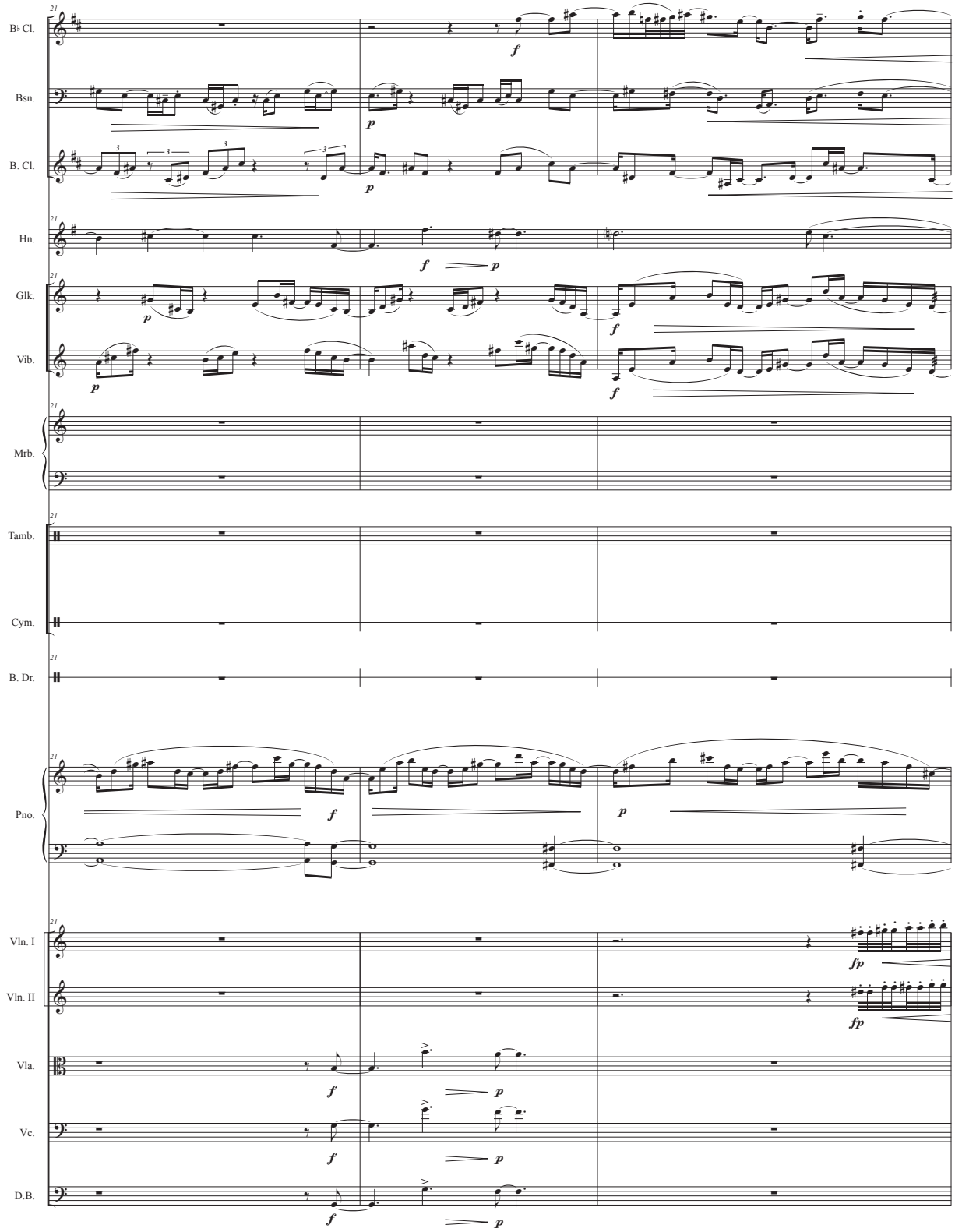
m. boss (b. 1985)

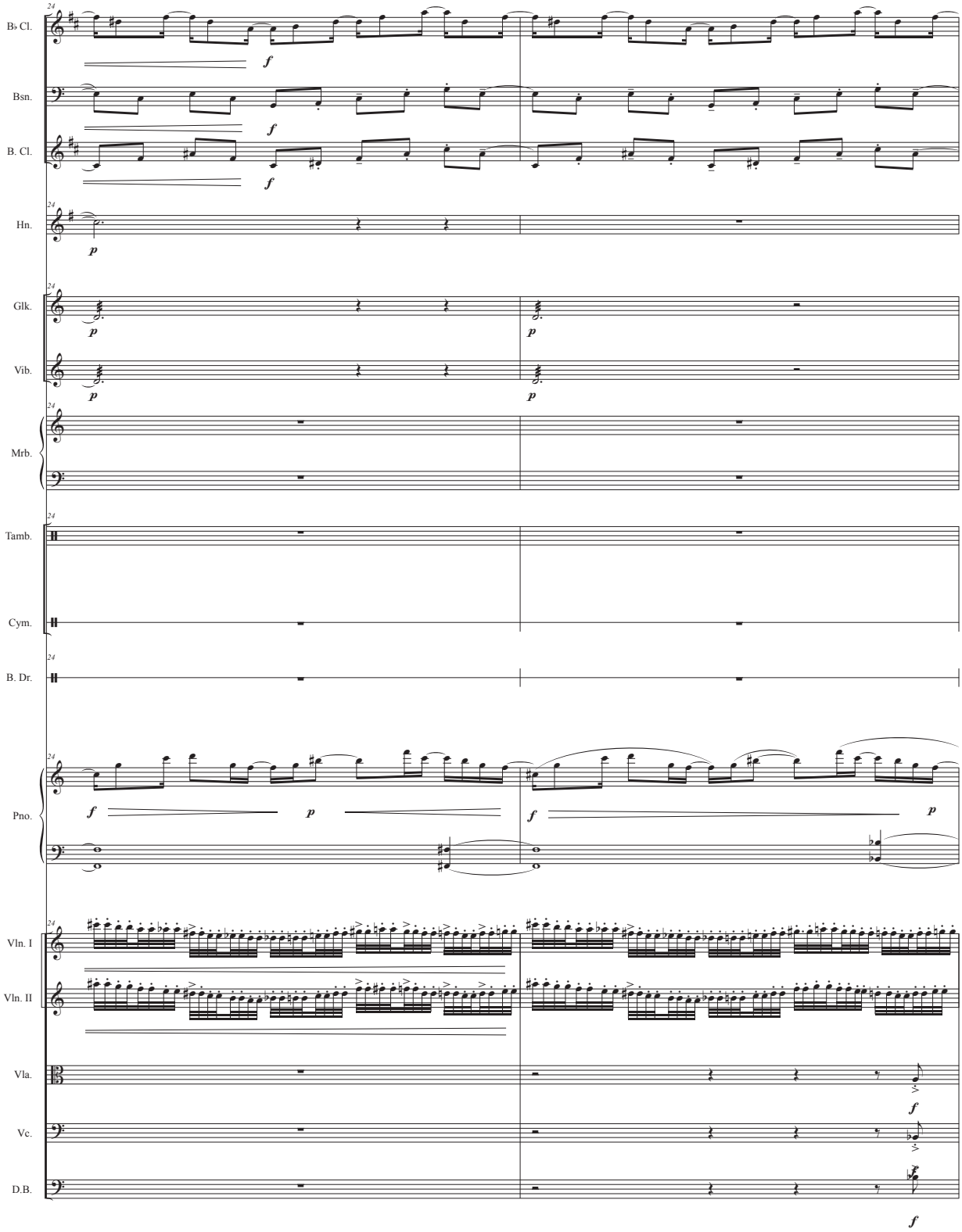


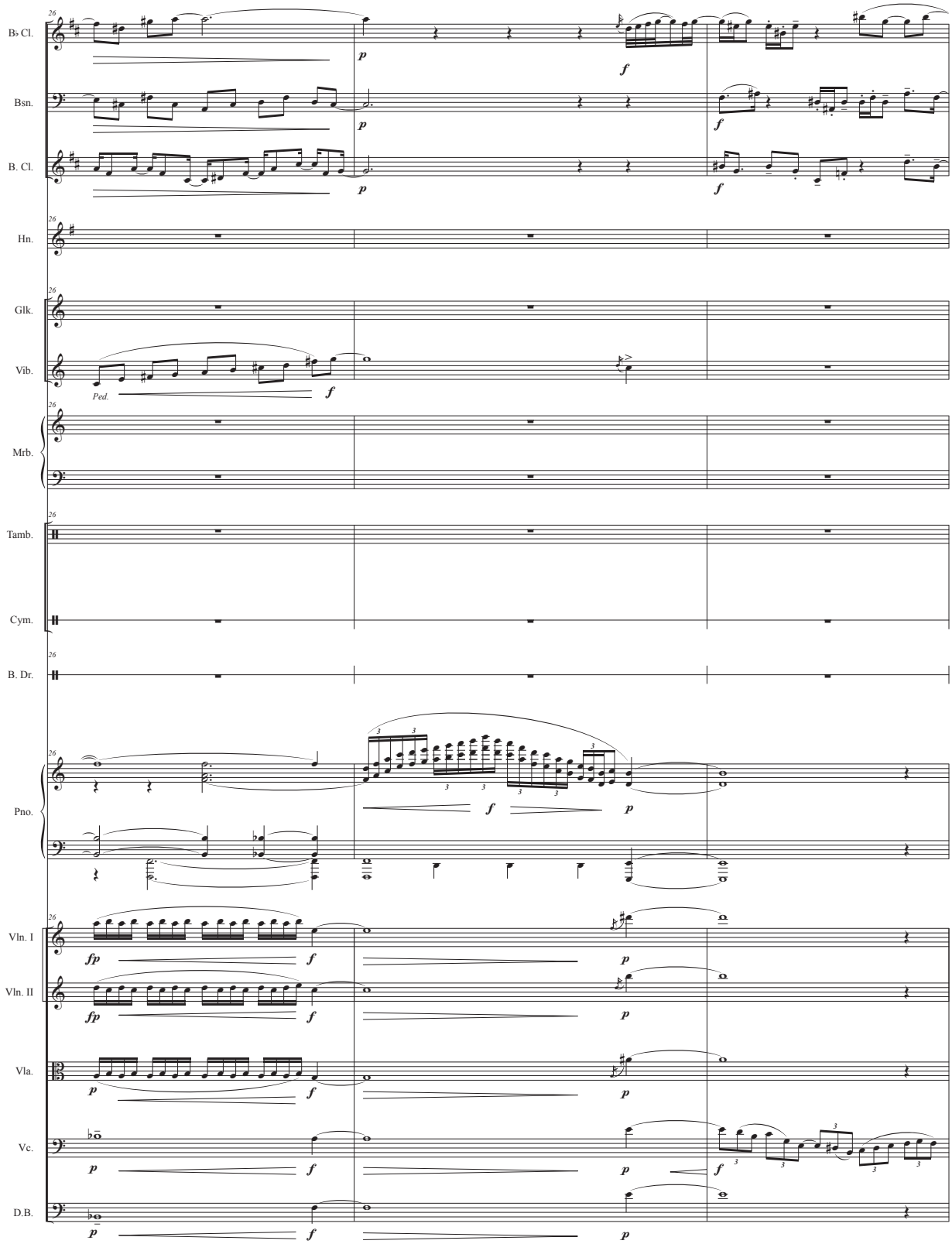

B♭ Cl.
Bsn.
B. Cl.
Hn.
Glk.
Vib.
Mrb.
Tamb.
Cym.
B. Dr.
Pno.
Vln. I
Vln. II
Vla.
Vc.
D.B.
Ped.

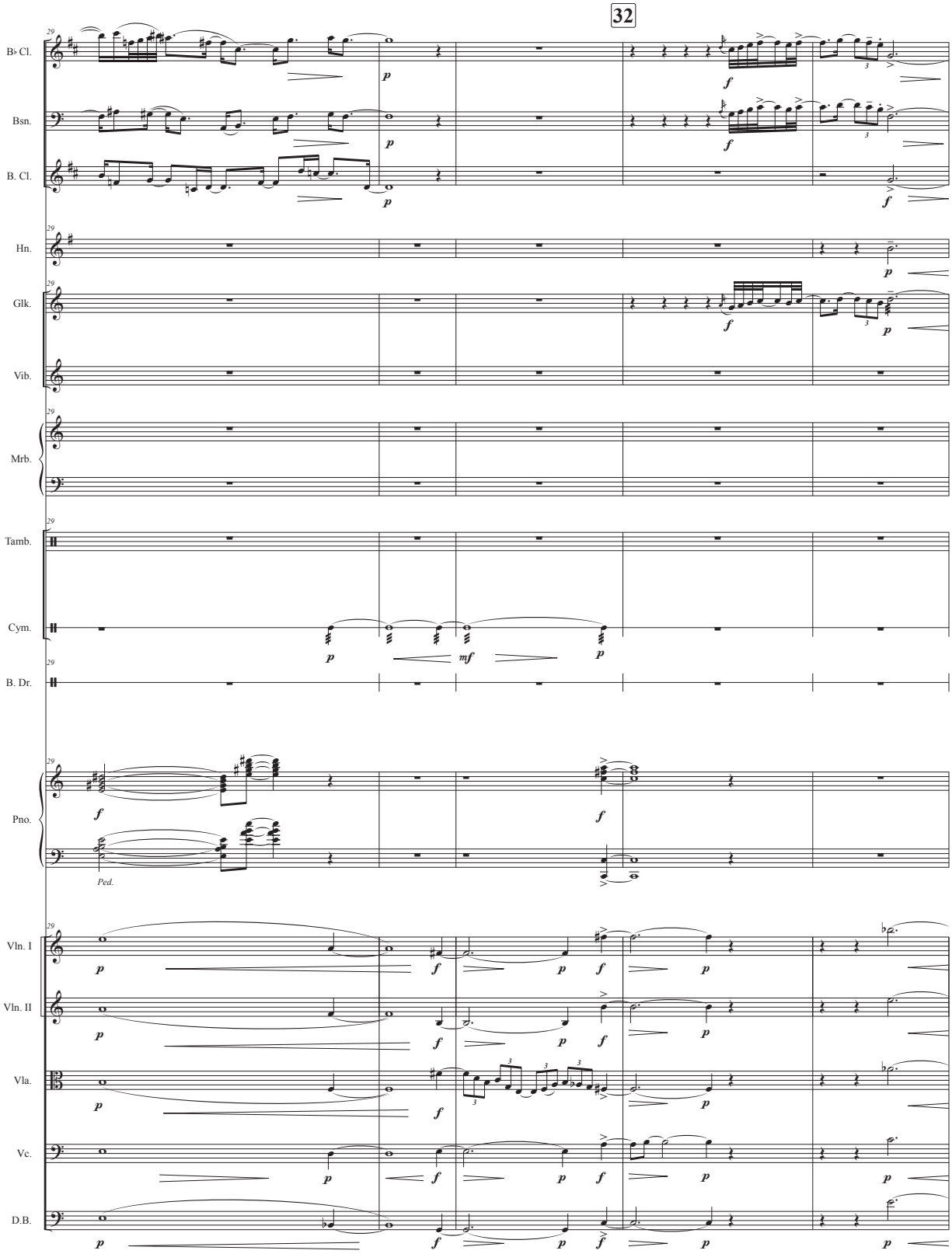

14
rit.
Adagio ♩ = 60
rit.
B♭ Cl.
Bsn.
B. Cl.
Hn.
Glk.
Vib.
Mrb.
Tamb.
Cym.
B. Dr.
Pno.
Ped.
Ped. ad lib
Vln. I
Vln. II
Vla.
Vc.
D.B.
arco

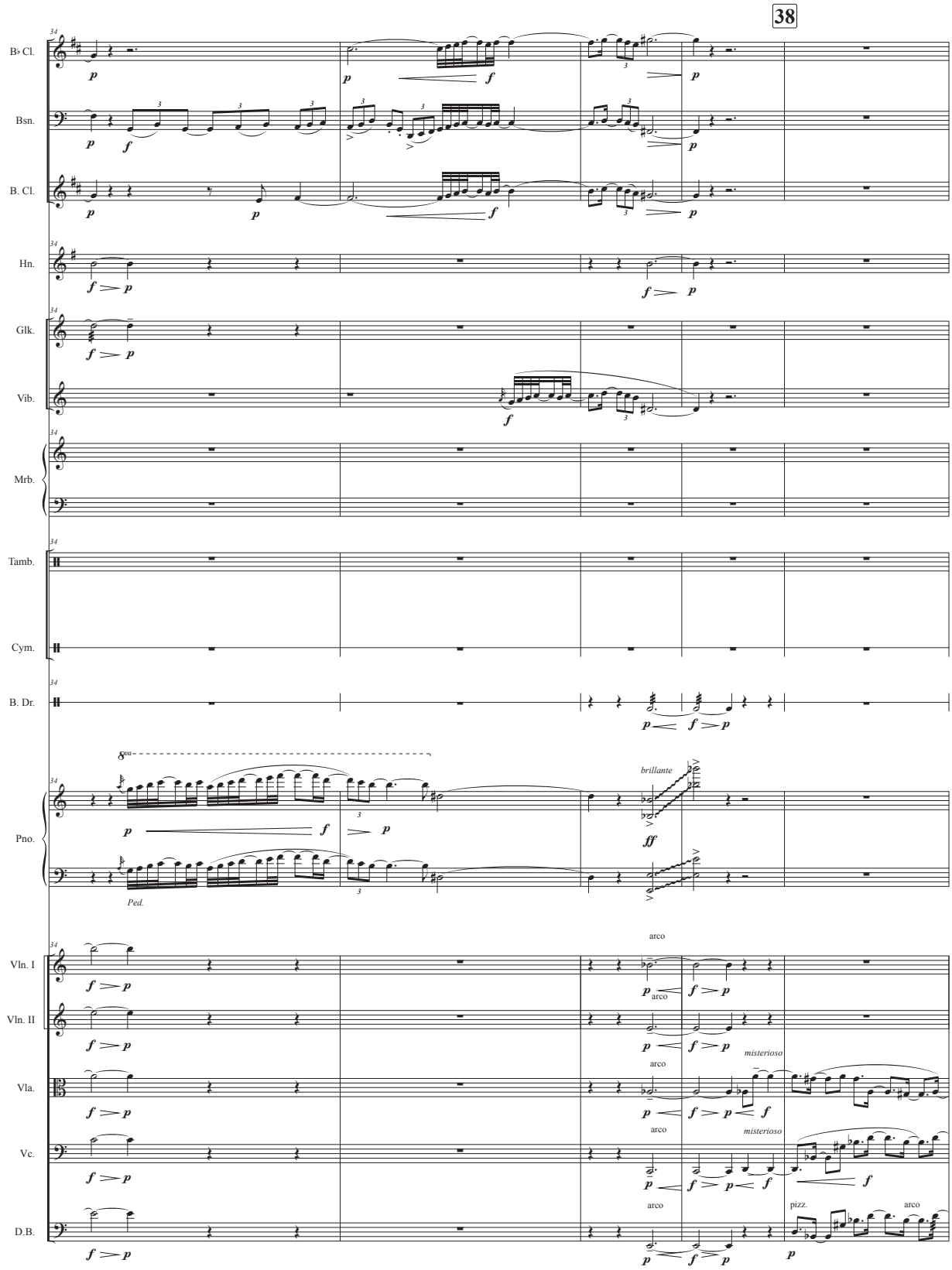

17
a tempo
B♭ Cl.
Bsn.
B. Cl.
Hn.
Glk.
Vib.
Mrb.
Tamb.
Cym.
B. Dr.
Pno.
Ped.
Vln. I
Vln. II
Vla.
Vc.
D.B.

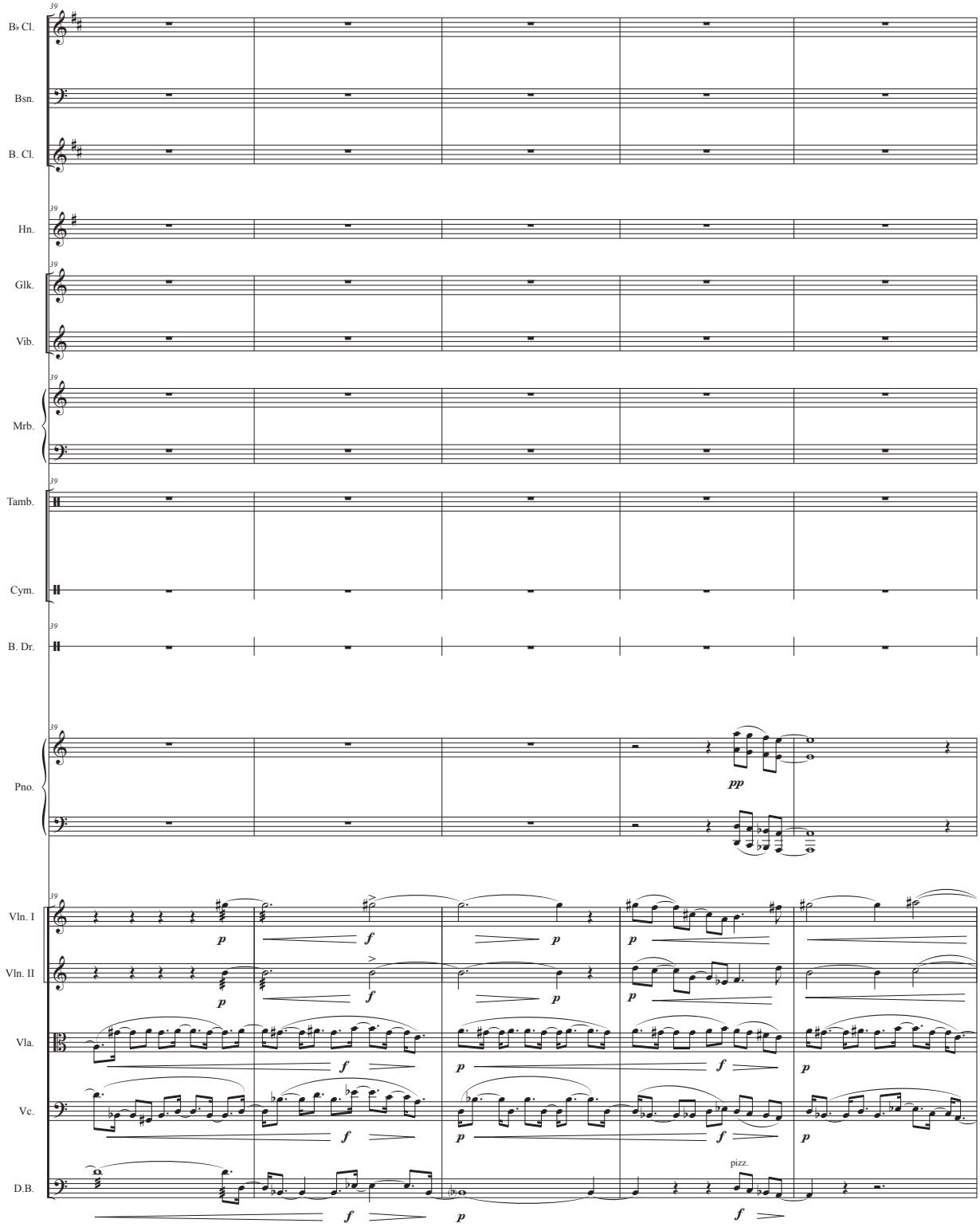

21
B♭ Cl.
Bsn.
B. Cl.
Hn.
Glk.
Vib.
Mrb.
Tamb.
Cym.
B. Dr.
Pno.
Vln. I
Vln. II
Vla.
Vc.
D.B.
f
p
fp

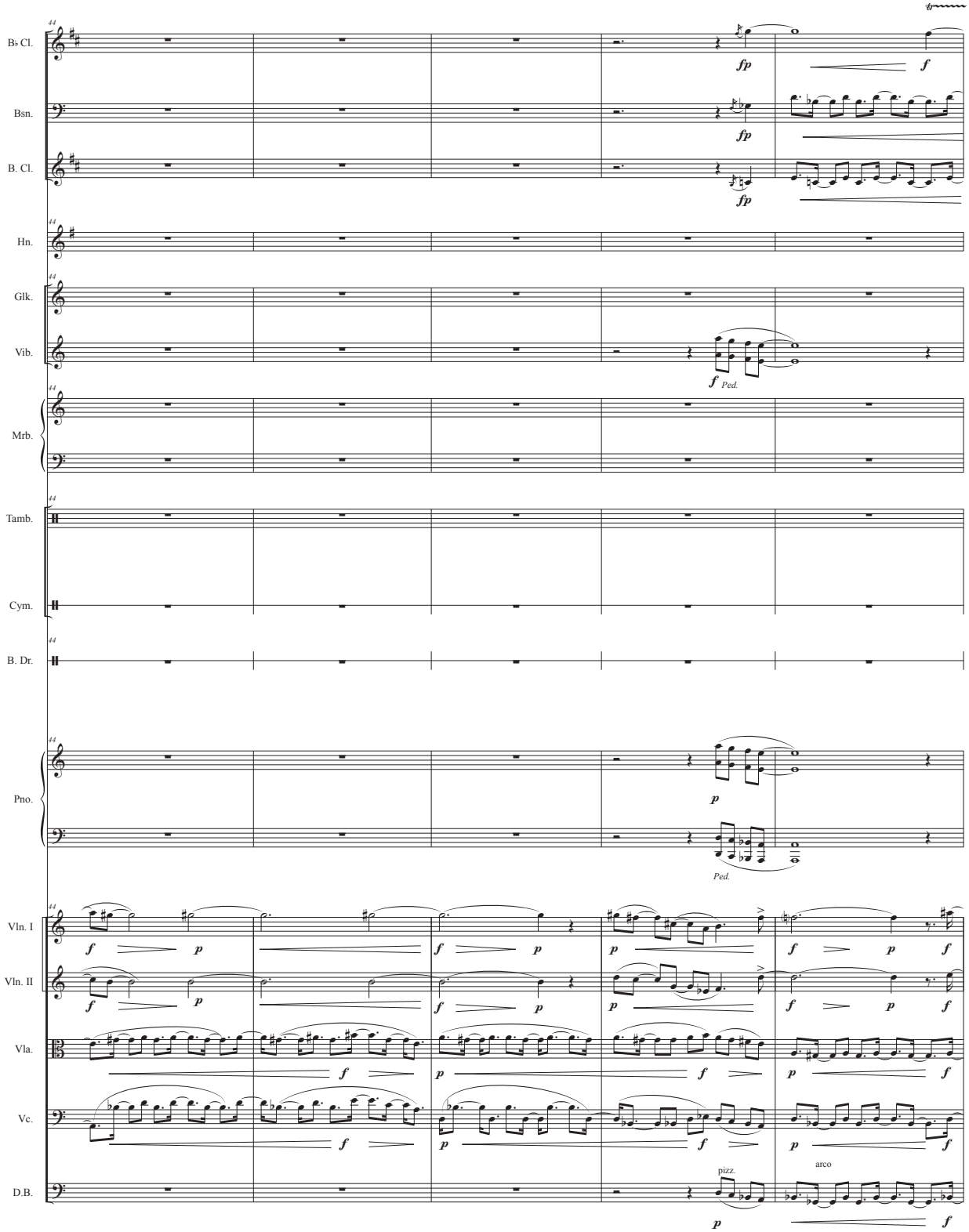

B♭ Cl.
Bsn.
B. Cl.
Hn.
Glk.
Vib.
Mrb.
Tamb.
Cym.
B. Dr.
Pno.
Vln. I
Vln. II
Vla.
Vc.
D.B.


26
B♭ Cl.
Bsn.
B. Cl.
Hn.
Glk.
Vib.
Ped.
Mrb.
Tamb.
Cym.
B. Dr.
Pno.
Vln. I
Vln. II
Vla.
Vc.
D.B.
p
f
fp


32
B♭ Cl.
Bsn.
B. Cl.
Hn.
Glk.
Vib.
Mrb.
Tamb.
Cym.
B. Dr.
Pno.
Ped.
Vln. I
Vln. II
Vla.
Vc.
D.B.


38
B♭ Cl.
Bsn.
B. Cl.
Hn.
Glk.
Vib.
Mrb.
Tamb.
Cym.
B. Dr.
Pno.
Vln. I
Vln. II
Vla.
Vc.
D.B.
brillante
misterioso
arco
pizz.
Ped.


39
B♭ Cl.
Bsn.
B. Cl.
Hn.
Glk.
Vib.
Mrb.
Tamb.
Cym.
B. Dr.
Pno.
Vln. I
Vln. II
Vla.
Vc.
D.B.
pp
p
f
pizz.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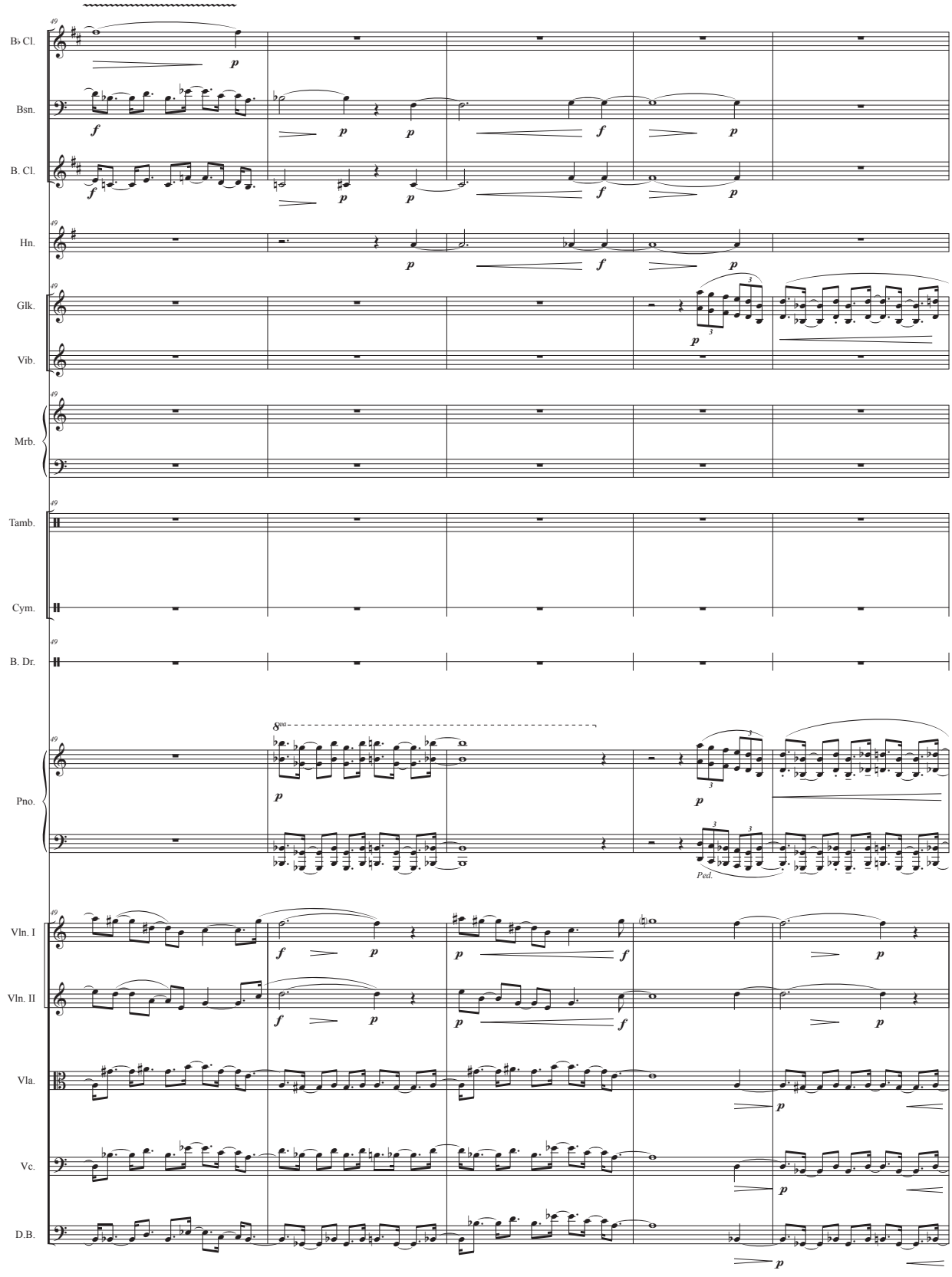
Bsn.
B. Cl.
Hn.
Glk.
Vib.
Mrb.
Tamb.
Cym.
B. Dr.
Pno.
Vln. I
Vln. II
Vla.
Vc.
D.B.
fp
f
Ped.
p
pizz.
arco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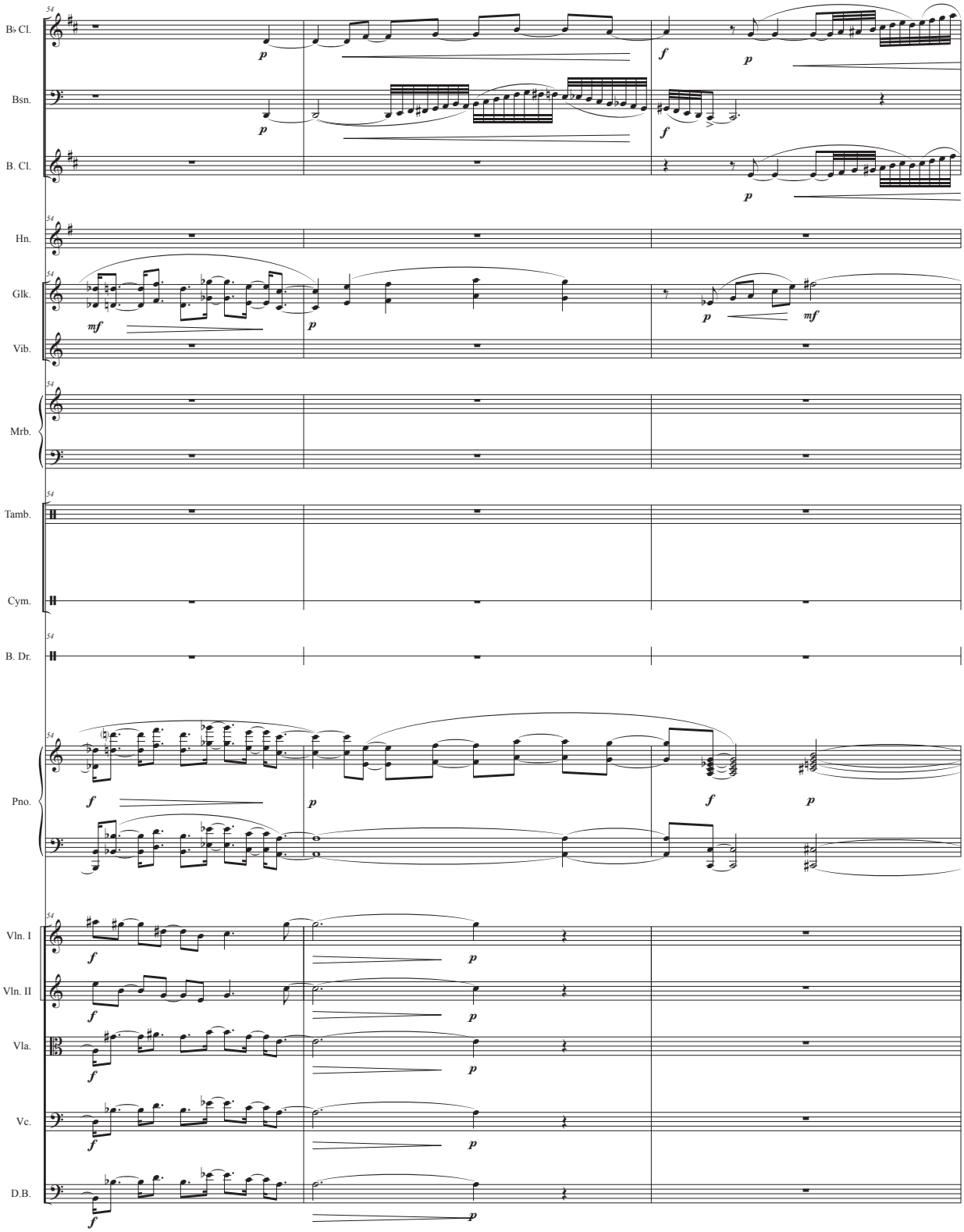
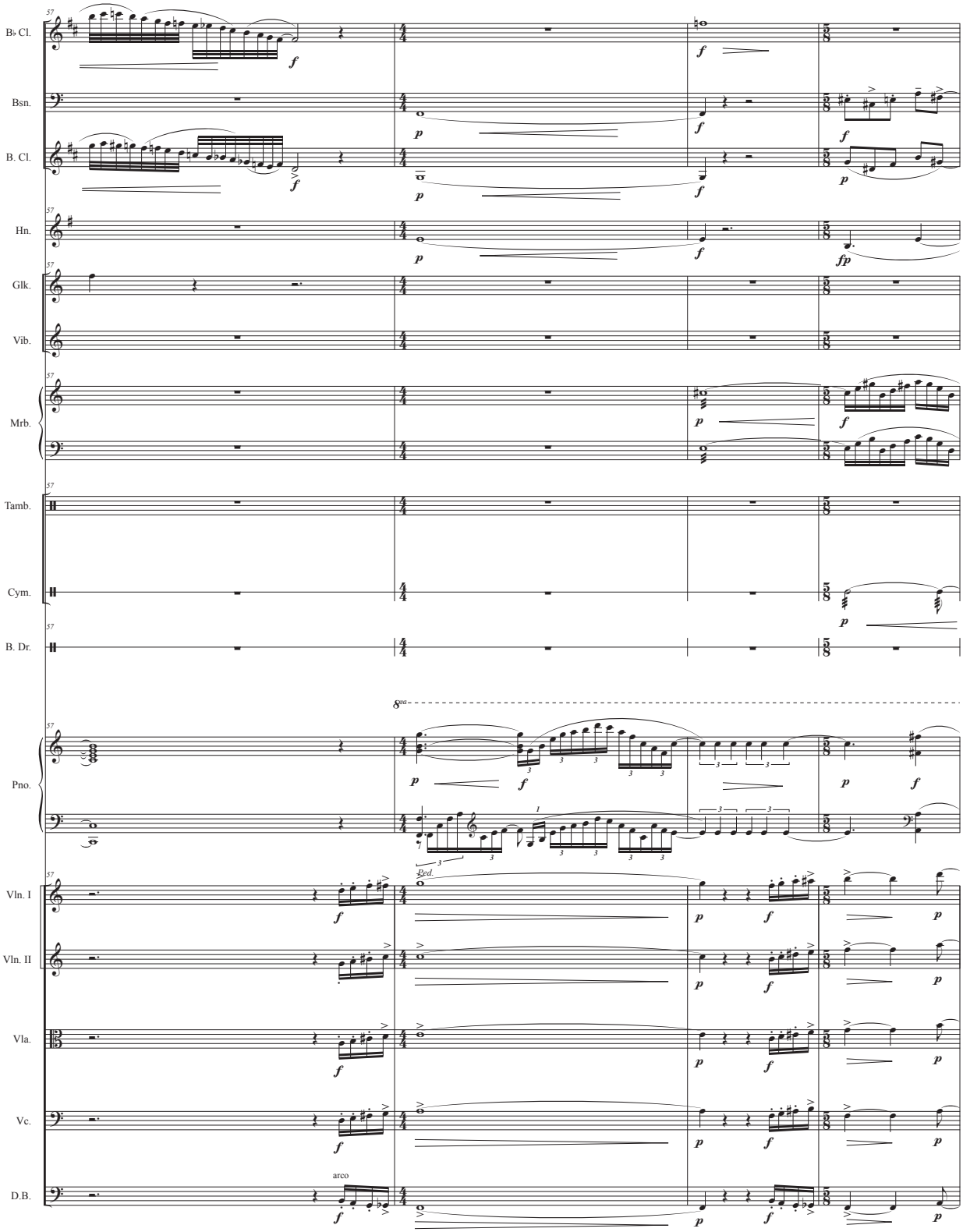
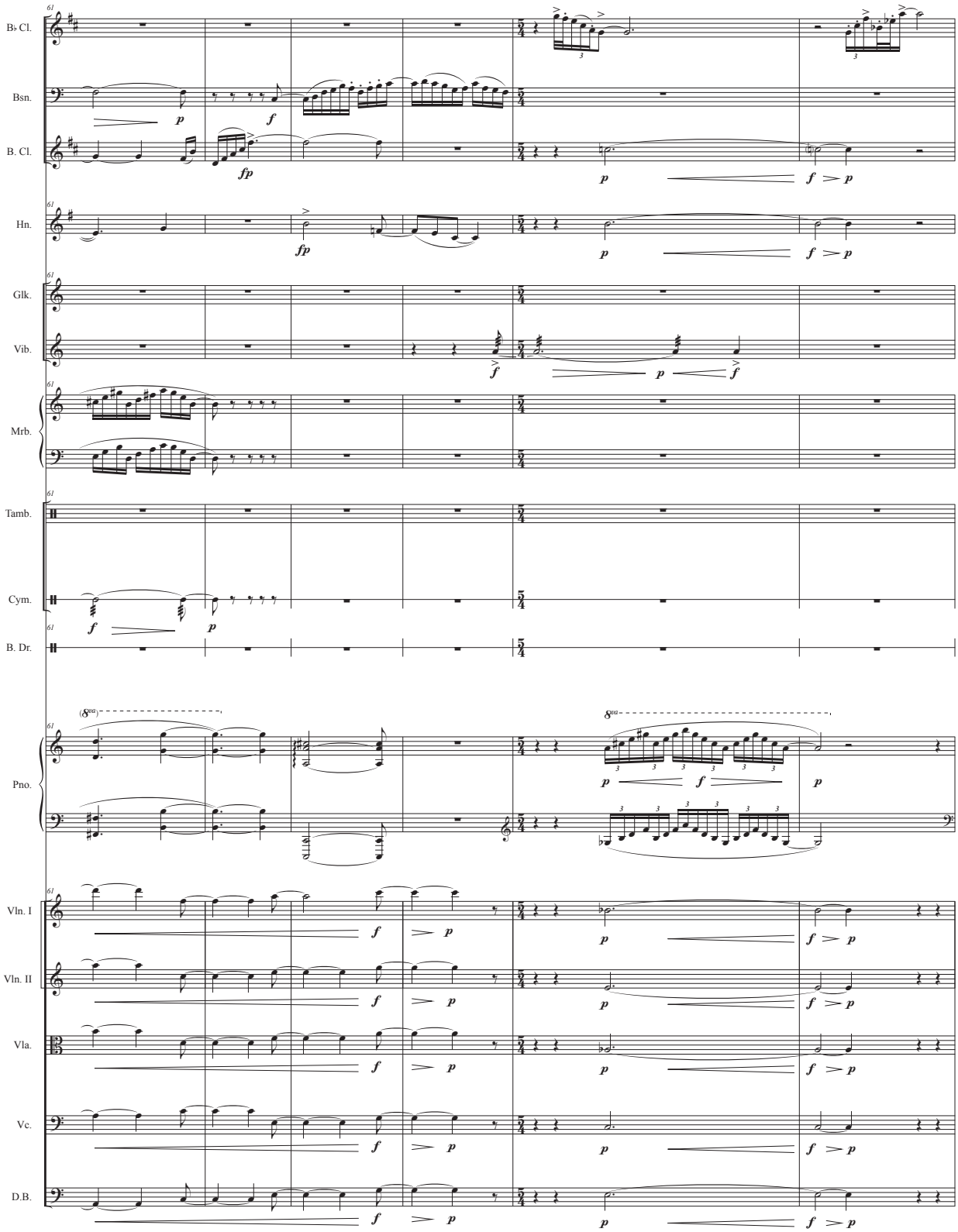
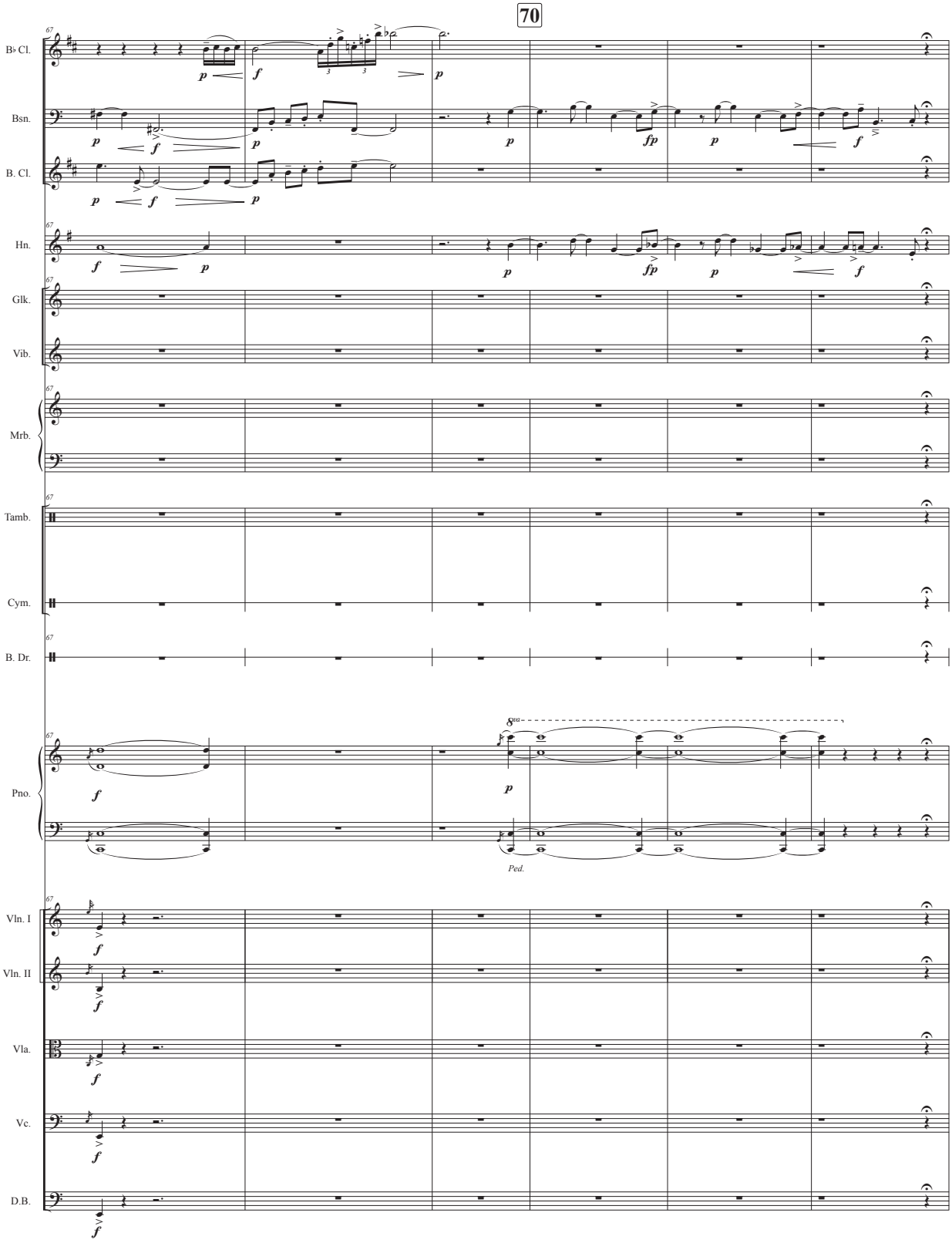
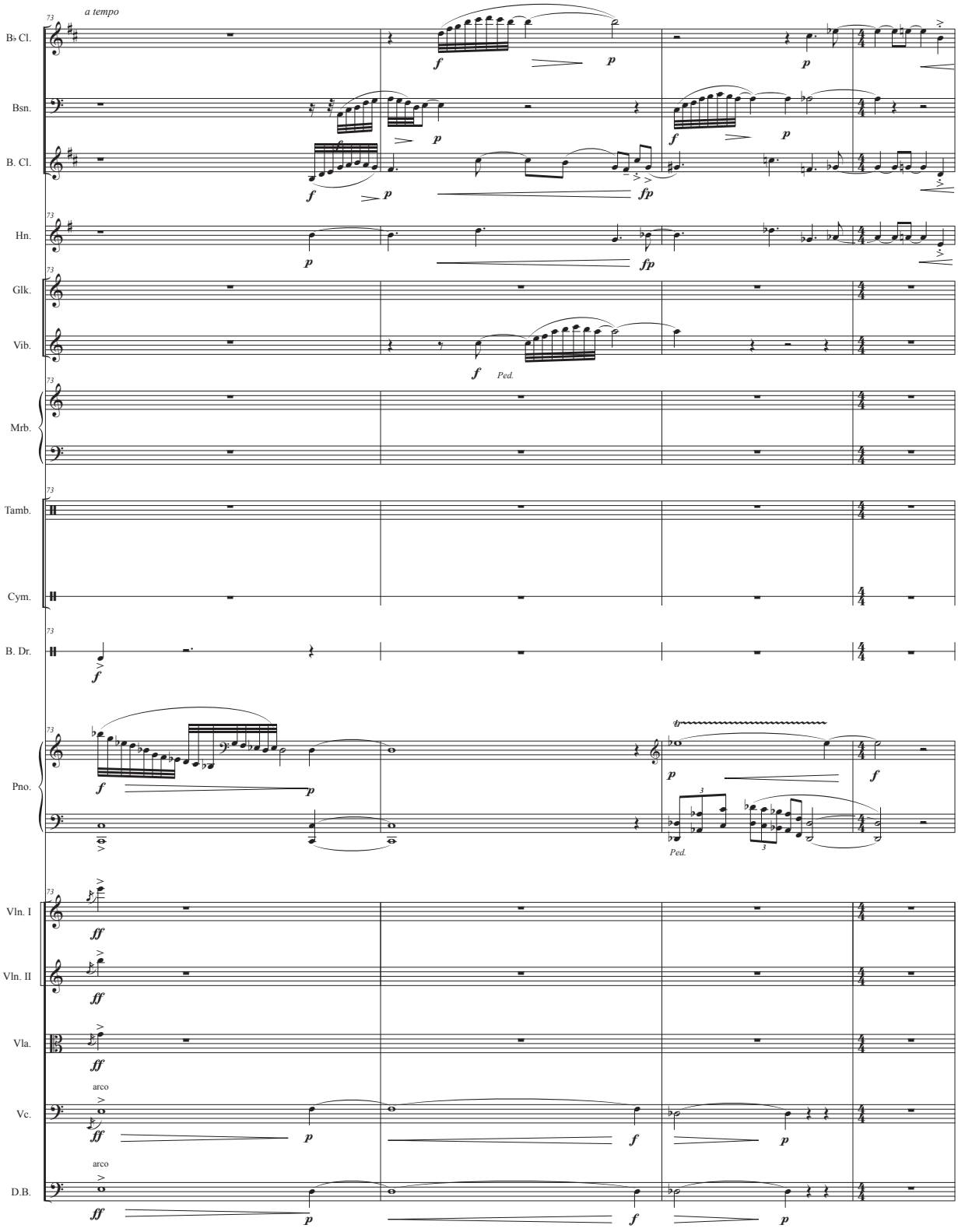
Bsn.
B. Cl.
Hn.
Glk.
Vib.
Mrb.
Tamb.
Cym.
B. Dr.
Pno.
Vln. I
Vln. II
Vla.
Vc.
D.B.
49
8va
Ped.

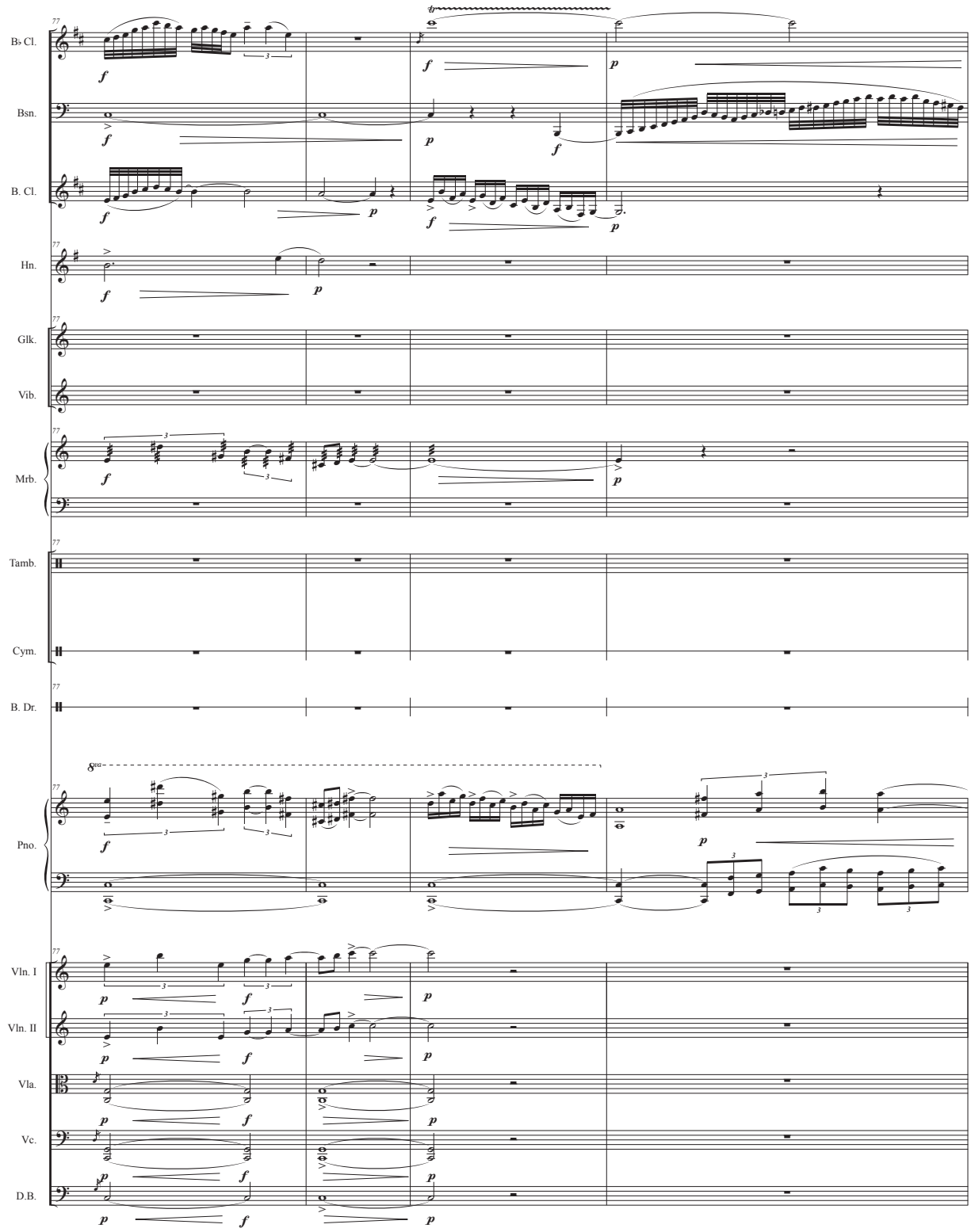

B♭ Cl.
Bsn.
B. Cl.
Hn.
Glk.
Vib.
Mrb.
Tamb.
Cym.
B. Dr.
Pno.
Vln. I
Vln. II
Vla.
Vc.
D.B.

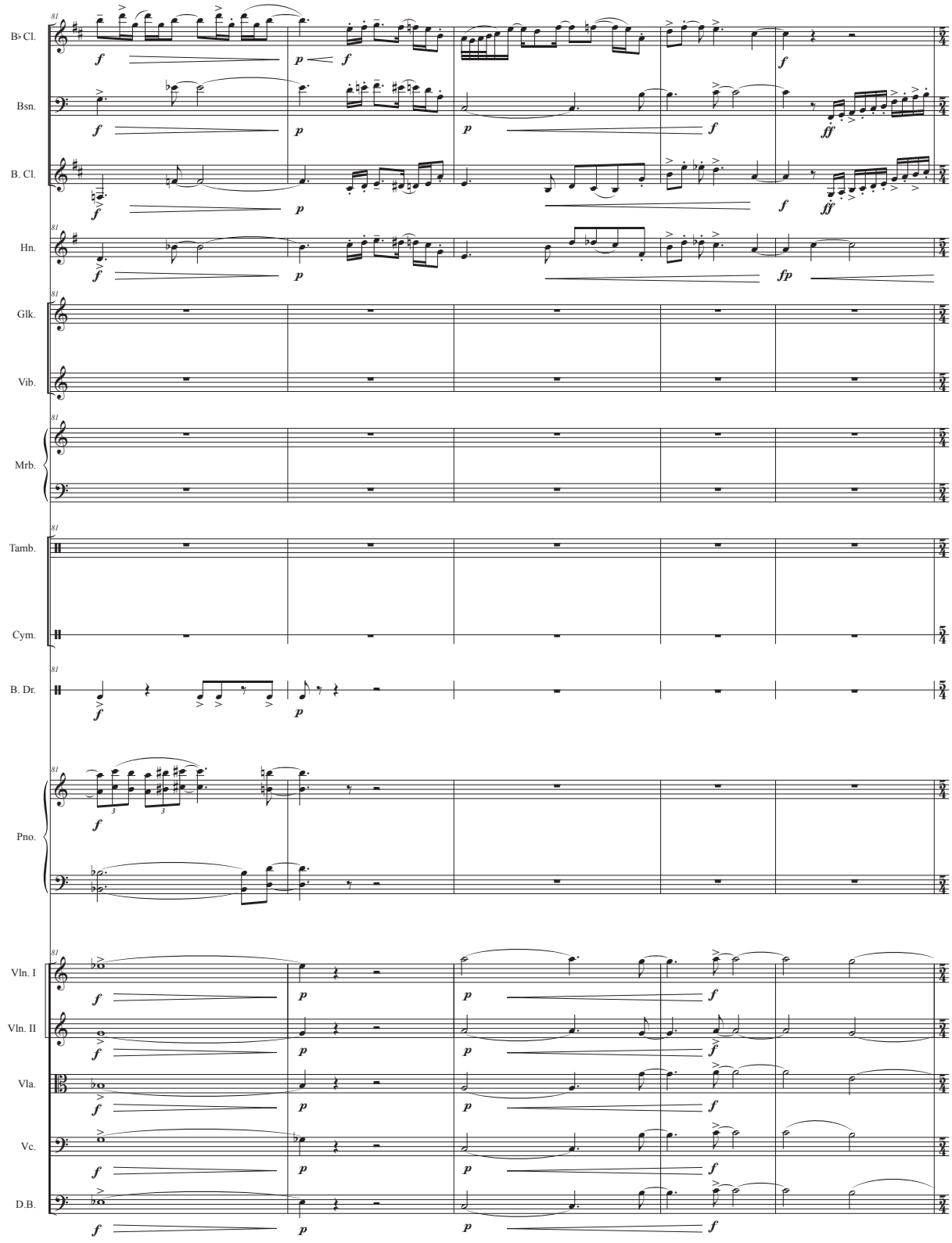

B♭ Cl.
Bsn.
B. Cl.
Hn.
Glk.
Vib.
Mrb.
Tamb.
Cym.
B. Dr.
Pno.
Vln. I
Vln. II
Vla.
Vc.
D.B.
57
8va
Ped.
arco

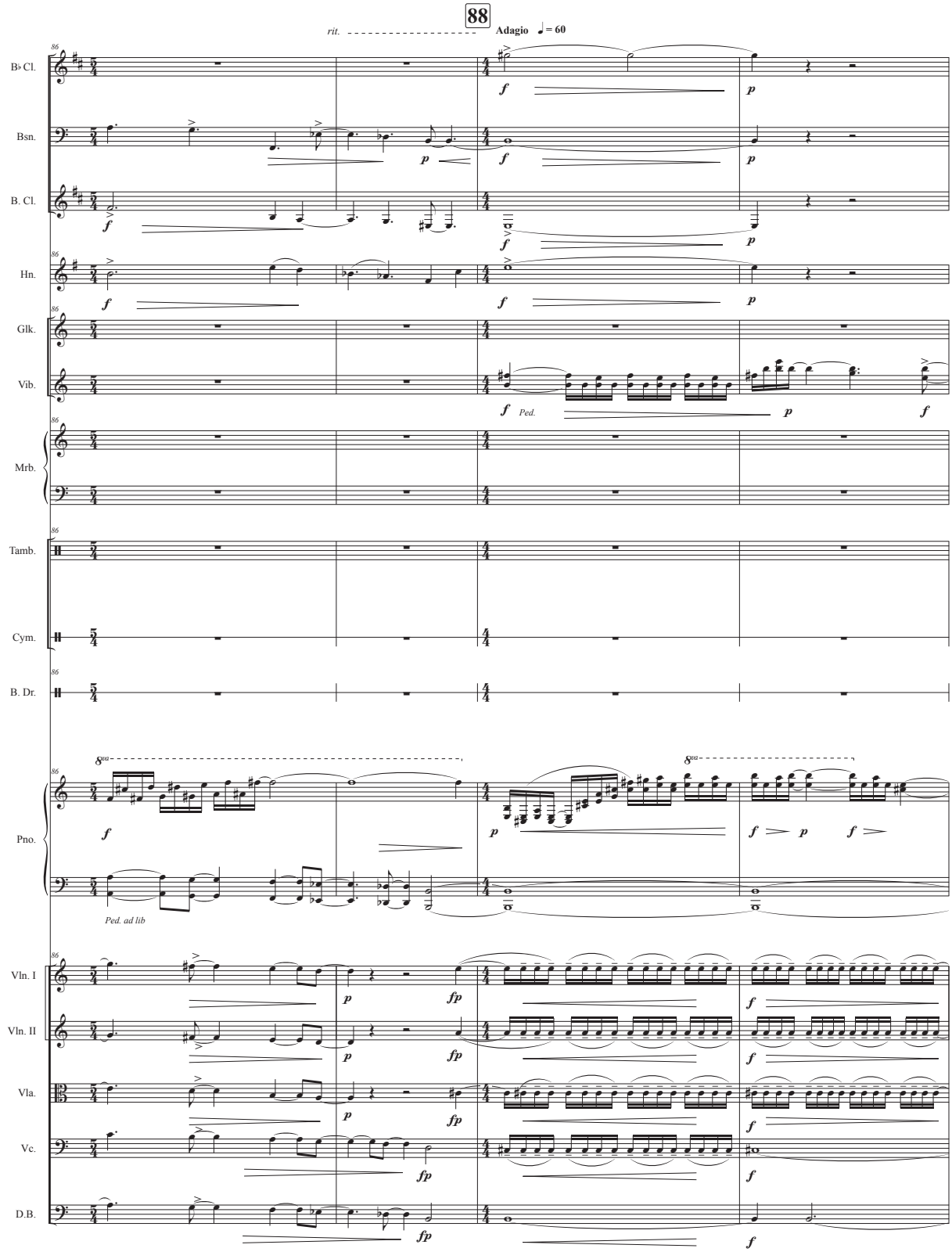

B♭ Cl.
Bsn.
B. Cl.
Hn.
Glk.
Vib.
Mrb.
Tamb.
Cym.
B. Dr.
Pno.
Vln. I
Vln. II
Vla.
Vc.
D.B.

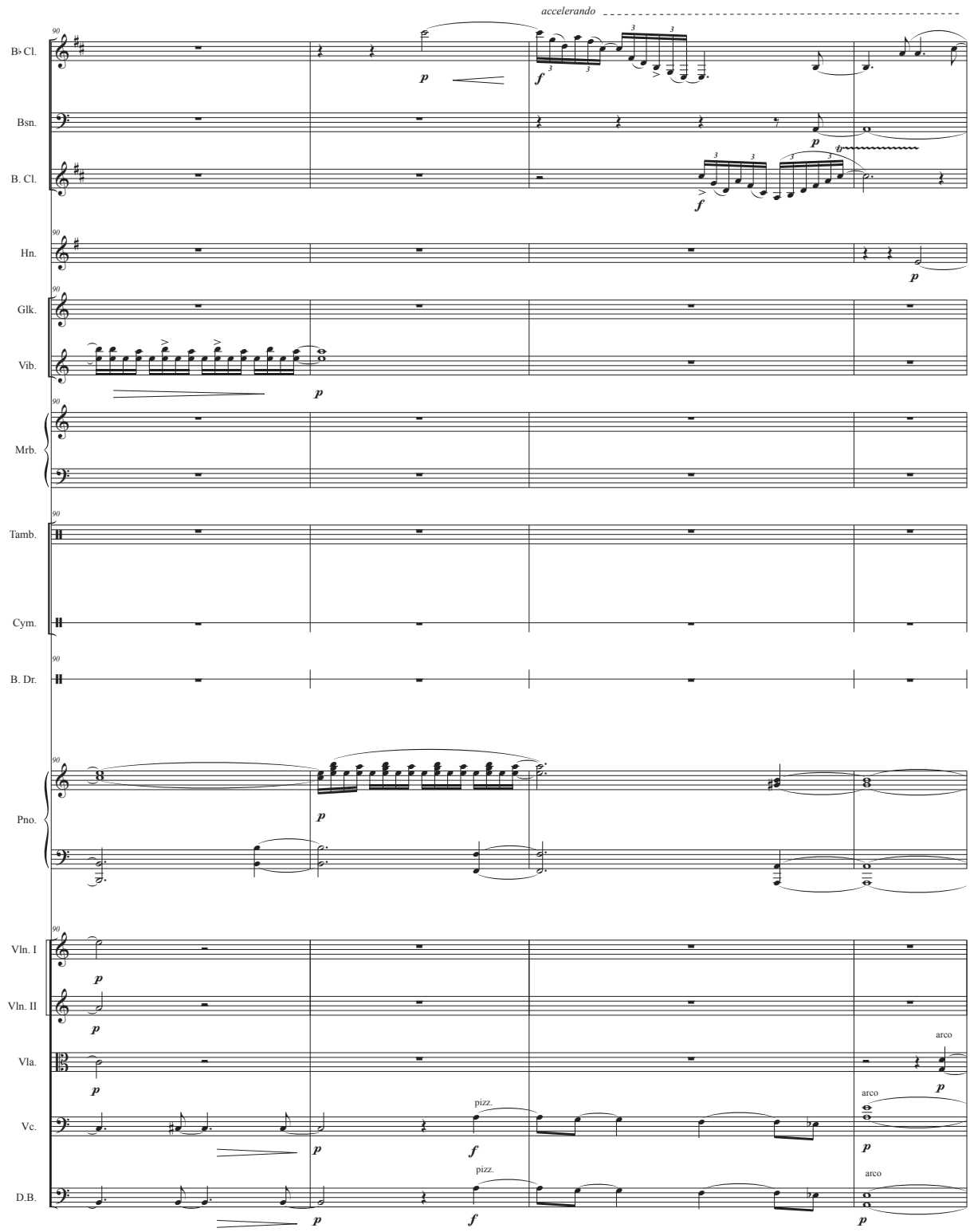

70
B♭ Cl.
Bsn.
B. Cl.
Hn.
Glk.
Vib.
Mrb.
Tamb.
Cym.
B. Dr.
Pno.
Vln. I
Vln. II
Vla.
Vc.
D.B.
8va
Ped.

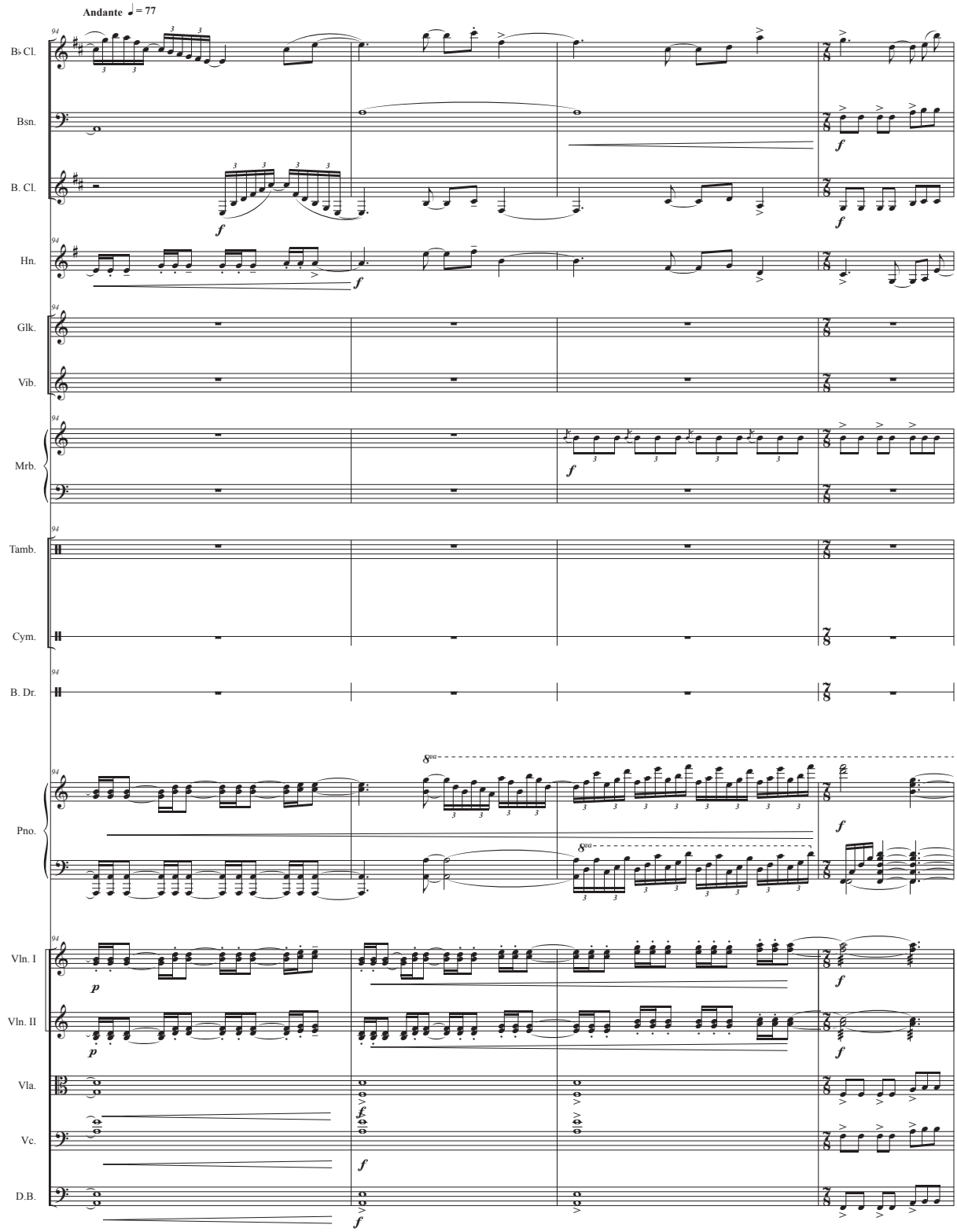

a tempo
B♭ Cl.
Bsn.
B. Cl.
Hn.
Glk.
Vib.
Mrb.
Tamb.
Cym.
B. Dr.
Pno.
Vln. I
Vln. II
Vla.
Vc.
D.B.
arco
arco
Ped.
Ped.

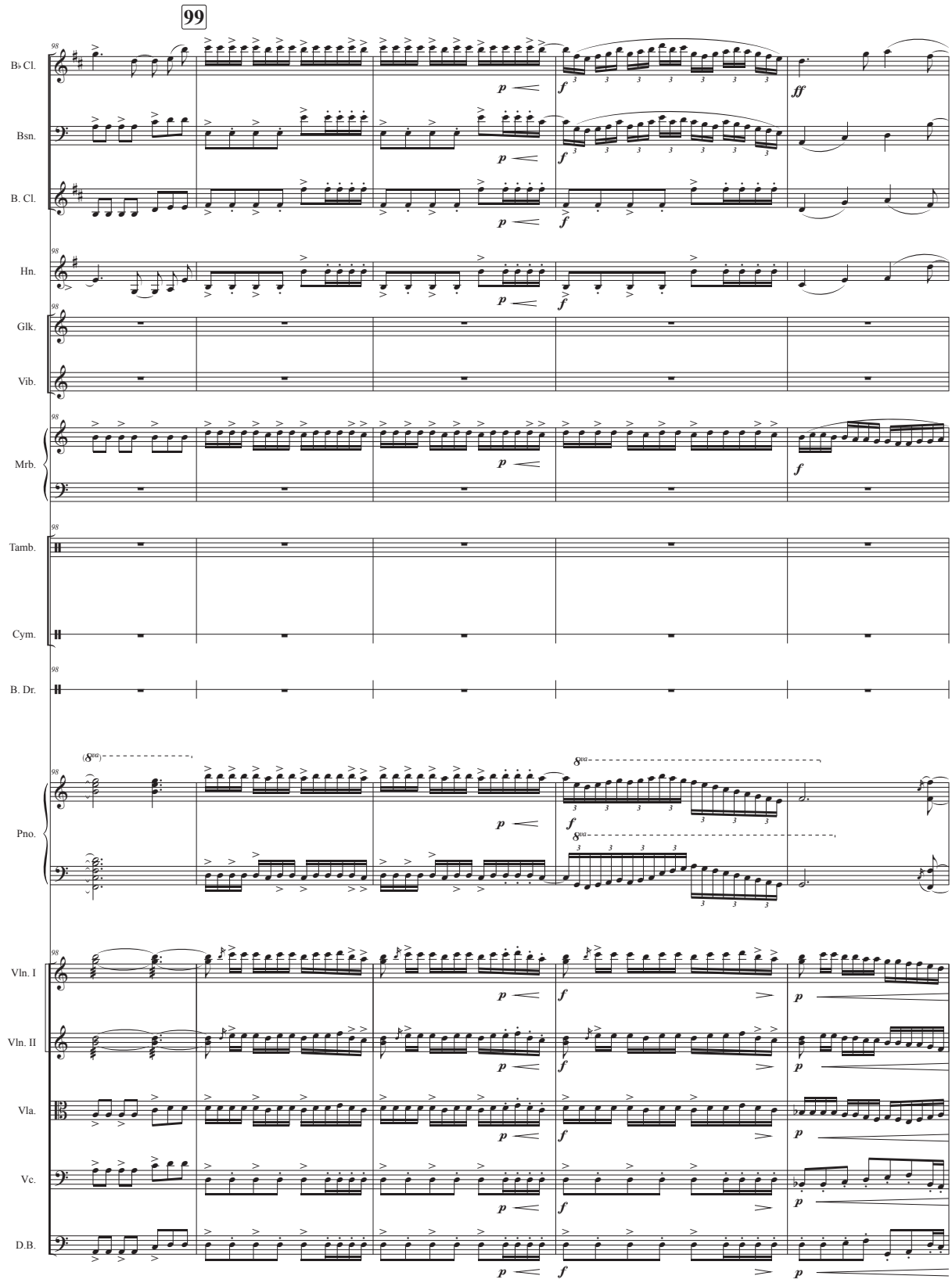

B♭ Cl.
Bsn.
B. Cl.
Hn.
Glk.
Vib.
Mrb.
Tamb.
Cym.
B. Dr.
Pno.
Vln. I
Vln II
Vla.
Vc.
D.B.

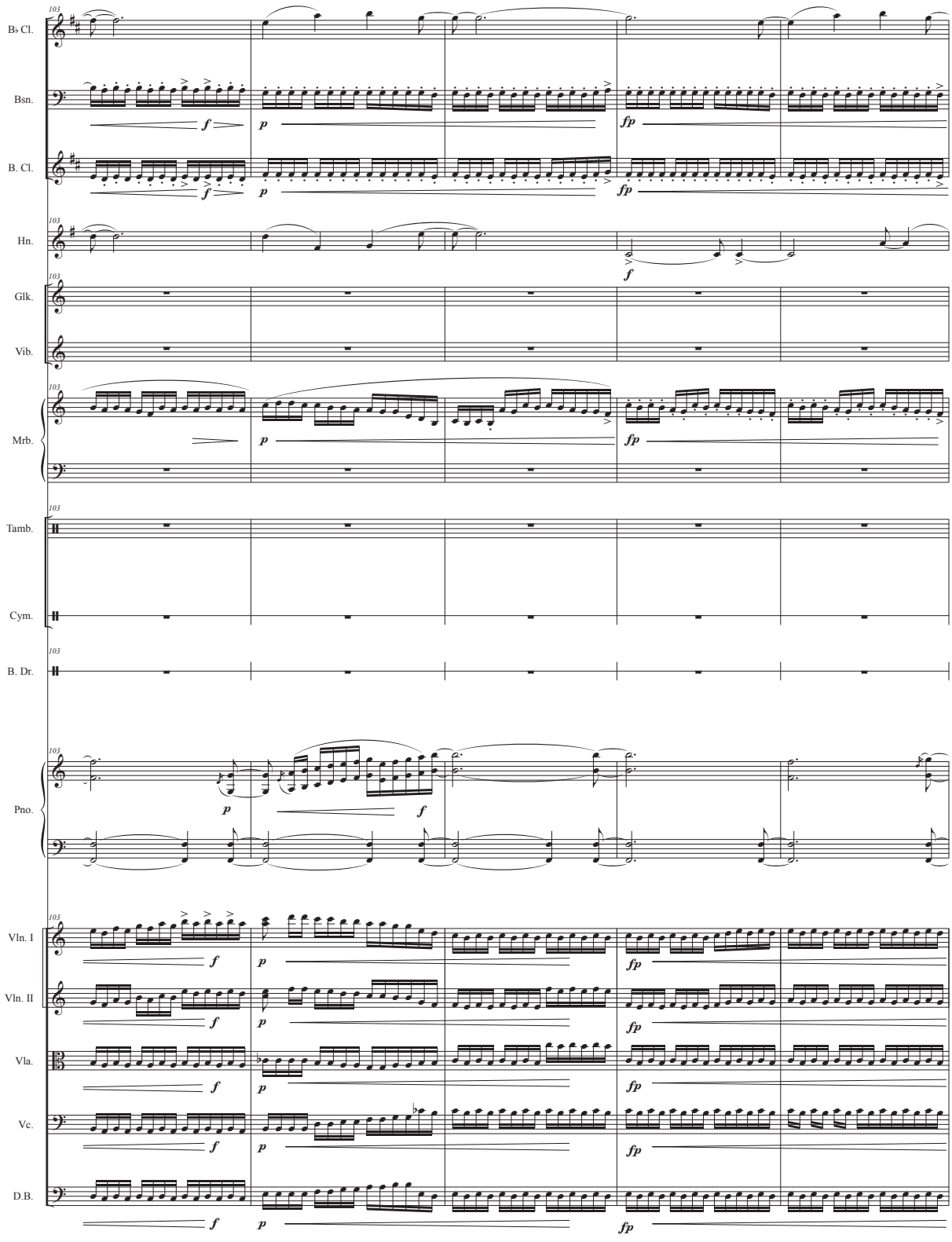

81
B♭ Cl.
Bsn.
B. Cl.
Hn.
Glk.
Vib.
Mrb.
Tamb.
Cym.
B. Dr.
Pno.
Vln. I
Vln. II
Vla.
Vc.
D.B.

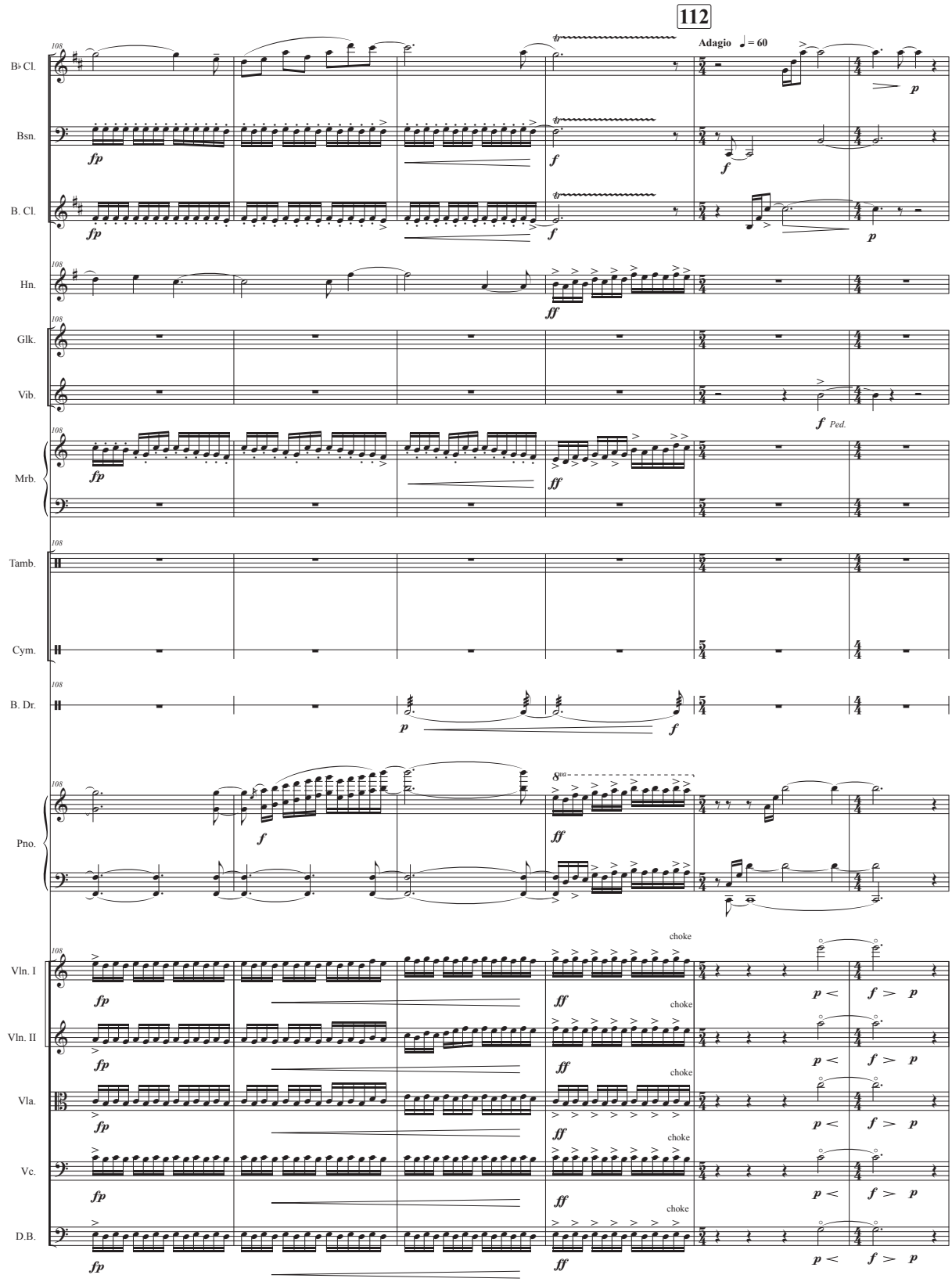

88
rit.
Adagio ♩= 60
B♭ Cl.
Bsn.
B. Cl.
Hn.
Glk.
Vib.
Mrb.
Tamb.
Cym.
B. Dr.
Pno.
Ped.
Ped. ad lib
8va
Vln. I
Vln. II
Vla.
Vc.
D.B.

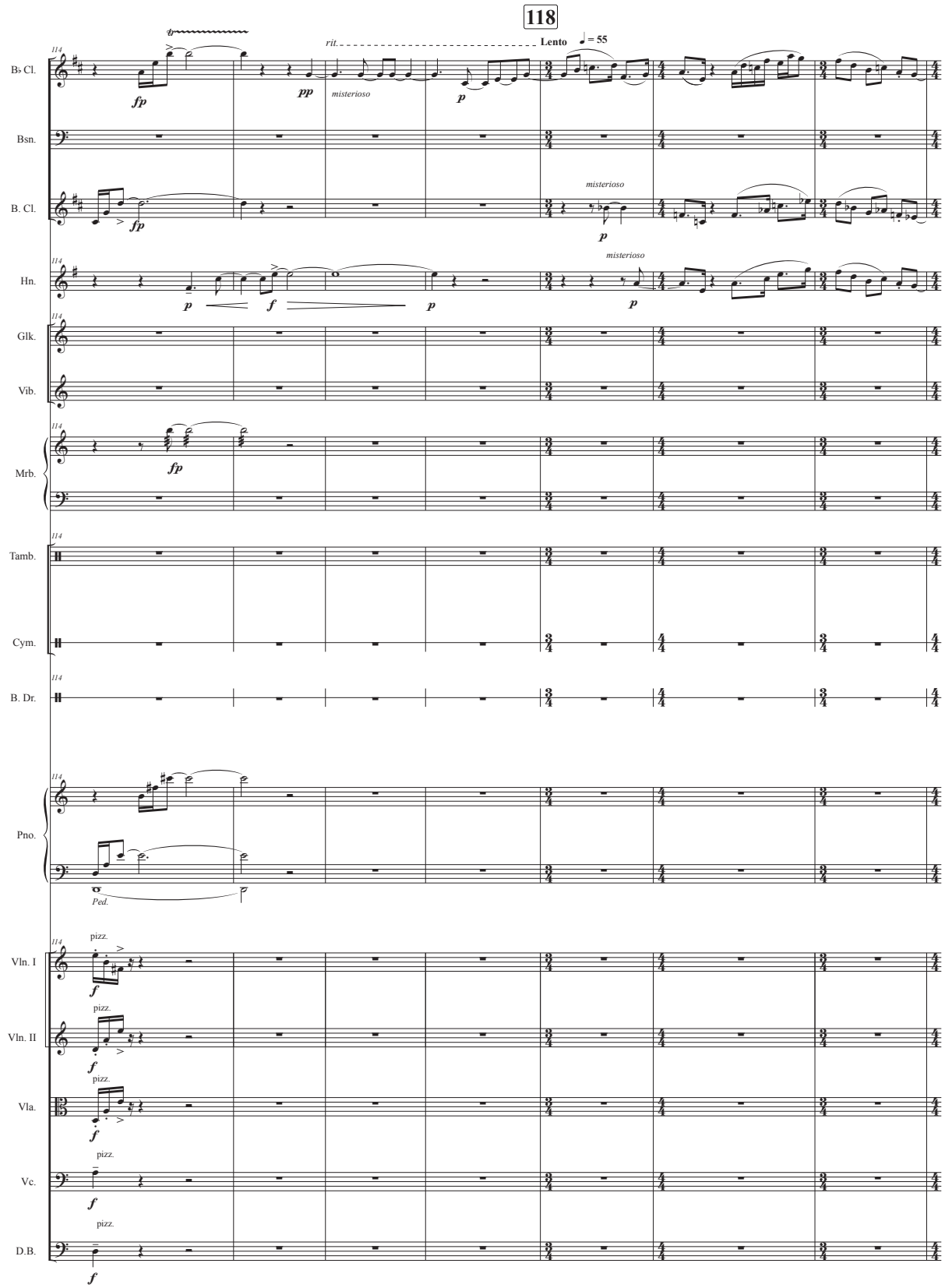

accelerando
B♭ Cl.
Bsn.
B. Cl.
Hn.
Glk.
Vib.
Mrb.
Tamb.
Cym.
B. Dr.
Pno.
Vln. I
Vln. II
Vla.
Vc.
D.B.
pizz.
arco

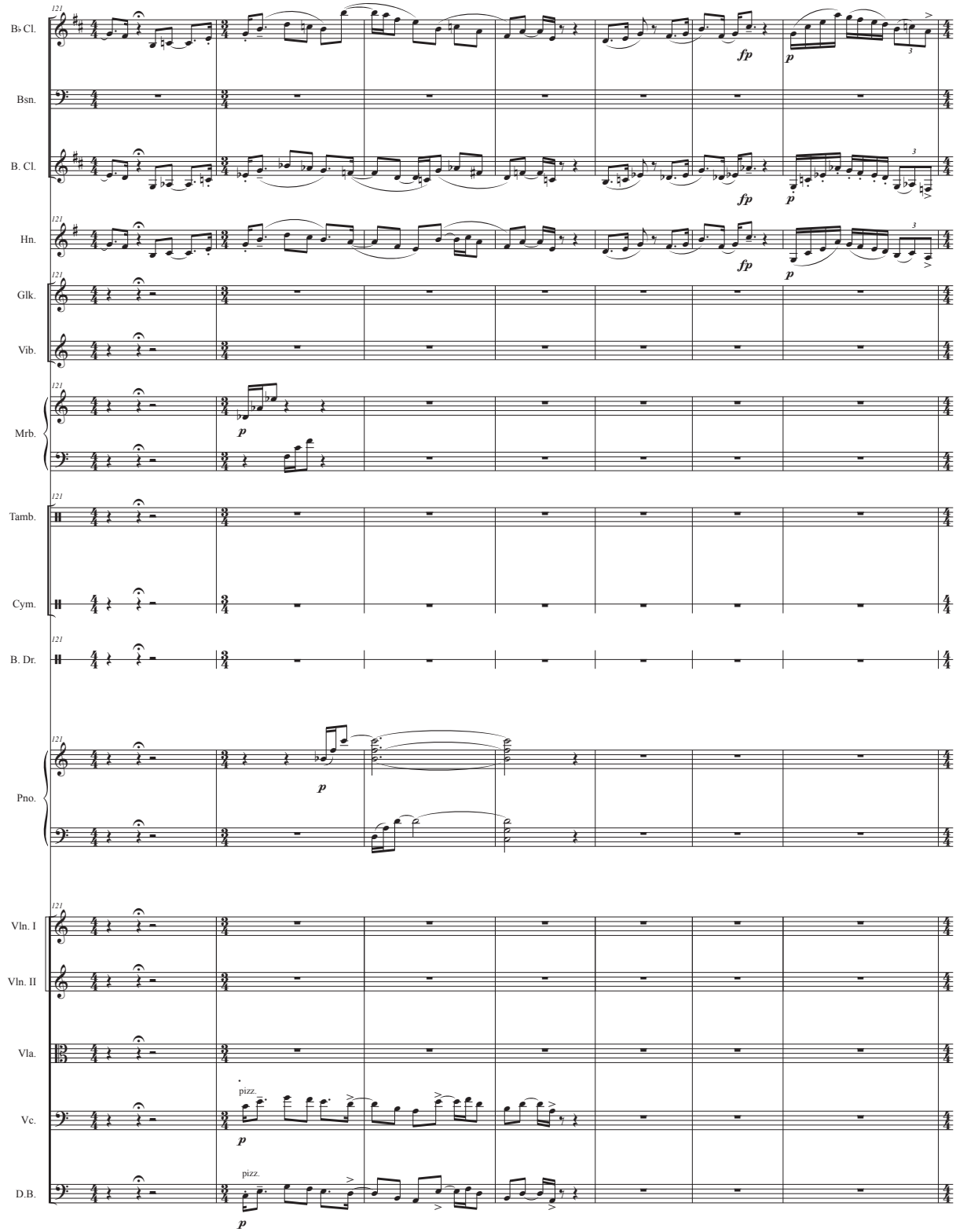

Andante ♩= 77
B♭ Cl.
Bsn.
B. Cl.
Hn.
Glk.
Vib.
Mrb.
Tamb.
Cym.
B. Dr.
Pno.
Vln. I
Vln. II
Vla.
Vc.
D.B.

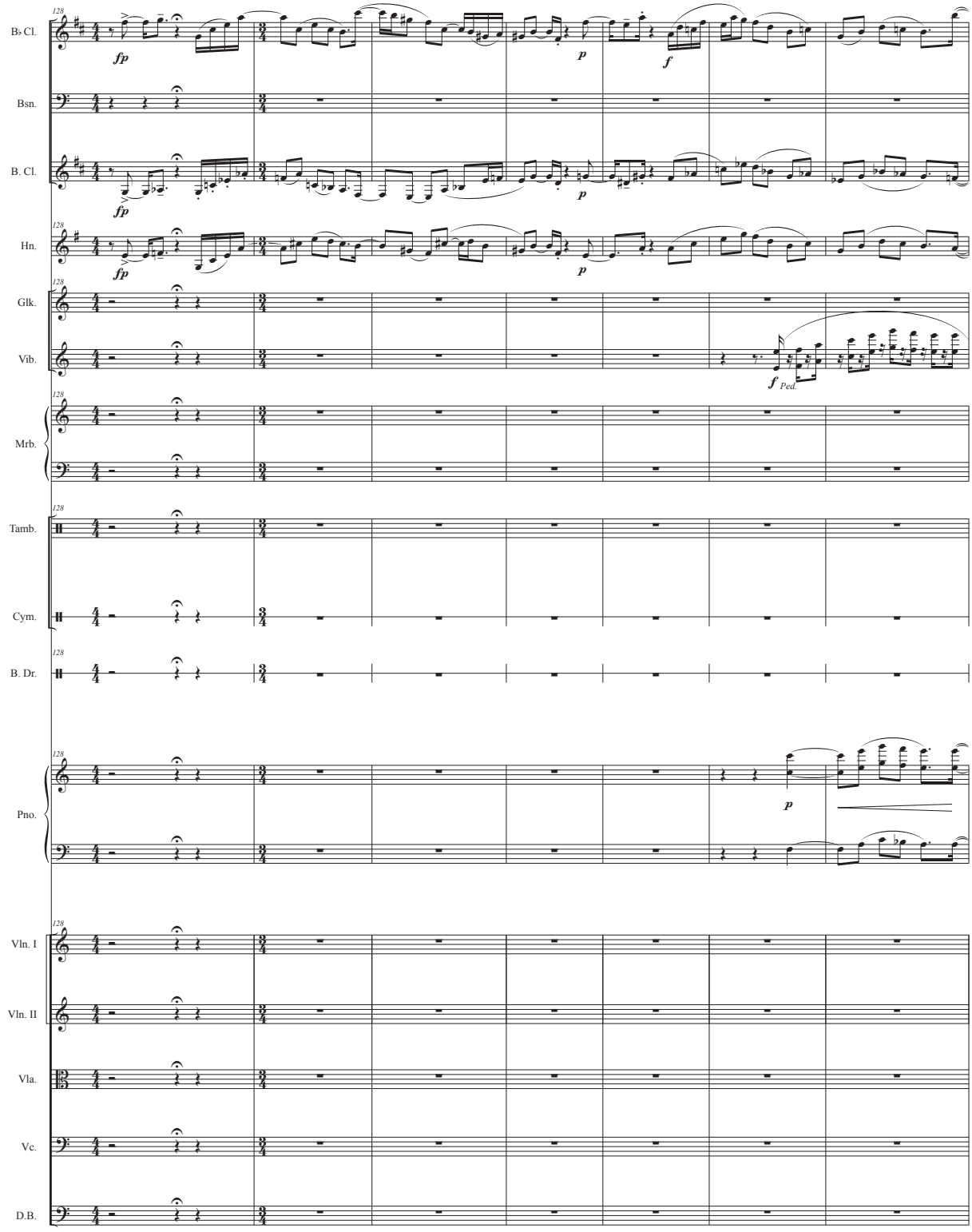

99
B♭ Cl.
Bsn.
B. Cl.
Hn.
Glk.
Vib.
Mrb.
Tamb.
Cym.
B. Dr.
Pno.
Vln. I
Vln. II
Vla.
Vc.
D.B.

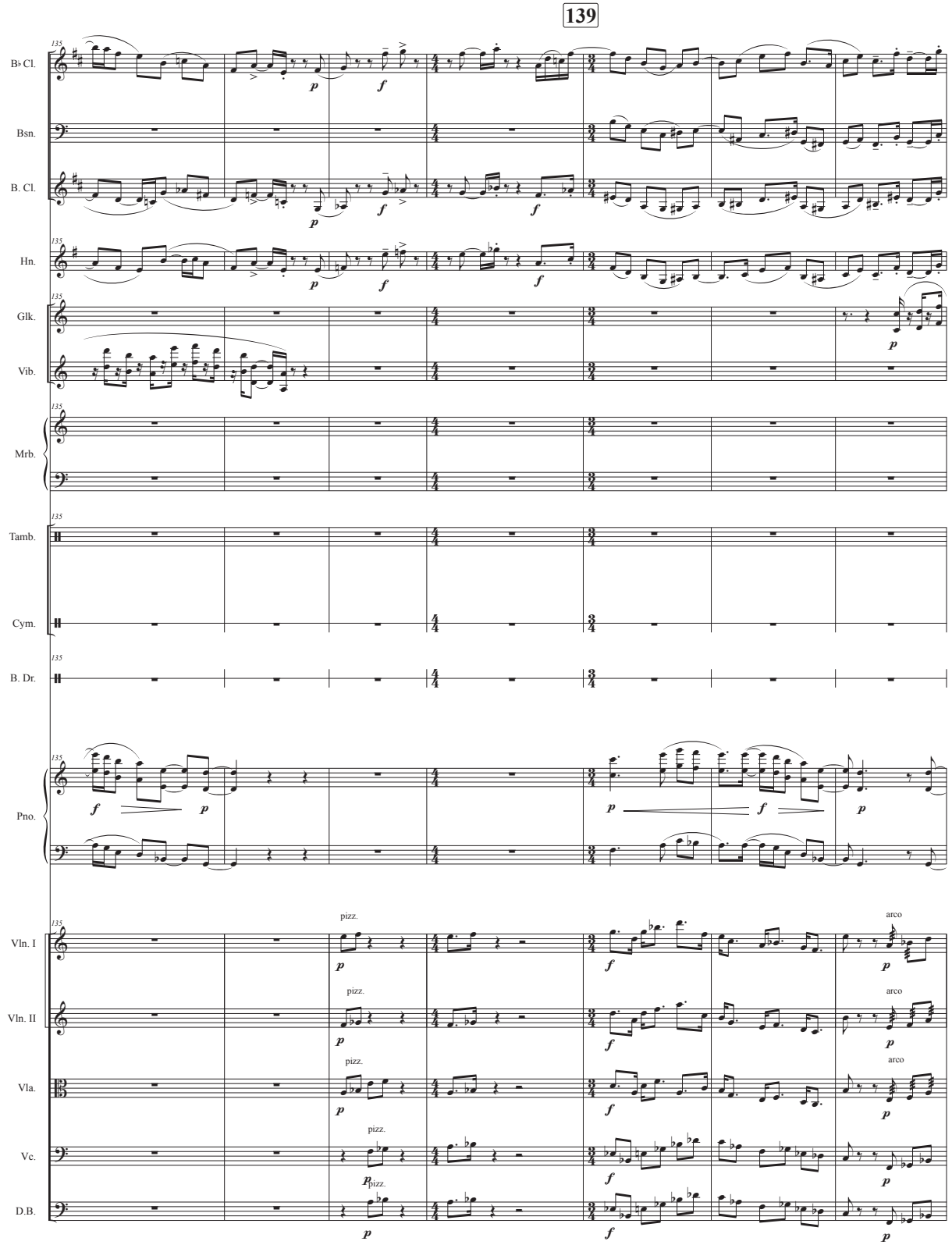

103
B♭ Cl.
Bsn.
B. Cl.
Hn.
Glk.
Vib.
Mrb.
Tamb.
Cym.
B. Dr.
Pno.
Vln. I
Vln. II
Vla.
Vc.
D.B.
f
p
fp

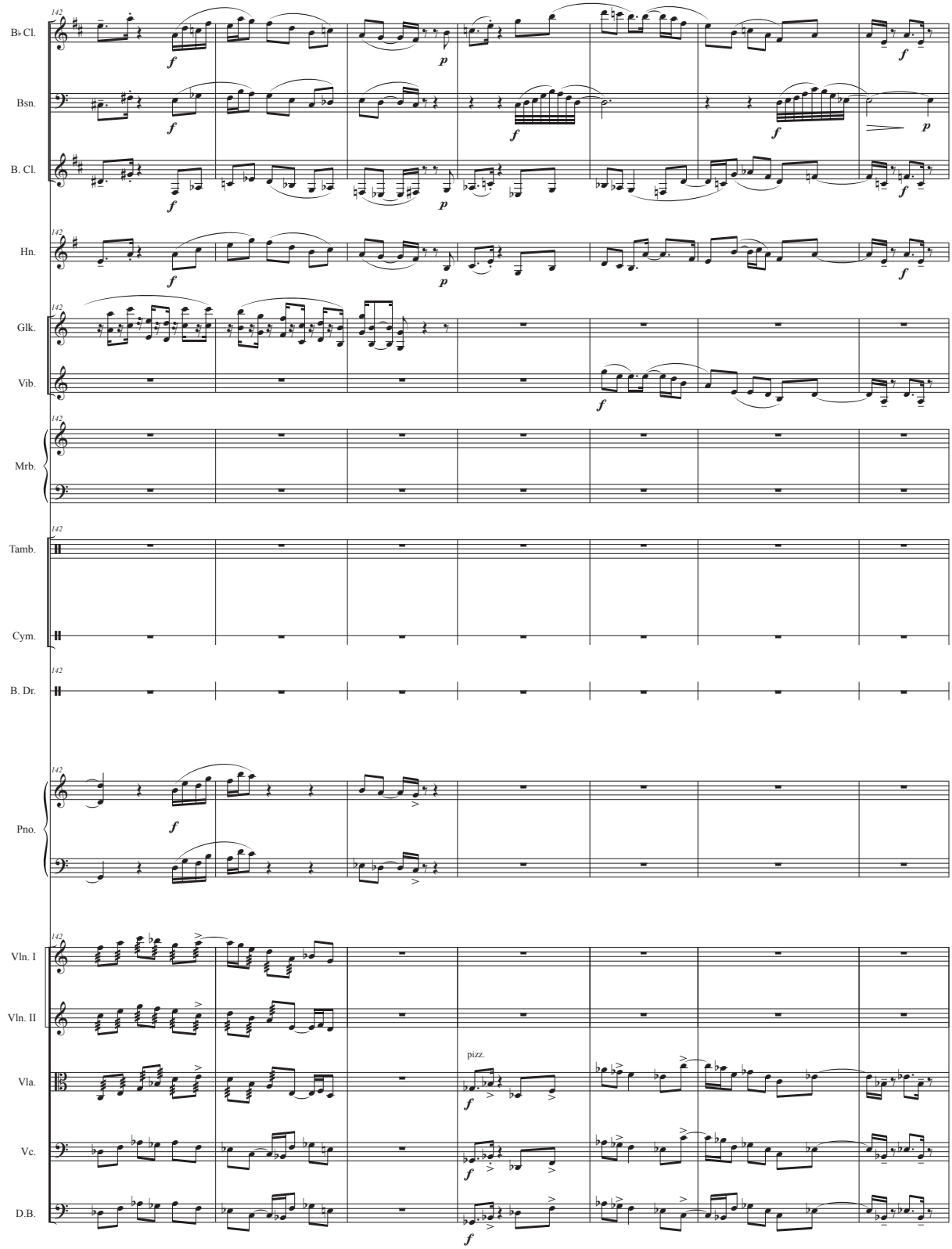

112
Adagio ♩ = 60
B♭ Cl.
Bsn.
B. Cl.
Hn.
Glk.
Vib.
Mrb.
Tamb.
Cym.
B. Dr.
Pno.
Vln. I
Vln. II
Vla.
Vc.
D.B.
Ped.
choke

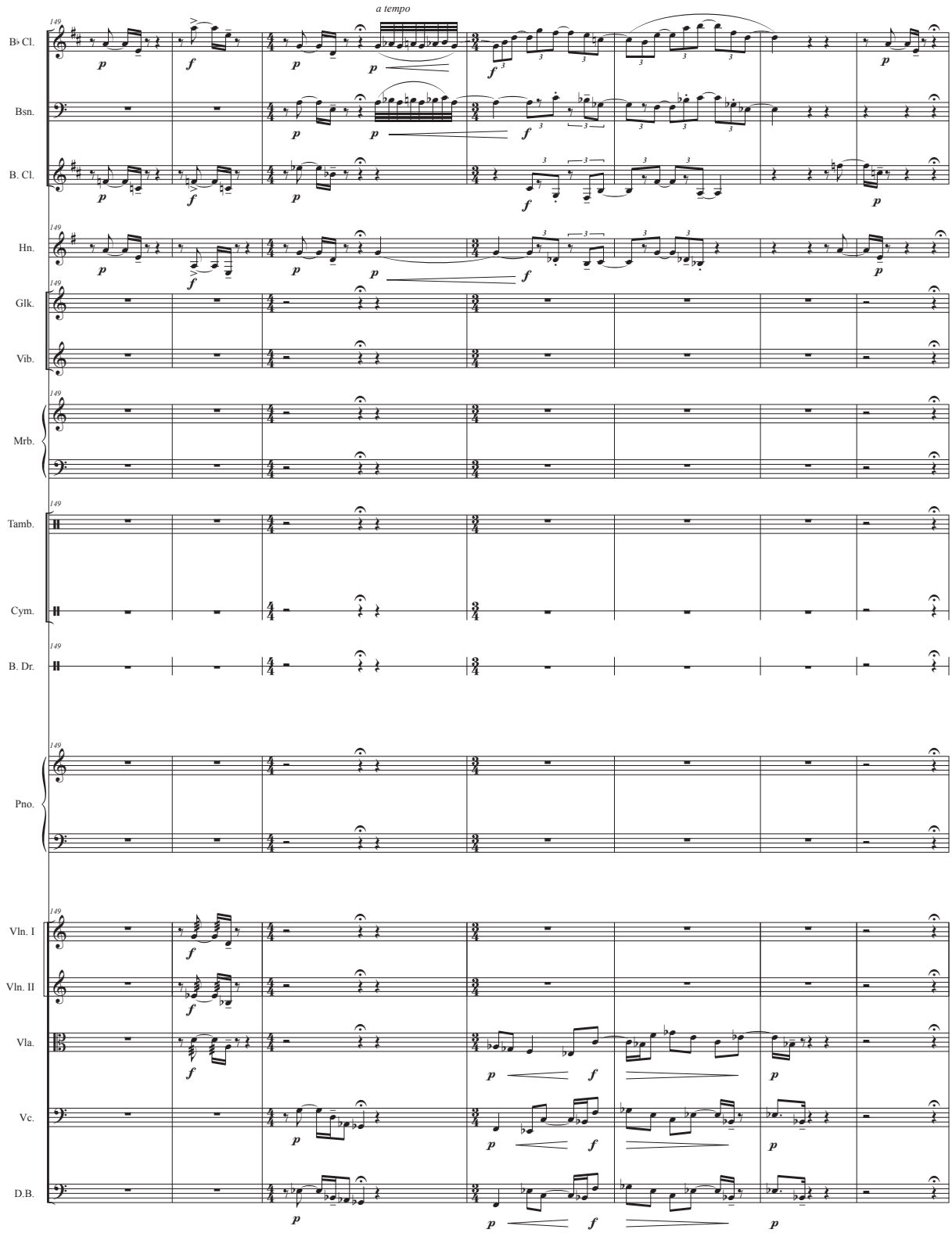

118
Lento
♩ = 55
rit.
B♭ Cl.
Bsn.
B. Cl.
Hn.
Glk.
Vib.
Mrb.
Tamb.
Cym.
B. Dr.
Pno.
Ped.
Vln. I
Vln. II
Vla.
Vc.
D.B.
misterioso
pizz.

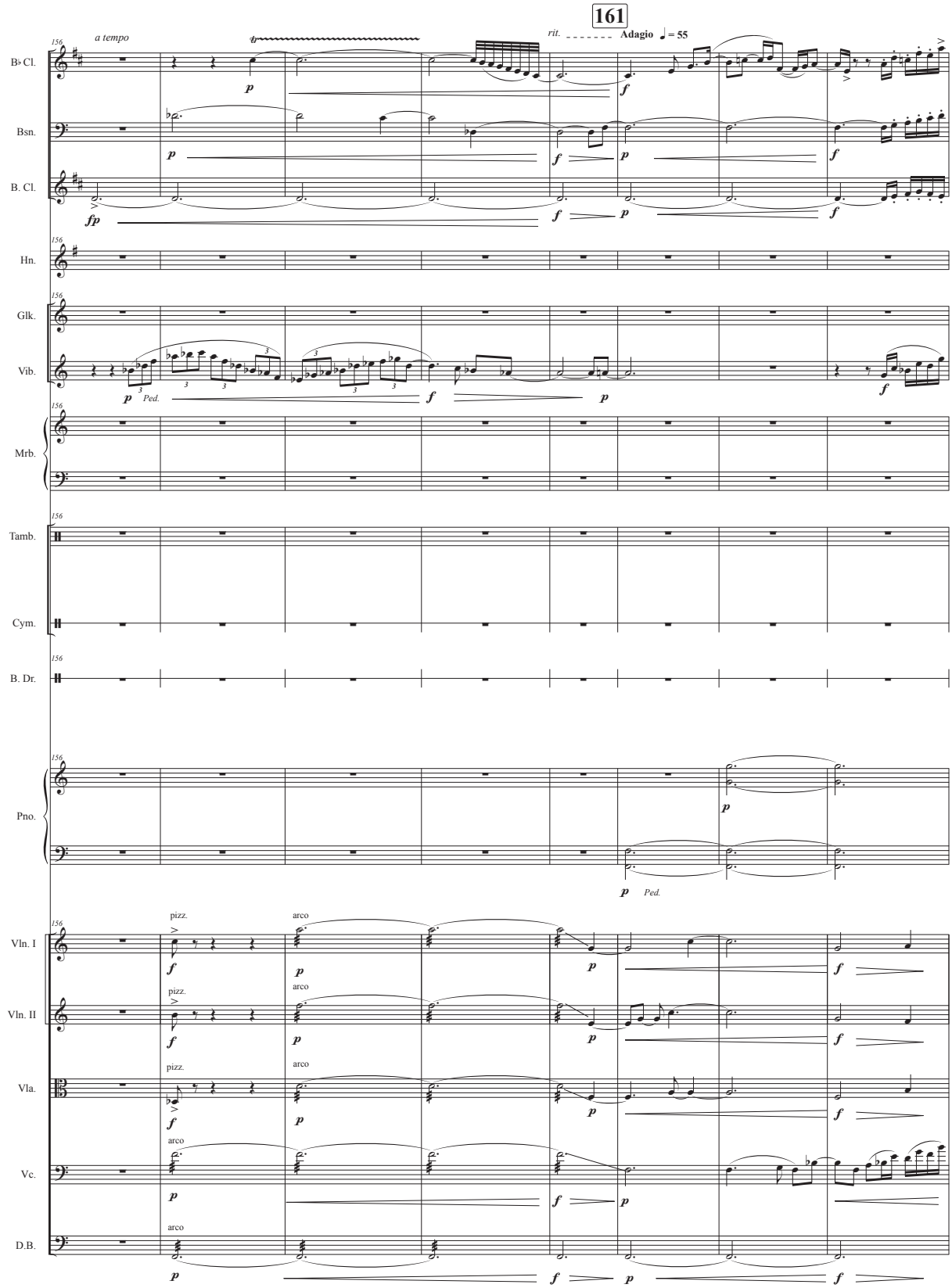

B♭ Cl.
Bsn.
B. Cl.
Hn.
Glk.
Vib.
Mrb.
Tamb.
Cym.
B. Dr.
Pno.
Vln. I
Vln. II
Vla.
Vc.
D.B.
121
fp
p
pizz.

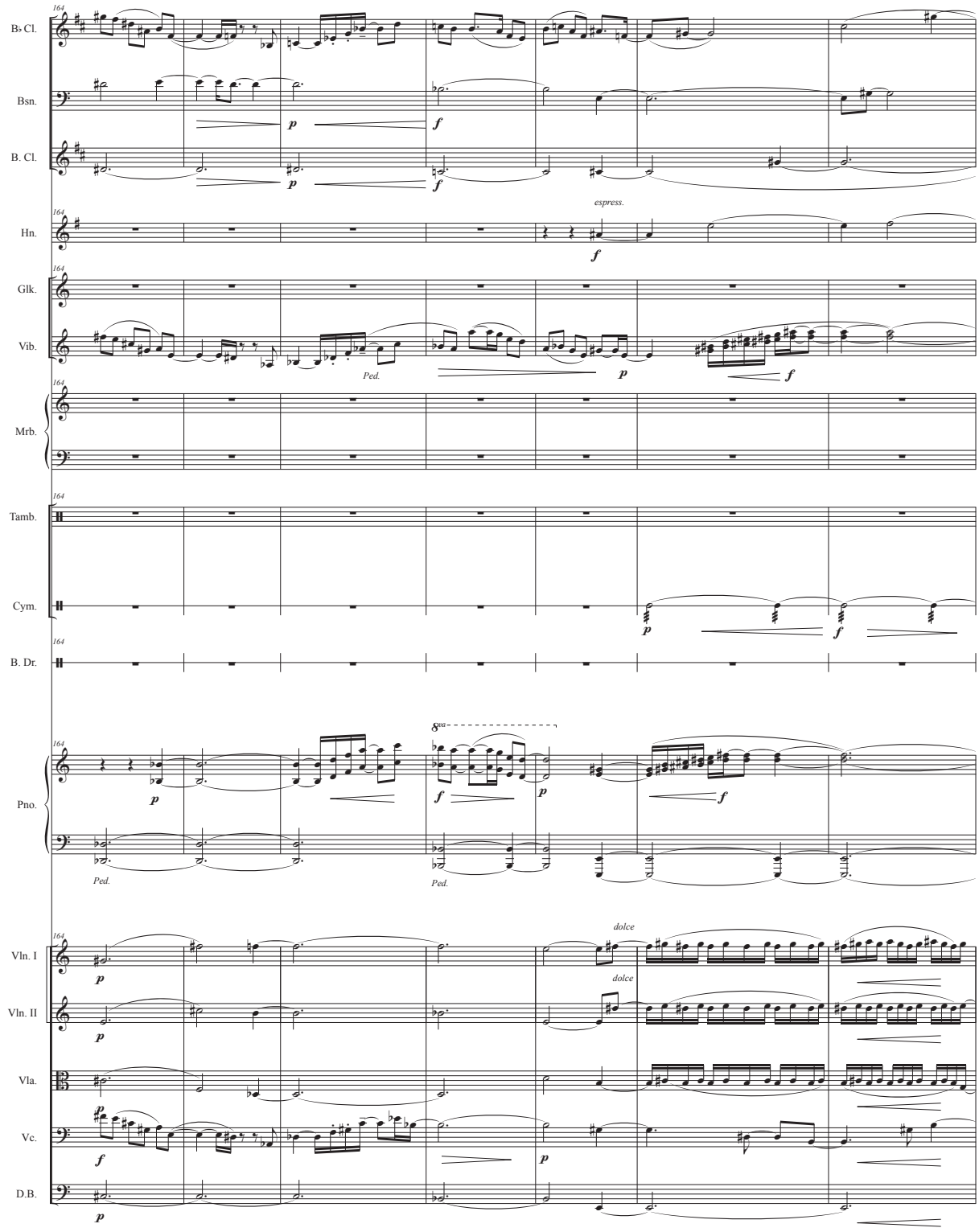

B♭ Cl.
Bsn.
B. Cl.
Hn.
Glk.
Vib.
Mrb.
Tamb.
Cym.
B. Dr.
Pno.
Vln. I
Vln. II
Vla.
Vc.
D.B.
128
fp
p
f
Ped.

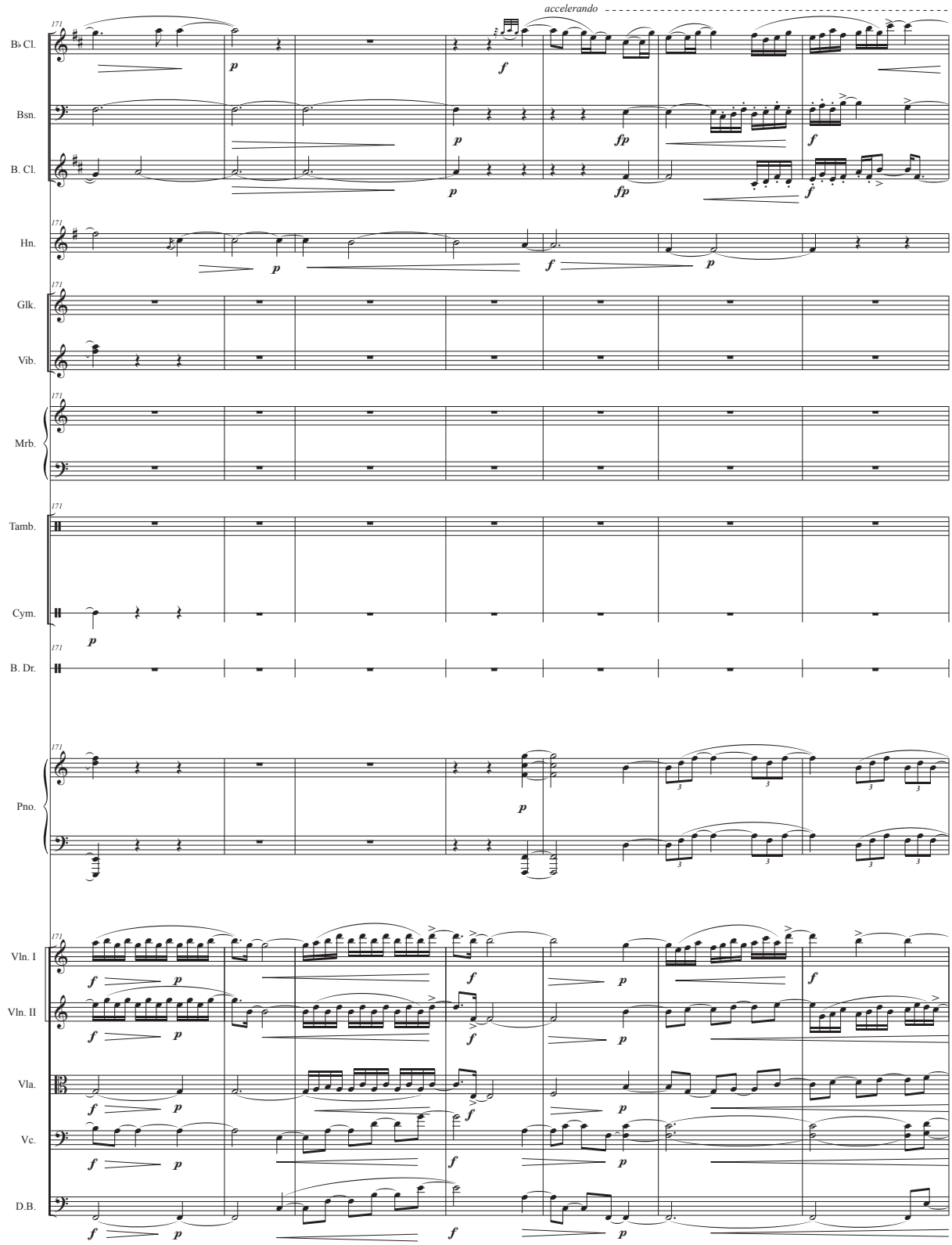

139
B♭ Cl.
Bsn.
B. Cl.
Hn.
Glk.
Vib.
Mrb.
Tamb.
Cym.
B. Dr.
Pno.
Vln. I
Vln. II
Vla.
Vc.
D.B.
pizz.
arco

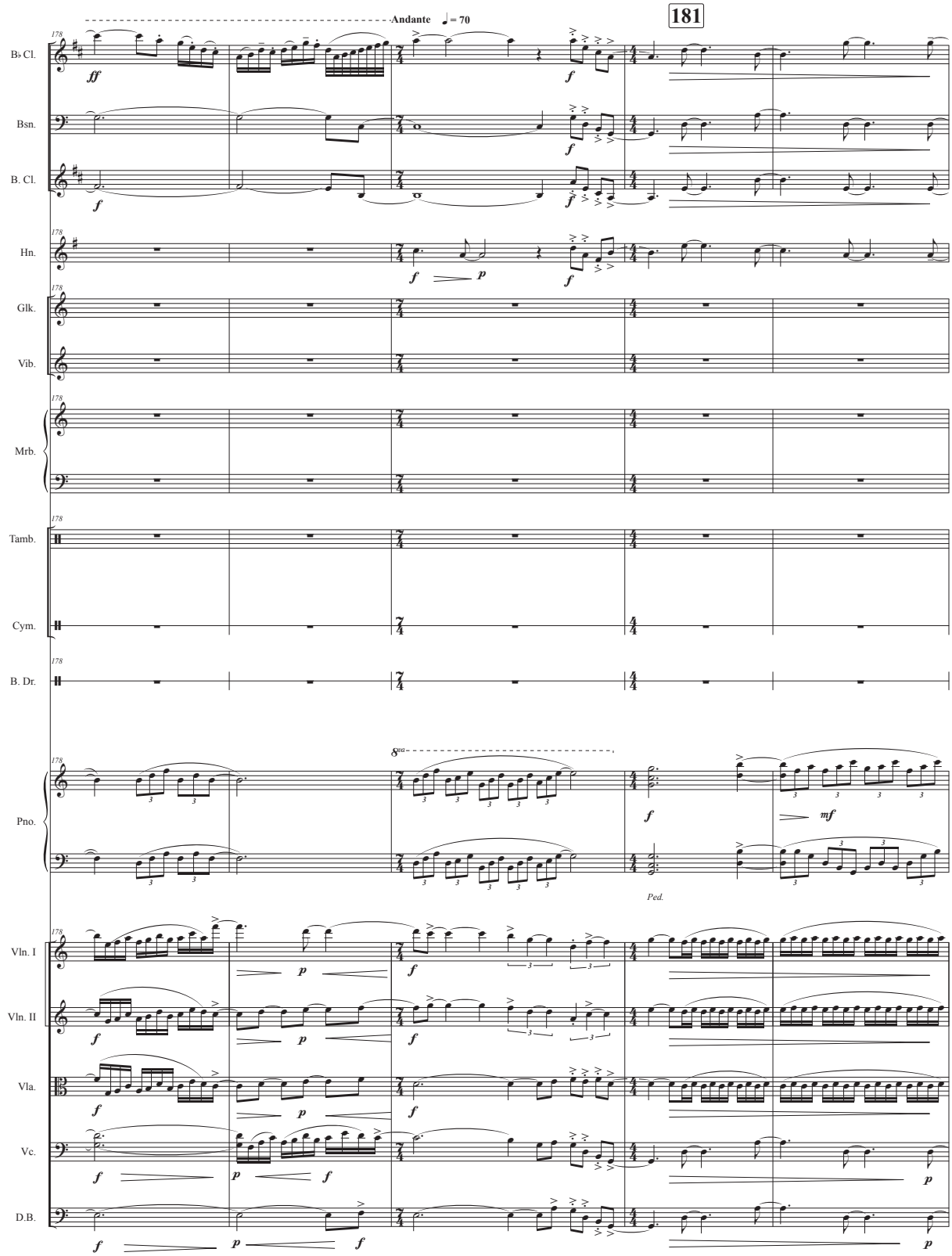

142
B♭ Cl.
Bsn.
B. Cl.
Hn.
Glk.
Vib.
Mrb.
Tamb.
Cym.
B. Dr.
Pno.
Vln. I
Vln. II
Vla.
Vc.
D.B.
pizz.

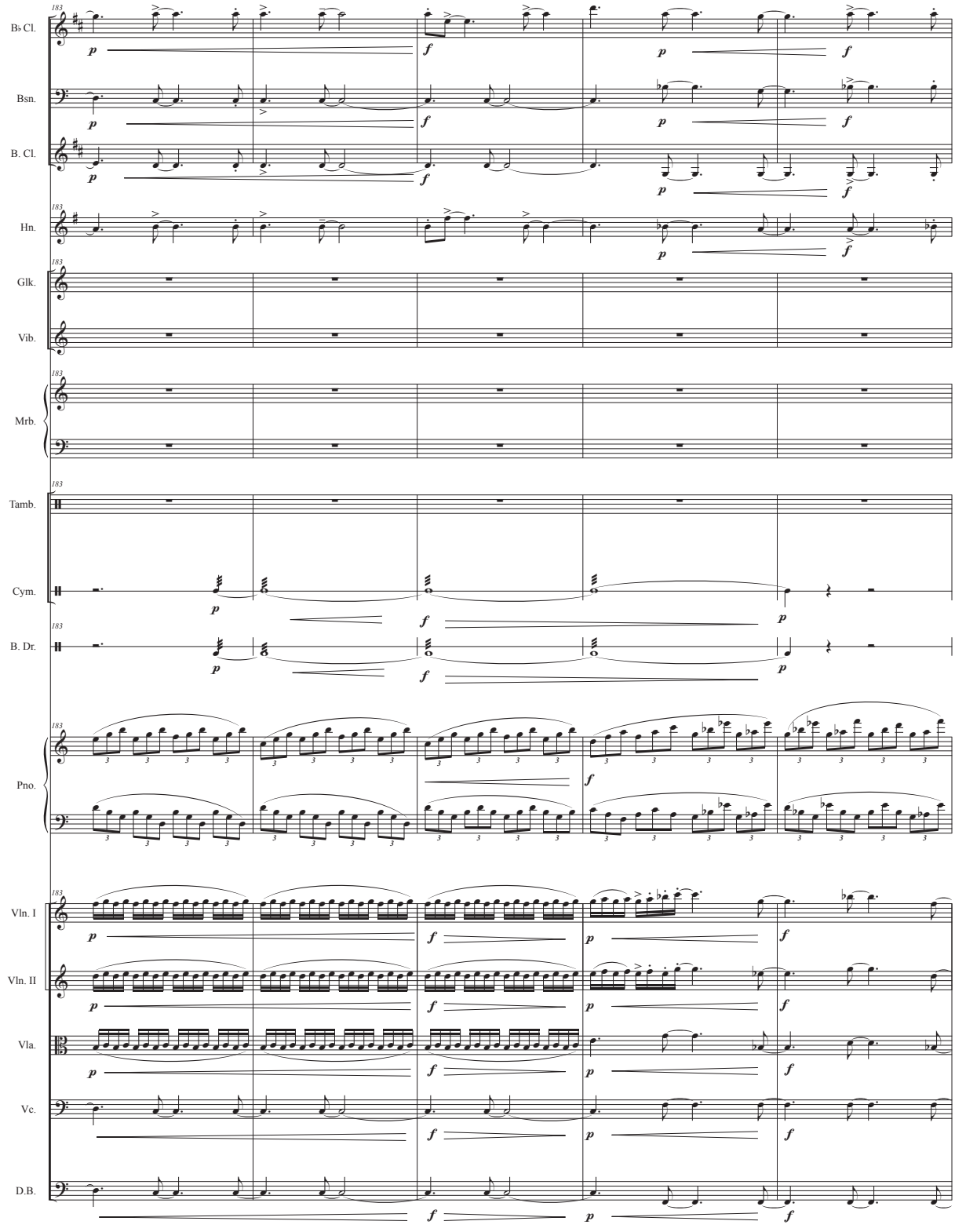

a tempo
B♭ Cl.
Bsn.
B. Cl.
Hn.
Glk.
Vib.
Mrb.
Tamb.
Cym.
B. Dr.
Pno.
Vln. I
Vln. II
Vla.
Vc.
D.B.

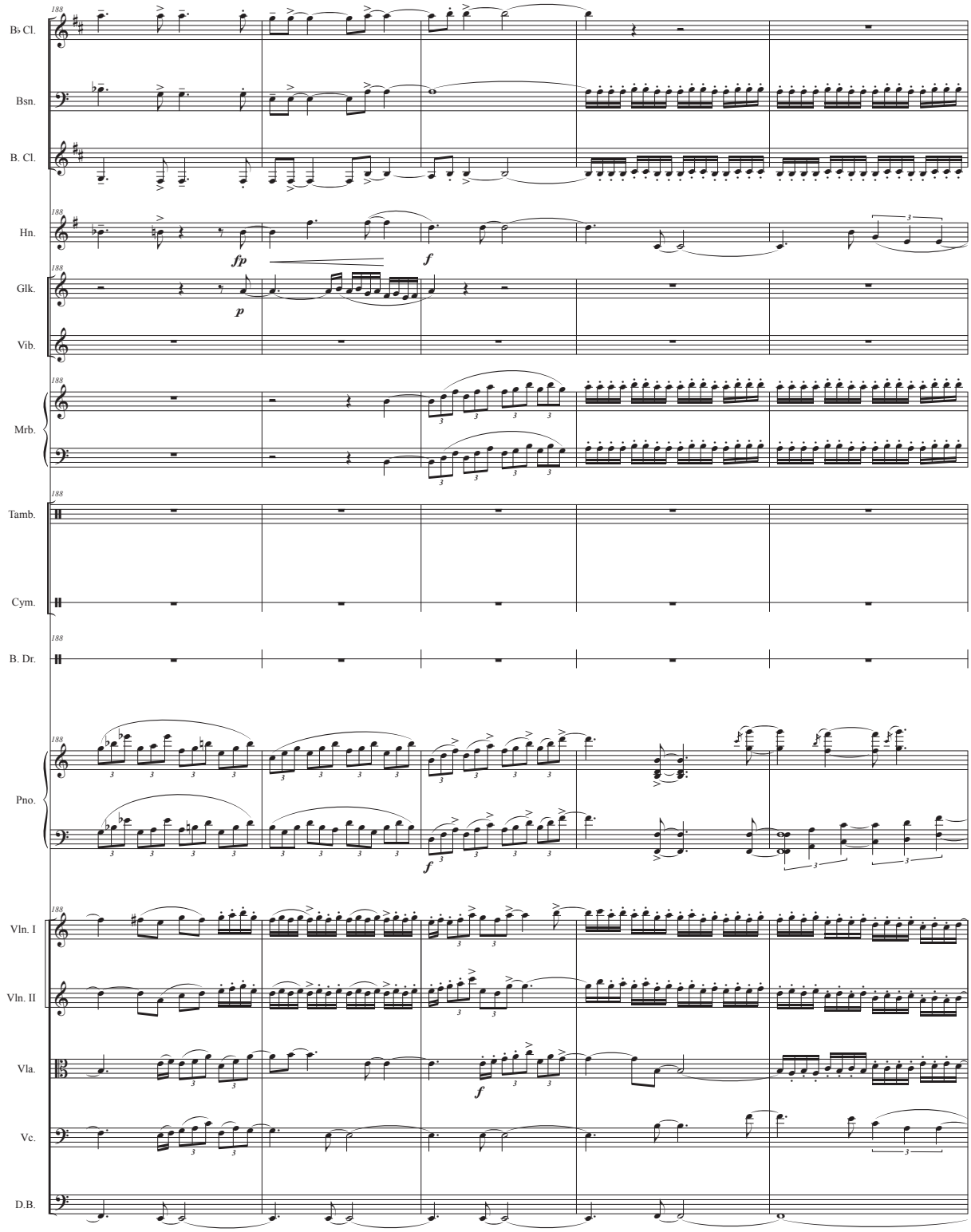

161
a tempo
rit.
Adagio ♩ = 55
B♭ Cl.
Bsn.
B. Cl.
Hn.
Glk.
Vib.
Ped.
Mrb.
Tamb.
Cym.
B. Dr.
Pno.
Ped.
Vln. I
Vln. II
Vla.
Vc.
D.B.
pizz.
arco

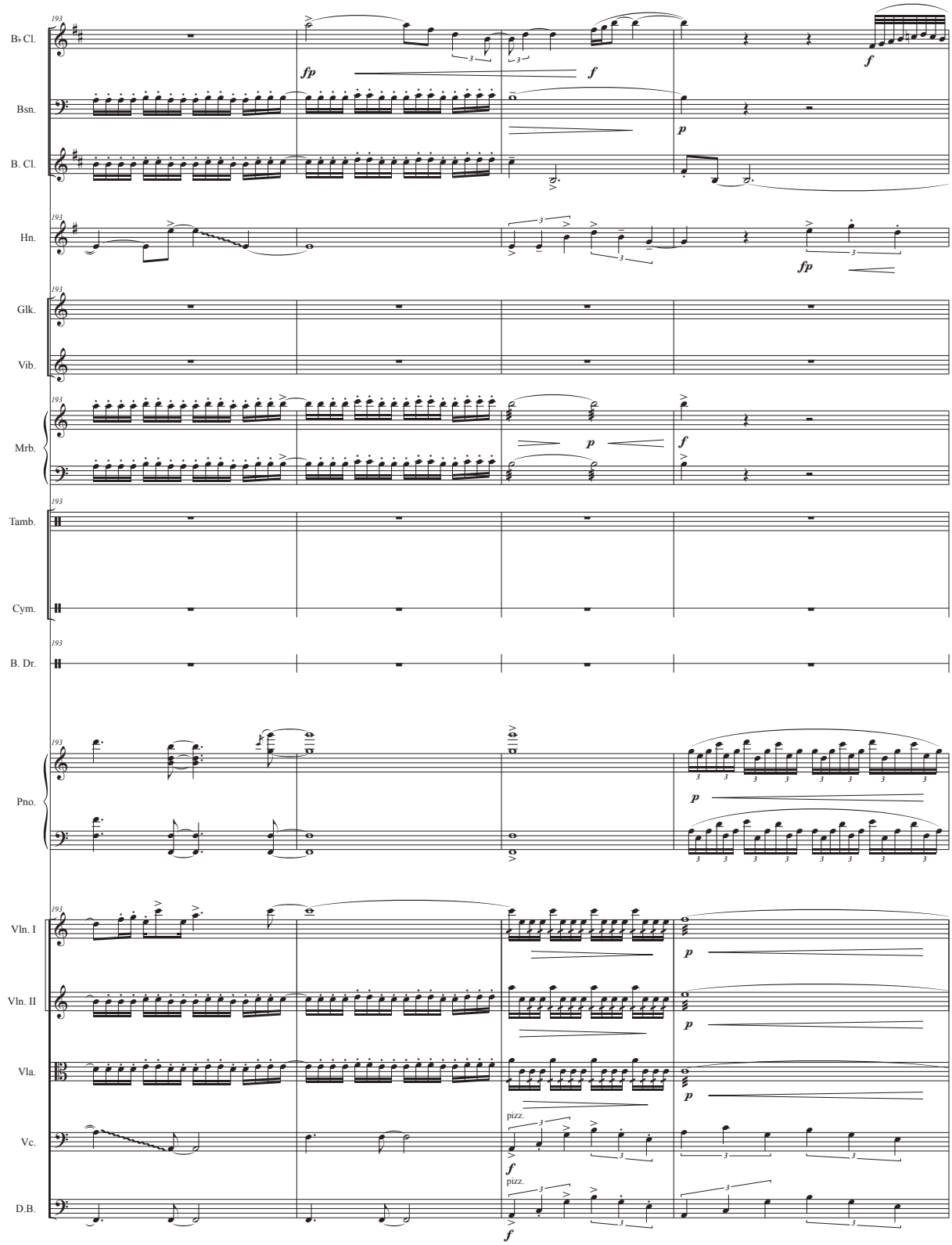

164
B♭ Cl.
Bsn.
B. Cl.
Hn.
espress.
Glk.
Vib.
Ped.
Mrb.
Tamb.
Cym.
B. Dr.
Pno.
8va
Vln. I
dolce
Vln. II
Vla.
Vc.
D.B.

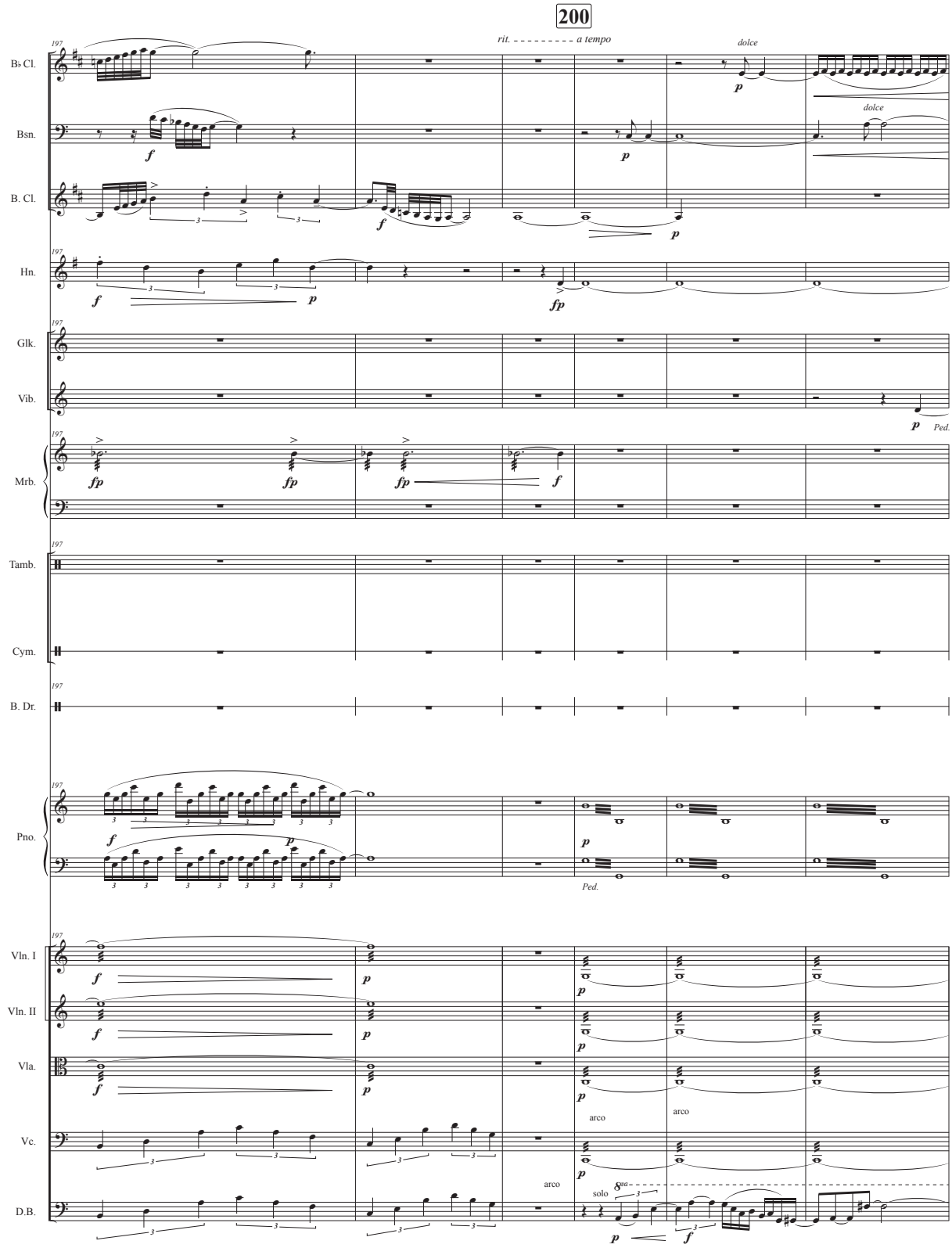

accelerando
171
B♭ Cl.
Bsn.
B. Cl.
Hn.
Glk.
Vib.
Mrb.
Tamb.
Cym.
B. Dr.
Pno.
Vln. I
Vln. II
Vla.
Vc.
D.B.

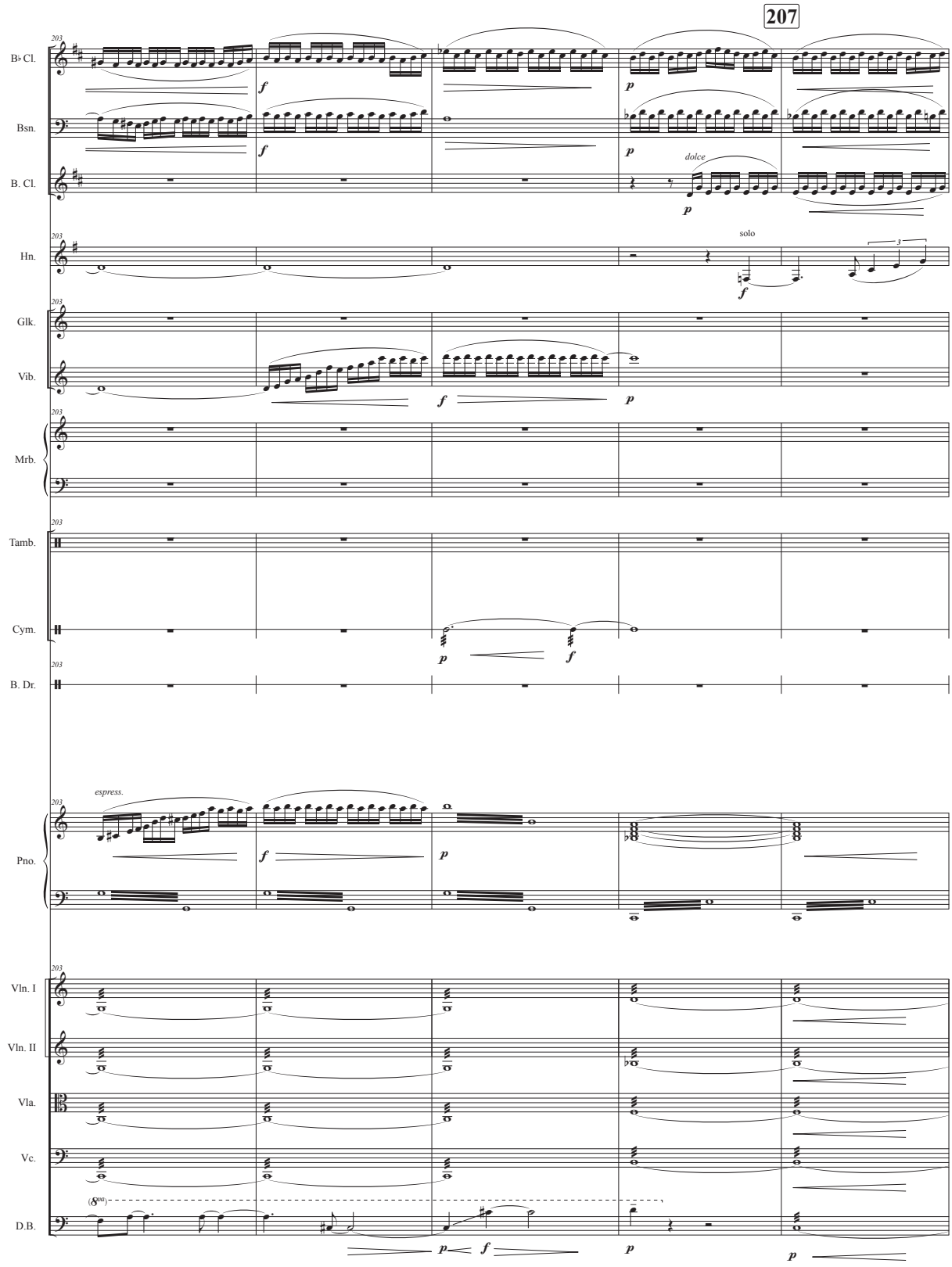

Andante ♩ = 70
181
B♭ Cl.
Bsn.
B. Cl.
Hn.
Glk.
Vib.
Mrb.
Tamb.
Cym.
B. Dr.
Pno.
Vln. I
Vln. II
Vla.
Vc.
D.B.
8va
Ped.

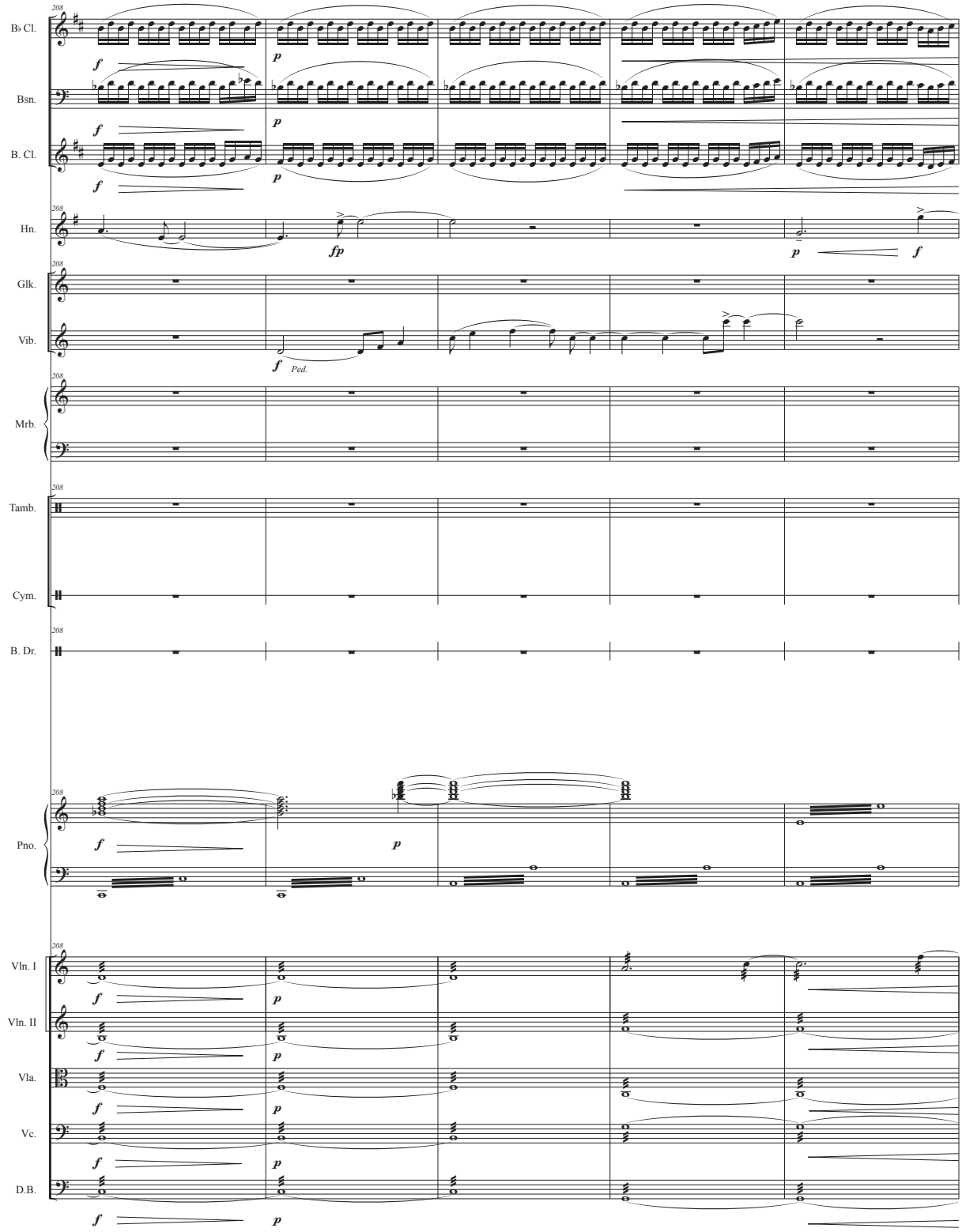

183
B♭ Cl.
Bsn.
B. Cl.
Hn.
Glk.
Vib.
Mrb.
Tamb.
Cym.
B. Dr.
Pno.
Vln. I
Vln. II
Vla.
Vc.
D.B.

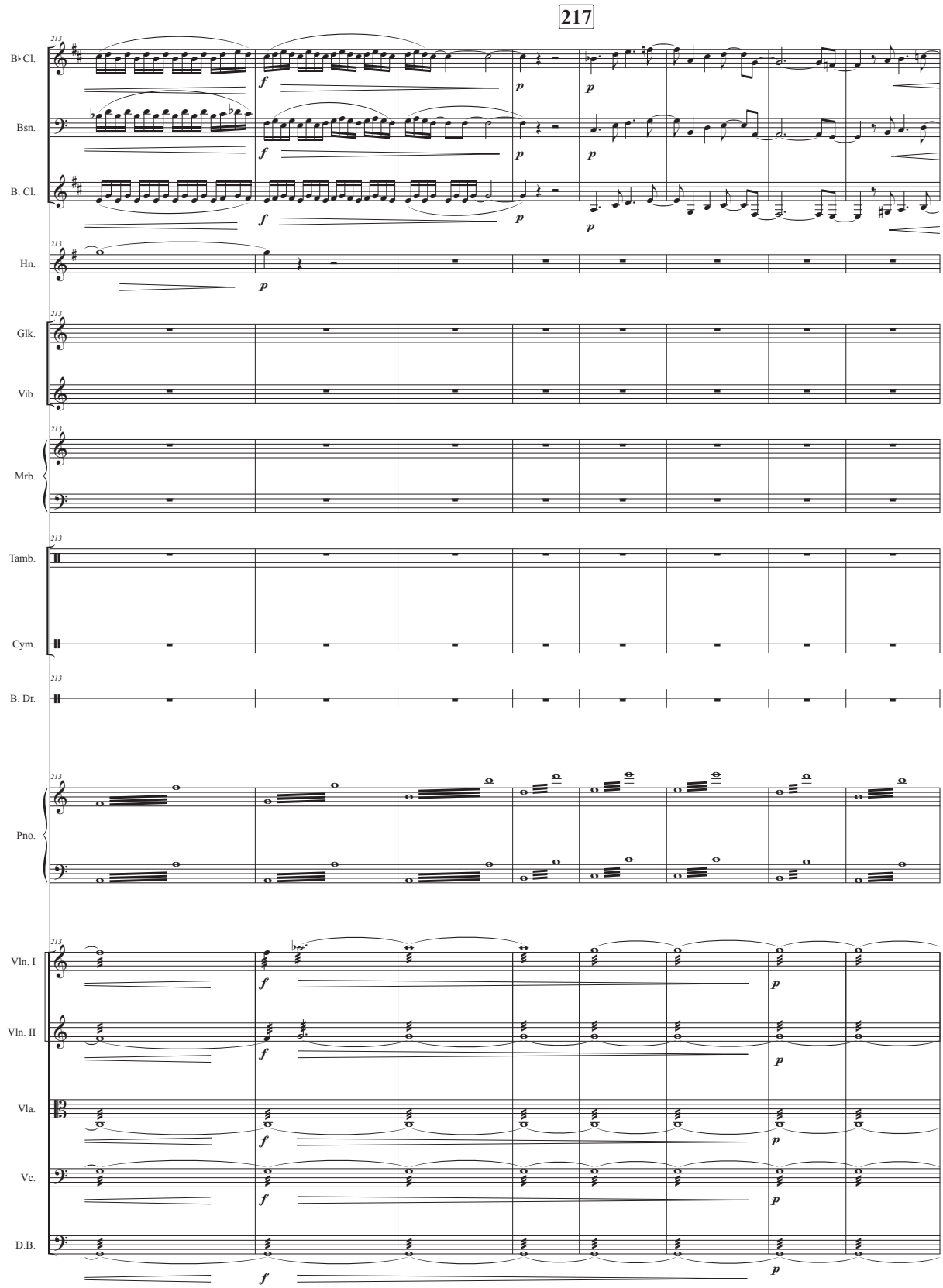

B♭ Cl.
Bsn.
B. Cl.
Hn.
Glk.
Vib.
Mrb.
Tamb.
Cym.
B. Dr.
Pno.
Vln. I
Vln. II
Vla.
Vc.
D.B.
188
fp
f
p
f
f

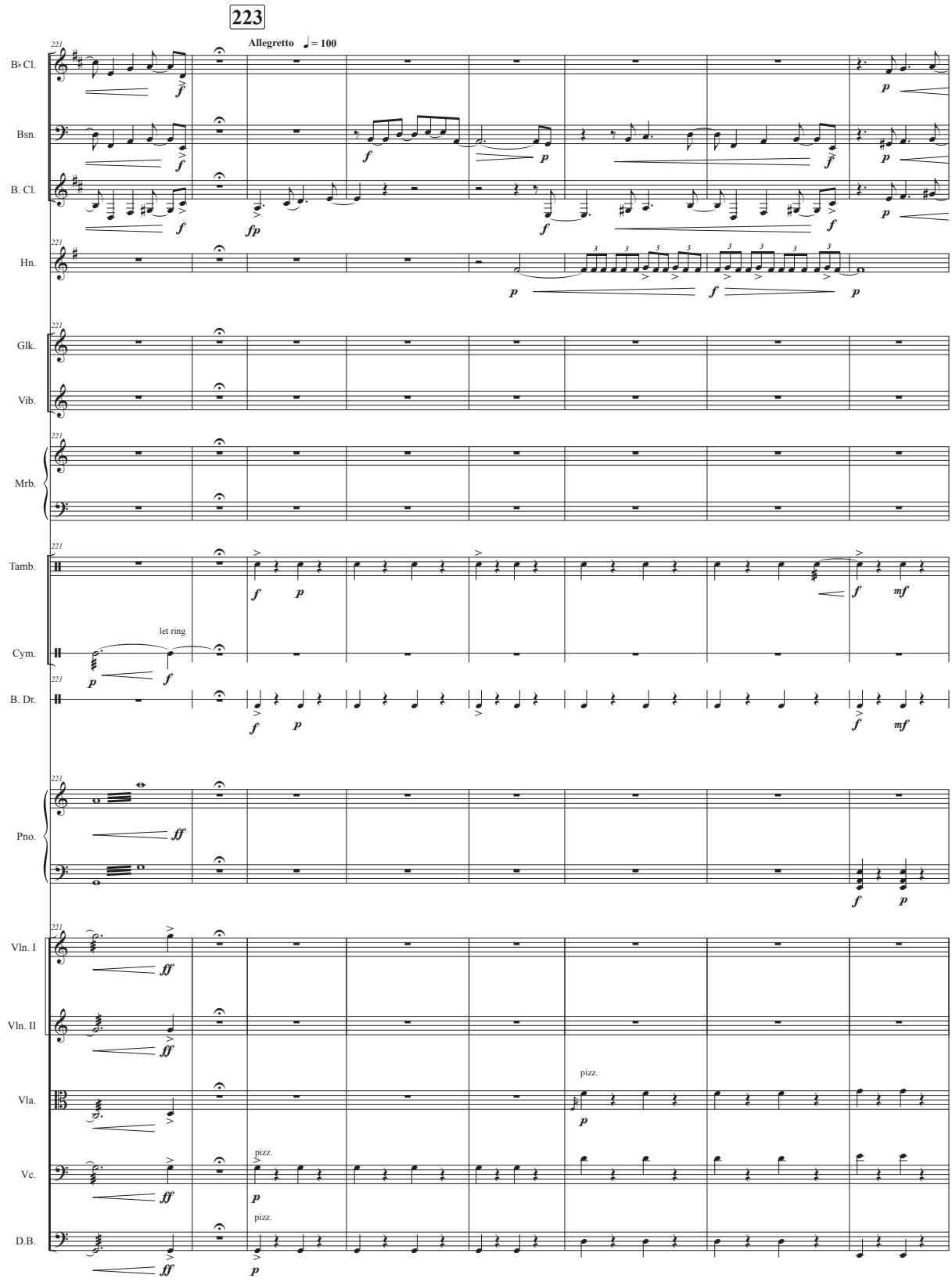

193
B♭ Cl.
Bsn.
B. Cl.
Hn.
Glk.
Vib.
Mrb.
Tamb.
Cym.
B. Dr.
Pno.
Vln. I
Vln. II
Vla.
Vc.
D.B.
fp
f
p
pizz.

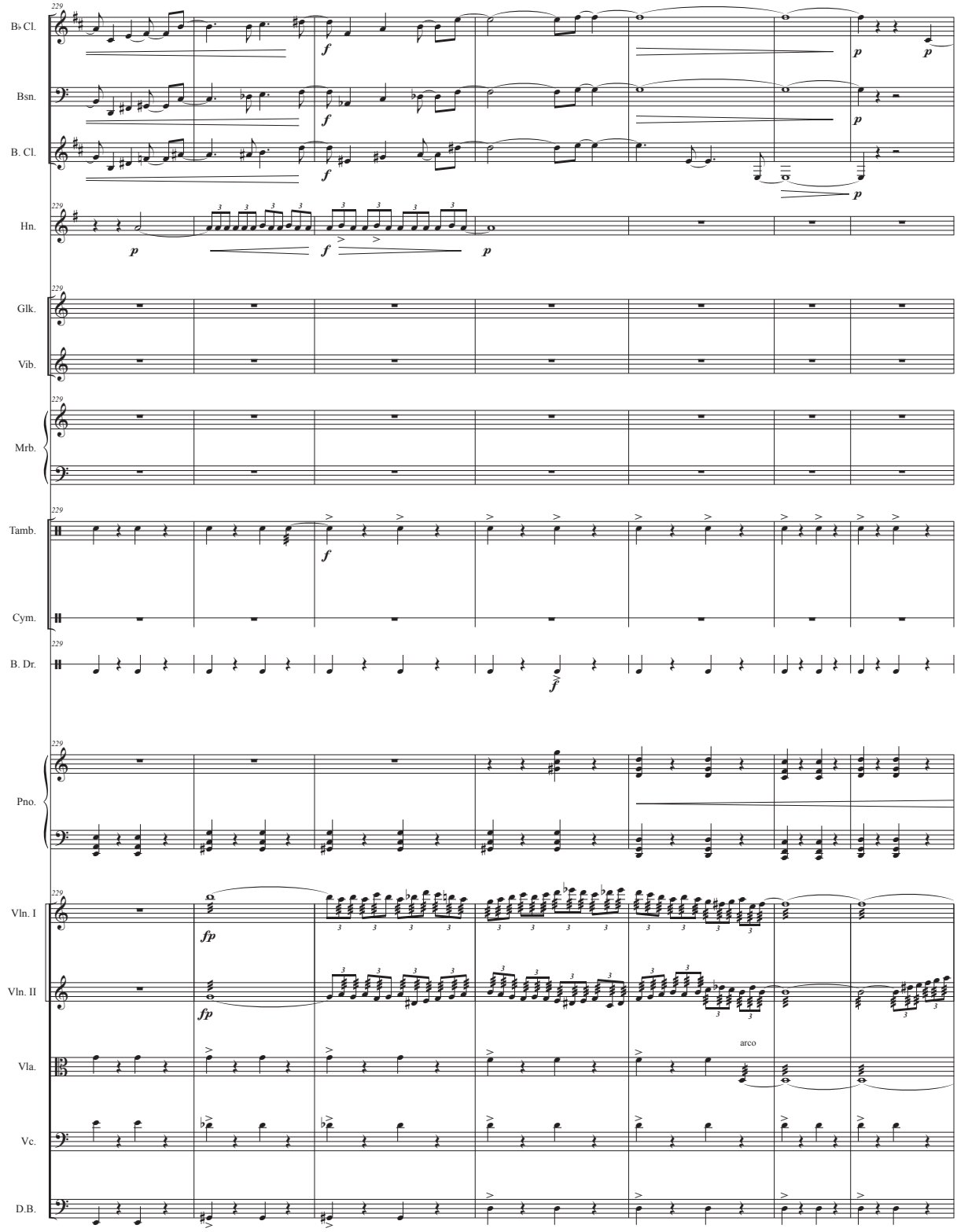

200
rit.
a tempo
dolce
B♭ Cl.
Bsn.
B. Cl.
Hn.
Glk.
Vib.
Mrb.
Tamb.
Cym.
B. Dr.
Pno.
Vln. I
Vln. II
Vla.
Vc.
D.B.
Ped.
arco
solo

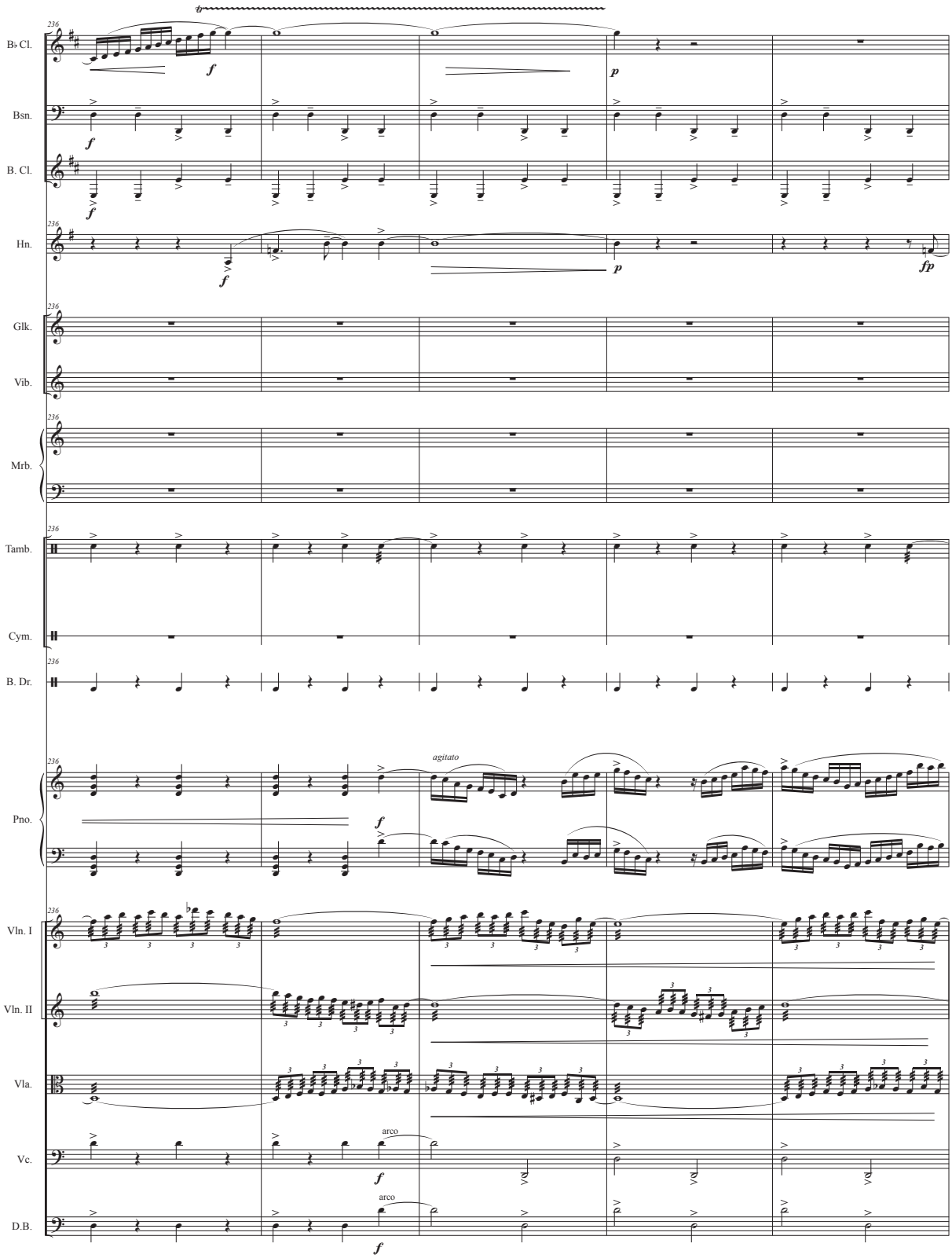

207
B♭ Cl.
Bsn.
B. Cl.
Hn.
Glk.
Vib.
Mrb.
Tamb.
Cym.
B. Dr.
Pno.
Vln. I
Vln. II
Vla.
Vc.
D.B.
dolce
solo
espress.

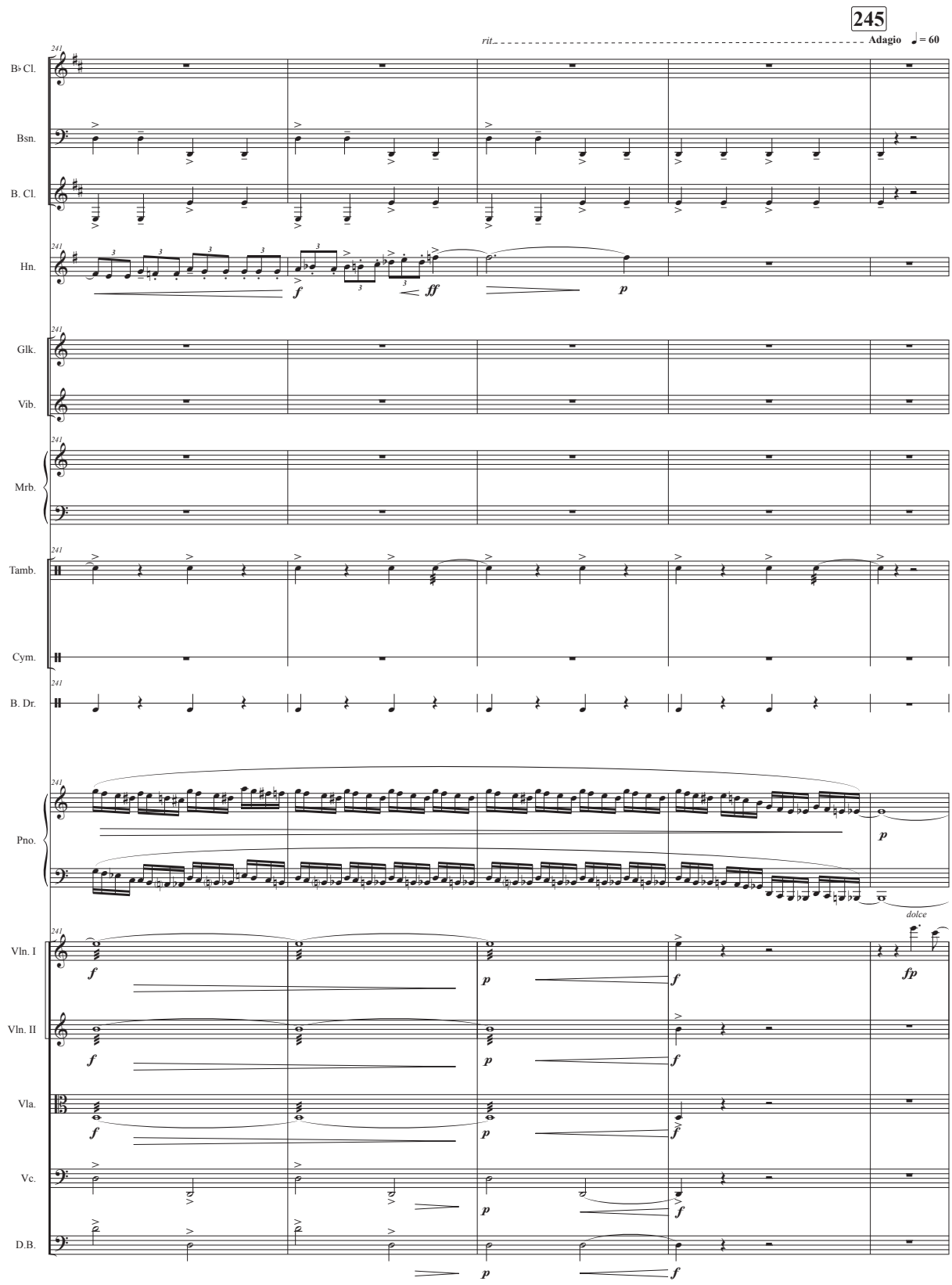

208
B♭ Cl.
Bsn.
B. Cl.
Hn.
Glk.
Vib.
Mrb.
Tamb.
Cym.
B. Dr.
Pno.
Vln. I
Vln. II
Vla.
Vc.
D.B.
f
p
fp
Ped.

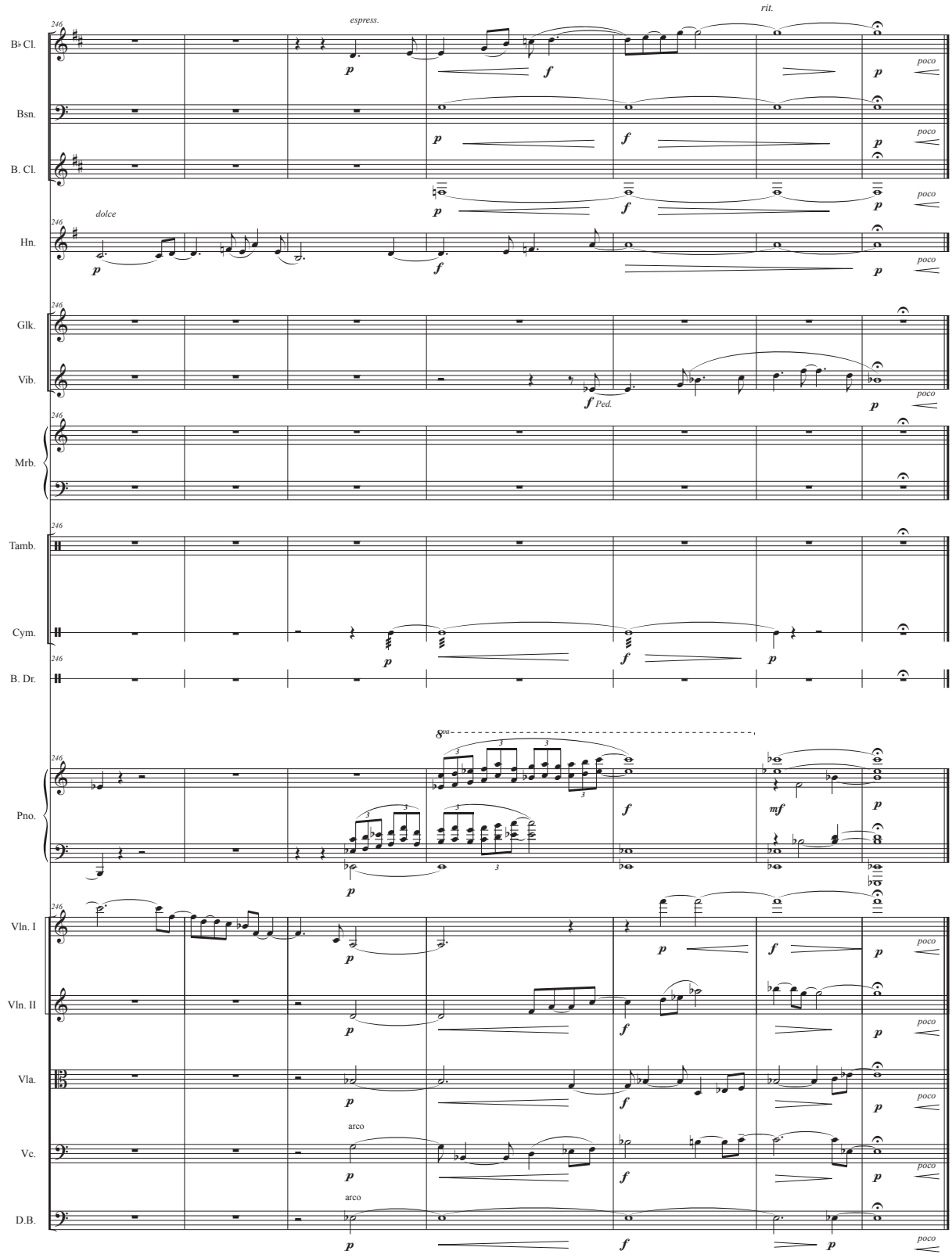

217
B♭ Cl.
Bsn.
B. Cl.
Hn.
Glk.
Vib.
Mrb.
Tamb.
Cym.
B. Dr.
Pno.
Vln. I
Vln. II
Vla.
Vc.
D.B.


223
Allegretto ♩ = 100
B♭ Cl.
Bsn.
B. Cl.
Hn.
Glk.
Vib.
Mrb.
Tamb.
Cym.
let ring
B. Dr.
Pno.
Vln. I
Vln. II
Vla.
Vc.
D.B.
pizz.


229
B♭ Cl.
Bsn.
B. Cl.
Hn.
Glk.
Vib.
Mrb.
Tamb.
Cym.
B. Dr.
Pno.
Vln. I
Vln. II
Vla.
Vc.
D.B.
arco


236
B♭ Cl.
Bsn.
B. Cl.
Hn.
Glk.
Vib.
Mrb.
Tamb.
Cym.
B. Dr.
Pno.
Vln. I
Vln. II
Vla.
Vc.
D.B.
f
p
fp
agitato
arco


245
rit.
Adagio ♩ = 60
B♭ Cl.
Bsn.
B. Cl.
Hn.
Glk.
Vib.
Mrb.
Tamb.
Cym.
B. Dr.
Pno.
Vln. I
Vln. II
Vla.
Vc.
D.B.
dolce


246
B♭ Cl.
Bsn.
B. Cl.
Hn.
Glk.
Vib.
Mrb.
Tamb.
Cym.
B. Dr.
Pno.
Vln. I
Vln. II
Vla.
Vc.
D.B.
espress.
rit.
dolce
Ped.
arco
arco
8va
poco
p
f
mf