
ROBERT G.
PATTERSON

Souvenirs of Christmas

for Small Orchestra
(2007)

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Great River Music
Memphis, TN

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INSTRUMENTATION

Flute 1 & 2/Piccolo
Oboes 1 & 2/English Horn
Clarinets 1 & 2 in B \flat and A
Bassoons 1 & 2
Horns in 1 & 2 in F

Trumpets 1/Piccolo and 2 in C
Timpani
Percussion (1 Player)
Harp
Strings

PERCUSSION

Triangle
Wood Block
Log Drum (2-Tongue)
Glockenspiel

Crotales (e2 & a2)
Chimes
Timbale
Bass Drum

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duration c. 18 minutes

dedicated to David Ramsey and Paul Hicks

Souvenirs of Christmas

for chamber orchestra

R. G. PATTERSON (2007)

I. This Day

“PERSONENT HODIE”

Pensive; free tempo (♩=40)

The musical score is arranged in a standard orchestral format. The instruments and their parts are as follows:

- Flutes:** Part 1 and 2. Part 1 starts with a *flz.* (flautando) marking and a *p* dynamic.
- Oboes:** Part 1 and 2. Part 1 has a first ending bracket and a *p* dynamic with the instruction "with longing".
- Clarinets in A:** Part 1 and 2. Both parts start with a *p* dynamic.
- Bassoons:** Part 1 and 2. Both parts are mostly silent with rests.
- Horns in F:** Part 1 and 2. Both parts are mostly silent with rests.
- Trumpets in C:** Part 1 and 2. Both parts are mostly silent with rests.
- Timpani:** Part 1 and 2. Both parts are mostly silent with rests.
- Bass Drum:** Part 1 and 2. Part 1 has a *p* dynamic and a triplet of notes with the instruction "wooden beaters 'rum-pa-pum-pum...'".
- Violin I:** Part 1 and 2. Both parts have a *p* dynamic, a sixteenth-note figure, and a *ppp* dynamic.
- Violin II:** Part 1 and 2. Both parts have a *p* dynamic, a sixteenth-note figure, and a *ppp* dynamic.
- Viola:** Part 1 and 2. Part 1 is marked *pp* and *muted*. Part 2 is marked *pp*.
- Violoncello:** Part 1 and 2. Both parts are mostly silent with rests.
- Contrabass:** Part 1 and 2. Both parts are mostly silent with rests.

Musical score for measures 4-6. The score includes parts for Flute 1 and 2, Oboe 1, Clarinet in A 1 and 2, Bass Drum, Violin I and II, and Viola. Measure 4 features a flute entry with a *p* dynamic. Measures 5-6 show a complex texture with sixteenth-note passages in the strings and woodwinds, including triplets in the bass drum and sixteenth-note runs in the violins and oboe.

Musical score for measures 7-9. The score includes parts for Flute 1 and 2, Oboe 1 and 2, Clarinet in A 1, Bassoon 1 and 2, Violin I and II, and Viola. Measure 7 features a flute entry with a *p* dynamic. Measures 8-9 show a complex texture with sixteenth-note passages in the strings and woodwinds, including sixteenth-note runs in the violins and oboe, and *p espr.* markings in the bassoon and clarinet.

10 **A** Almost double-time (♩=76) *sempre accell.*

Fl. 1/2 *p*

Ob. 1/2

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

Bsn. 1/2 *p* *pp*

Hn. (F) 1/2 1. *muted*
pp distant but joyful

Tr. (C) 1/2 *muted*
pp distant but joyful

Timb. *timpani sticks*
ppp distant but joyful *pp*

Vln. I *p* *ppp*

Vln. II *p* *ppp*

Vla.

16

Hn. (F) 1/2 *sempre cresc.* *mp (muted)* *mf*

Tr. (C) 1/2 *sempre cresc.* *mf*

Timb. *sempre cresc.* *mf*

B
 23 **Tempo I^o** (♩=40)

Fl. 1 *p*

Fl. 2 *p*

Ob. 1 *p*

Ob. 2 *p*

Cl. (A) 1/2 *p*

Bsn. 1/2

Hn. (F) 1/2

Tr. (C) 1/2

B. Dr. $\frac{3}{4}$ (wooden beaters) *p*

Vln. I *p* *ppp*

Vln. II *p* *ppp*

Vla. $\frac{3}{4}$ *pp*

Vc. $\frac{3}{4}$

Cb. $\frac{3}{4}$ *pp*

25

Fl. 1 *p*

Fl. 2

Ob. 1 *p* 3

Ob. 2 *p*

Cl. (A) 1 *p*

Bsn. 1/2 *p*

Hn. (F) 1/2

Tr. (C) 1/2

B. Dr.

Vln. I

Vln. II

Vla.

Vc. *muted* *pp*

Cb.

poco accel. **Faster** (♩=96)

32

Picc. *p* *mf*

Fl. 1

Ob. 1/2 *a2* *p*

Cl. (A) 1/2 *a2* *p*

Bsn. 1/2 *p*

Hn. (F) 1/2 *open* *p*

Trgl. *mf*

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

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

Vla. *pizz.* *mp*

Vc. *remove mute* *pizz.* *mp*

Cb. *pizz.* *mp*

38

Picc. *tr*

Fl. 1

Ob. 1/2

Cl. (A) 1/2

Bsn. 1/2

Hn. (F) 1/2

Trgl.

Vln. I

Vln. II

Vla.

Vc.

Cb.

3/4

42

Picc.

Ob. $\frac{1}{2}$

Cl. (A) $\frac{1}{2}$

Bsn. $\frac{1}{2}$

Hn. (F) $\frac{1}{2}$

Trgl.

Vln. I

Vln. II

Vla.

Vc.

Cb.

arco

p

arco

p

arco

p

f

1. >



45

Cl. (A) 1

Hn. (F) $\frac{1}{2}$

Vln. I

Vln. II

Vla.

48 **D**

Picc.
Fl. 1
Ob. 1/2
Cl. (A) 1/2
Bsn. 1/2
Hn. (F) 1/2
Tr. (C) 1/2
Timp.
Timb.
Vln. I
Vln. II
Vla.
Vc.
Cb.

p
fp
f
fp
f
p
f
open
f
f
pp
mf
fp
f
marc.
fp
f
marc.
fp
f
marc.
arco
f
marc.
arco
f
marc.

52

Picc.

Fl. 1

Ob. 1/2

Cl. (A) 1/2

Bsn. 1/2

Hn. (F) 1/2

Tr. (C) 1/2

Timp.

Timb.

Vln. I

Vln. II

Vla.

Vc.

Cb.

The musical score for page 52 features a woodwind section with Piccolo, Flute 1, Oboe 1/2, and Clarinet (A) 1/2, all playing sixteenth-note sixteenth-note patterns with *fz* dynamics and six-measure slurs. The Bassoon 1/2 plays a melodic line with slurs. Horns (F) 1/2 and Trumpets (C) 1/2 play block chords. The Timpani part has a rhythmic pattern. The string section (Violins I and II, Viola, Violoncello, and Contrabass) provides harmonic support with various rhythmic and melodic lines.

57

Picc. *mf*

Fl. 1 *mf*

Ob. 1/2 *mf*

Cl. (A) 1/2 *mf* *p*

Bsn. 1/2 *p*

Hn. (F) 1/2 *fp*

Tr. (C) 1/2 *fp*

Timp.

Trgl. *mf* *p* *pp*

Vln. I

Vln. II

Vla.

Vc.

Cb.

65

Picc. *p*

Fl. 1

Ob. 1/2 *pp*

Cl. (A) 1/2

Bsn. 1/2 *p*

Hn. (F) 1/2 *p* *muted* *open*

Tr. (C) 1/2 *p* *muted*

Timp. *p*

Trgl.

Vln. I *mp* *pizz.*

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

Vla. *p*

Vc. *p*

Cb. *p*

E
73 **Tempo I^o** (♩=40) *flz.* *p*

Fl. 1/2

Ob. 1/2 *1.* *p with longing* *p*

Cl. (A) 1/2 *p* *p*

Bsn. 1/2 *pp*

Hn. (F) 1/2 *pp*

Tr. (C) 1/2

Timp.

W. Bl. *hard mallets* *mf*

Vln. I *arco* *p* *ppp*

Vln. II *pp* *p* *ppp*

Vla. *pp* *muted* *pp*

Vc. *pp*

Cb. *pp*

76

Fl. $\frac{1}{2}$

Ob. $\frac{1}{2}$

Cl. (A) $\frac{1}{2}$

Bsn. $\frac{1}{2}$

Hn. (F) $\frac{1}{2}$

Tr. (C) $\frac{1}{2}$

Timp.

W. Bl.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

mf

p

ppp

p

ppp

ppp

6

3

3

II. Midwinter Lullaby

“IN THE BLEAK MIDWINTER” — THOMAS STRONG, GUSTAV HOLST

Gentle (♩=80)

The score is for a 4/4 piece in a key with one flat (B-flat major or D minor). The tempo is marked 'Gentle' with a quarter note equal to 80 beats per minute. The instrumentation includes Flute, Clarinet in B \flat , Bassoon, Piccolo Trumpet (actual sounds), Harp, Violin I, Violin II, Viola, Violoncello, and Contrabass.

- Flute:** Rests throughout the section.
- Clarinet in B \flat :** Rests throughout the section.
- Bassoon:** Rests throughout the section.
- Piccolo Trumpet (actual sounds):** Enters in the second measure with a melodic line marked *off-stage* and *p*. It features several triplet figures.
- Harp:** Plays a continuous accompaniment of triplet eighth notes in both hands, marked *p*.
- Violin I:** Rests throughout the section.
- Violin II:** Enters in the second measure with a melodic line marked *muted* and *pp*.
- Viola:** Enters in the second measure with a melodic line marked *muted* and *pp*.
- Violoncello:** Enters in the second measure with a melodic line marked *muted* and *pp*.
- Contrabass:** Enters in the second measure with a melodic line marked *pizz.* and *p*.

4

A

Bsn. *p* with longing and melancholy

P. Tr. *p*

Hrp. *mf* *p*

Vln. II

Vla.

Vc.

Cb. *pp* *p*

8

Bsn.

P. Tr.

Hrp.

Vln. I *muted* *pp*

Vln. II *mp* naive, simple

Vla. naive, simple

Vc. *muted arco* *mp*

Cb. *pp* *pp* naive, simple

12

Fl. *p as from a distance*

Bsn. *p*

P. Tr. *p*

Hrp. *p*

Vln. I

Vln. II *pp*

Vla.

Vc. *pp* remove mute *pizz.*

Cb. *pp*

pp

p

B

16

Fl. *mp*

Cl. (B \flat) *p*

Bsn.

P. Tr.

Hrp.

Vln. I

Vln. II

Vla.

Vc.

Cb. *pp*

p

C

27 \flat

Fl.

Bsn.

Hrp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

p

arco

30

Bsn.

Hrp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

p

mp

f

mp

mp

remove mute

remove mute

remove mute

remove mute

34 **D**

Musical score for measures 34-37. The score includes parts for Bsn., Hrp., Vln. I, Vln. II, Vla., Vc., and Cb. The key signature is D major. The Bsn. part is mostly silent. The Hrp. part features a triplet in measure 35 and continues with a rhythmic pattern. The Vln. I and Vln. II parts play a melodic line with dynamics *mf*, *mp*, and *pp*. The Vla. part has dynamics *mf*, *mp*, and *pp*, with a *muted* instruction in measure 36. The Vc. part has dynamics *mf* and *mp*. The Cb. part has dynamics *mf*, *mp*, and *pp*.

38

Musical score for measures 38-41. The score includes parts for Bsn., Hrp., Vln. I, Vln. II, Vla., Vc., and Cb. The Bsn. part has a melodic line starting in measure 38 with dynamics *p*. The Hrp. part continues with a rhythmic pattern. The Vln. I part is *muted*. The Vln. II part has dynamics *pp*. The Vla. part has dynamics *pp* and *muted*. The Vc. part has dynamics *pp* and *pizz.*. The Cb. part has dynamics *p* and *pp*.

42

Fl. *p*

Bsn. *pp*

Hrp. *p*

Vln. I *muted ppp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

Cb.

46

Fl. *ppp*

Bsn.

P. Tr. *p drifting away*

Vln. I

Vln. II

Vla.

Vc.

Cb.

III. Three Ship Estampie

"I SAW THREE SHIPS"—TRADITIONAL

Very fast and light (♩=144)

The musical score is arranged in a standard orchestral format. The instruments are listed on the left side of the page, and their corresponding staves are on the right. The score is in 6/8 time and begins with a key signature of one sharp (F#). The tempo is marked 'Very fast and light' with a quarter note equal to 144 beats per minute. The score consists of 7 measures. Most instruments have a whole rest in every measure. The Viola part is the only one with a melodic line, starting in the first measure with a piano (*p*) dynamic. The Violin II part has a whole rest for the first six measures and then enters in the seventh measure with a piano (*p*) dynamic. The Violin I part has a whole rest in every measure.

Flutes 1 2

Oboes 1 2

Clarinets in A 1 2

Bassoons 1 2

Horns in F 1 2

Trumpets in C 1 2

Timpani

Chimes

Harp

Violin I

Violin II

Viola *p*

Violoncello

Contrabass

8 *a2* **A**

Fl. 1/2 *p*

Ob. 1/2 *p*

Cl. (A) 1/2 *p*

Bsn. 1/2 *p*

Vln. I *p*

Vln. II *pizz.*

Vla. *pizz.*

Vc. *p*

Detailed description: This system contains measures 8 through 13. It features staves for Flute 1/2, Oboe 1/2, Clarinet in A 1/2, Bassoon 1/2, Violin I, Violin II, Viola, and Violoncello. The key signature has two sharps (F# and C#). The time signature is 2/2. The section is marked with a first ending bracket and a repeat sign. Dynamics include piano (*p*) and pizzicato (*pizz.*). The section concludes with a double bar line and repeat sign.

14

Fl. 1/2

Ob. 1/2 *mf*

Cl. (A) 1/2 *mf*

Bsn. 1/2 *mf*

Hn. (F) 1/2 *mf*

Vln. I

Vln. II *div.* *unis.* *arco* *p*

Vla. *div.* *unis.* *arco* *p*

Vc. *p*

Detailed description: This system contains measures 14 through 19. It features staves for Flute 1/2, Oboe 1/2, Clarinet in A 1/2, Bassoon 1/2, Horn in F 1/2, Violin I, Violin II, Viola, and Violoncello. The key signature has two sharps (F# and C#). The time signature is 2/2. Dynamics include mezzo-forte (*mf*) and piano (*p*). Performance instructions include *div.* (divisi), *unis.* (unison), and *arco* (arco). The section concludes with a double bar line and repeat sign.

B

21

Fl. 1/2

Ob. 1/2

Cl. (A) 1/2

Bsn. 1/2

Hn. (F) 1/2

Tr. (C) 1/2

Vln. I

Vln. II

Vla.

Vc.

Cb.

29

Fl. 1/2

Ob. 1/2

Cl. (A) 1/2

Bsn. 1/2

Hn. (F) 1/2

Tr. (C) 1/2

Vln. I

Vln. II

Vla.

Vc.

Cb.

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Musical score for orchestra, measures 36-43. The score is divided into two systems. The first system (measures 36-43) includes parts for Flute 1 & 2, Oboe 1 & 2, Clarinet (A) 1 & 2, Bassoon 1 & 2, Horn (F) 1 & 2, Violin I & II, Viola, Violoncello, and Contrabass. The second system (measures 43-49) includes parts for Flute 1 & 2, Oboe 1 & 2, Clarinet (A) 1 & 2, Bassoon 1 & 2, Horn (F) 1 & 2, Trumpet (C) 1 & 2, Chimes, Violin I & II, Viola, Violoncello, and Contrabass. The score features various dynamics such as *mf*, *f*, *fp*, *p*, and *pp*, along with performance instructions like *pizz.*, *arco*, *div.*, and *unis.*. A section change is indicated by a double bar line and a 'C' symbol at measure 43.

56

Fl. 1/2 *ff* *ff*

Ob. 1/2 *ff* *ff* *ffz*

Cl. (A) 1/2 *ff* *ff* *ffz*

Bsn. 1/2 *ff* *ff* *ffz*

Hn. (F) 1/2 *f* *f* *f*

Tr. (C) 1/2 *f* *f* *f*

Timp. *f* *f* *f*

Vln. I *ffz* *ff* *ffz* *ffz*

Vln. II *ffz* *ff* *ffz* *ffz*

Vla. *ffz* *ff* *ffz* *ffz*

Vc. *ff* *ff* *ffz*

Cb. *ffz* *ff* *arco* *not div.* *ffz*

61 **D**

Fl. 1/2 *ffz*

Ob. 1/2 *ffz* *a2*

Cl. (A) 1/2 *ffz* *ff*

Bsn. 1/2 *ffz* *ff*

Hn. (F) 1/2 *ff* *a2*

Tr. (C) 1/2 *ff marc.* *a2*

Timp. *ff*

Vln. I *ffz* *ffz*

Vln. II *ffz* *ffz* *pizz.* *arco* *ff*

Vla. *ffz* *ff* *div.* *unis.*

Vc. *ffz* *ff*

Cb. *ffz* *ff*

67

Fl. 1/2

Ob. 1/2

Cl. (A) 1/2

Bsn. 1/2

Hn. (F) 1/2

Tr. (C) 1/2

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ffz

ffz

ff

a2

a2

ffz

pizz.

arco

ff

unis.

div.

80

Fl. 1/2

Ob. 1/2

Cl. (A) 1/2

Bsn. 1/2

Hn. (F) 1/2

Tr. (C) 1/2

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

The musical score for page 32, measures 80-84, features a woodwind section with Flute (1/2), Oboe (1/2), Clarinet (A) (1/2), and Bassoon (1/2). The brass section includes Horn (F) (1/2) and Trumpet (C) (1/2). The string section consists of Violin I, Violin II, Viola, Violoncello, and Contrabass. The Timpani part is silent. The woodwinds play melodic lines with slurs and accents, while the strings provide harmonic support with rhythmic patterns. The Horn (F) part begins with a forte (*f*) dynamic. The score is written in a key signature of one sharp (F#) and a 2/2 time signature.

85 **F**

Fl. 1/2

Ob. 1/2

Cl. (A) 1/2

Bsn. 1/2 *ff* *a2* *ffz*

Hn. (F) 1/2 *ffz*

Tr. (C) 1/2 *ffz*

Timp.

Vln. I *ff* *div.* *unis.* *ffz* *solo* *f*

Vln. II *div.* *unis.* *ffz*

Vla. *ffz*

Vc. *ff* *ffz*

Cb. *ff*

91

Solo Vln.

98 **G**

Hn. (F) 1/2 *mf* *mf* *mf*

Solo Vln. *ffz* *ffz* *f* *ffz* *f*

Vln. II *pizz.* *mf*

106 **H**

Solo Vln.

115 Solo Vln. I

123 Solo Vln. II

131 K

Fl. 1/2

Ob. 1/2

Cl. (A) 1/2

Bsn. 1/2

Timp.

Hrp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

pp

a2

mf

p

use extension

fz

mf

fz

mf

f

mf

(solo)

tutti

mp

pp

arco

mf

pp

mf

pp

mf

pp

fz

pp

attacca:

IV. Veni Redemptor Gentium

AMBROSIAN CHANT

Tranquil, introspective (♩=50)

English Horn

Clarinets in A 1 2

Bassoons 1 2

Horns in F 1 2

Timpani

Crotales

Harp

Violin I

Violin II

Viola

Violoncello

Contrabass

The score is for a 2/4 time signature. The instruments and their parts are as follows:

- English Horn:** Rests throughout.
- Clarinets in A (1 & 2):** Rests throughout.
- Bassoons (1 & 2):** Enter in the second measure with a melodic line starting on a2, marked *ppp*.
- Horns in F (1 & 2):** Enter in the second measure with a melodic line starting on a2, marked *ppp*.
- Timpani:** Play a rhythmic pattern in the second measure, marked *ppp*.
- Crotales:** Play a rhythmic pattern in the first measure, marked *fz*, and another in the third measure, marked *mf*.
- Harp:** Play a chord in the second measure, marked *ff*.
- Violin I & II:** Play a melodic line starting in the first measure, marked *fz > ppp*, and continue through the third measure, marked *mf*.
- Viola:** Rests in the first two measures, then enters in the third measure with a melodic line, marked *mf*.
- Violoncello:** Rests in the first two measures, then enters in the third measure with a melodic line, marked *fz > ppp*.
- Contrabass:** Rests in the first two measures, then enters in the third measure with a melodic line, marked *fz > ppp*.

A

The score is for a 4/4 time piece, section A. The instruments and their parts are as follows:

- E. Hn.:** Silent throughout the section.
- Cl. (A):** Silent throughout the section.
- Bsn.:** Enters in measure 2 with a *ppp* dynamic, playing a melodic line that ends with a long note in measure 4.
- Hn. (F):** Enters in measure 2 with a *ppp* dynamic, playing a melodic line that ends with a long note in measure 4.
- Timp.:** Plays a *ppp* dynamic in measure 1 and a *pp* dynamic in measure 4.
- Log Dr.:** Plays a *pp* dynamic in measure 1 and a *pp* dynamic in measure 3, featuring five-note runs.
- Crot.:** Silent until measure 4, where it plays a *mp* dynamic.
- Hrp.:** Starts with a *f* dynamic in measure 1 and ends with a *mf* dynamic in measure 4.
- Vln. I & II:** Both parts play a *ppp* dynamic throughout, with a *p > ppp* dynamic change in measure 4.
- Vla.:** Silent until measure 4, where it plays a *p* dynamic.
- Vc.:** Starts with a *mf* dynamic in measure 1, then *ppp* in measure 2, and *p* in measure 4.
- Cb.:** Starts with a *mf* dynamic in measure 1, then *ppp* in measure 2, and *p* in measure 4.

B

8

E. Hn. *pp*

Cl. (A)₁/₂ *pp*

Bsn. ₁/₂ *ppp*

Hn. (F)₁/₂ *ppp*

Timp.

Log Dr. *pp* 5

Timb. *pp* 5

Hrp. *mf*

Vln. I

Vln. II

Vla.

Vc. *ppp* *p* *ppp*

Cb. *ppp* *p* *ppp*

12 **C**

E. Hn. *ppp*

Cl. (A)₁/₂ *ppp*

Bsn. ₁/₂ *ppp*

Hn. (F)₁/₂ *ppp*

Timp. *ppp*

Log Dr. *pp*

Croc. *p*

Timb. *ppp*

Hrp. *mf*

Vln. I *pp* *ppp*

Vln. II *pp* *ppp*

Vla. *p*

Vc. *pp* *ppp*

Cb. *pp* *ppp*

V. Royal City of Bells
"ONCE IN ROYAL DAVID'S CITY"—HENRY J. GAUNTLETT

Solemn (♩=60)

Piccolo

Flutes 1 2

Oboes 1 2

Clarinets in B \flat 1 2

Bassoons 1 2

Horns in F 1 2

Trumpets in C 1 2

Timpani

Chimes

Harp

Violin I

Violin II

Viola

Violoncello

Contrabass

fzp

mf

fz > p

fzp

mf

f

mf

mf

pizz.

mf

pizz.

mf

pizz.

mf

sempre l.v.

5 5

A

Fl. 1
Ob. 1
Ob. 2
Cl. (Bb) 1
Bsn. 1
Bsn. 2
Hn. (F) 2
Tr. (C) 1
Chimes
Hrp.
Vln. I
Vln. II
Vla.
Vc.

B

Picc.
Fl. 1
Bsn. 2
Hn. (F) 2
Tr. (C) 1
Glock.
Hrp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

17 **C**

Picc.

Ob. 2

Cl. (B \flat) $\frac{1}{2}$

Bsn. $\frac{1}{2}$

Hn. (F) $\frac{1}{2}$

Tr. (C) 1 2

Glock.

Hrp.

Vln. I *arco* *p*

Vln. II *arco* *p*

Vla. *div. arco* *p* *unis.*

Vc. *p*

Cb. *p*

22

Picc. *mf*

Ob. *fzp*

Cl. (B \flat) *mf* 1.

Bsn. *fzp*

Hn. (F) *fzp*

Tr. (C) *mf*

Chimes *mf*

Hrp. *fz* *f*

Vln. I *pizz.* *mf*

Vln. II *pizz.* *mf*

Vla. *pizz.* *mf*

Vc.

Cb.

25 **D**

Picc. *mf*

Ob. $\frac{1}{2}$

Cl. (B \flat) $\frac{1}{2}$ *mf*

Bsn. $\frac{1}{2}$ *mf*

Hn. (F) $\frac{1}{2}$ *fzp* *mf*

Tr. (C) $\frac{1}{2}$ *open* *mf*

Chimes

Hrp.

Vln. I *arco* *mf*

Vln. II *arco* *mf*

Vla. *arco* *mf*

Vc. *mf*

Cb. *mf*

29

Fl. ¹/₂ *ff*

Ob. ¹/₂ *ff*

Cl. (B \flat) ¹/₂ *ff*

Bsn. ¹/₂ *fz* *mp*

Hn. (F) ¹/₂ *fz* *mp*

Tr. (C) ¹/₂ *fz*

Chimes *ff*

Hrp.

Vln. I *fz* *mp*

Vln. II *fz* *mp*

Vla. *fz* *mp*

Vc. *fz* *mp*

Cb. *fz* *mp*

33 **E**

Fl. 1/2

Ob. 1/2

Cl. (B \flat) 1/2

Bsn. 1/2

Hn. (F) 1/2

Tr. (C) 1/2

Trgl.

Hrp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

fzp

fzp

fzp

fzp

p

p

a2

p cant.

p

mf sempre l.v.

p cant.

p cant.

p cant.

pizz.

pp

arco

p

pizz.

pp

arco

p

39

Fl. $\frac{1}{2}$ *fzp*

Ob. $\frac{1}{2}$ *fzp*

Cl. (B \flat) $\frac{1}{2}$ *fzp* *p*

Bsn. $\frac{1}{2}$ *p cant.*

Hn. (F) $\frac{1}{2}$ *1. muted* *p cant.*

Tr. (C) $\frac{1}{2}$

Trgl.

Hrp. *mf* *f*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *pizz.* *pp* *arco* *p*

Cb. *pizz.* *pp*

44 **F**

Fl. 1/2 *ff* *a2*

Ob. 1/2 *ff* *a2*

Cl. (B \flat) 1/2 *ff* *a2*

Bsn. 1/2 *ff*

Hn. (F) 1/2 *f* *open*

Tr. (C) 1/2 *f*

Timp. *f*

Chimes *f* festive pealing

Hrp. *ff*

Vln. I *mf* *ff*

Vln. II *mf* *ff*

Vla. *ff*

Vc. *ff*

Cb. *arco* *mf* *ff*

47

Fl. 1 2

Ob. 1 2

Cl. (B \flat) 1 2

Bsn. 1 2

Hn. (F) 1 2

Tr. (C) 1 2

Timp.

Chimes

Hrp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff

f

ff

ff

ff

Musical score for page 50, measures 50-52. The score is for a full orchestra and includes the following instruments and parts:

- Fl. (Flute):** Measures 50-52, starting with a rest in measure 50. *ff* dynamics.
- Ob. (Oboe):** Measures 50-52, starting with a rest in measure 50. *ff* dynamics.
- Cl. (Clarinet):** Measures 50-52, starting with a rest in measure 50. *ff* dynamics.
- Bsn. (Bassoon):** Measures 50-52, starting with a rest in measure 50. *ff* dynamics.
- Hn. (Horn):** Measures 50-52, playing chords in measures 51 and 52. *ff* dynamics.
- Tr. (Trumpet):** Measures 50-52, playing chords in measures 51 and 52. *ff* dynamics.
- Timp. (Timpani):** Measures 50-52, playing chords in measures 51 and 52. *ff* dynamics.
- Chimes:** Measures 50-52, playing a tremolo pattern. *f* dynamics.
- Hrp. (Harp):** Measures 50-52, no notation.
- Vln. I (Violin I):** Measures 50-52, starting with a rest in measure 50. *ff* dynamics.
- Vln. II (Violin II):** Measures 50-52, starting with a rest in measure 50. *ff* dynamics.
- Vla. (Viola):** Measures 50-52, starting with a rest in measure 50. *ff* dynamics.
- Vc. (Violoncello):** Measures 50-52, starting with a rest in measure 50. *ff* dynamics.
- Cb. (Contrabass):** Measures 50-52, starting with a rest in measure 50. *ff* dynamics.

G

52

Fl. 1/2

Ob. 1/2

Cl. (B \flat) 1/2

Bsn. 1/2

Hn. (F) 1/2

Tr. (C) 1/2

Timp.

Chimes

Hrp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff

a2

The musical score is written for a full orchestra. It begins with a large 'G' and the number '52' in the top left corner. The score is divided into two systems. The first system contains the Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. (B \flat)), Bassoon (Bsn.), Horn in F (Hn. (F)), Trumpet in C (Tr. (C)), Timpani (Timp.), Chimes, and Harp (Hrp.). The second system contains the Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The music is in 4/4 time and features a key signature of one flat. The Flute and Violin I parts play a melodic line with a dotted quarter note followed by eighth notes. The Oboe and Violin II parts play a similar melodic line but with a different intervallic structure. The Clarinet and Viola parts play a rhythmic pattern of eighth notes. The Bassoon and Contrabass parts play a simple harmonic accompaniment. The Horn and Trumpet parts play sustained chords. The Timpani part plays a rhythmic pattern of eighth notes. The Chimes part plays a sustained chord. The Harp part is silent. The score includes dynamic markings such as *ff* and *a2*.

54

Fl. 1/2

Ob. 1/2

Cl. (B \flat) 1/2

Bsn. 1/2

Hn. (F) 1/2

Tr. (C) 1/2

Timp.

Chimes

Hrp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

The musical score is arranged in a standard orchestral format with 14 staves. The top staff is for Flute (Fl.), followed by Oboe (Ob.), Clarinet in B-flat (Cl. (B \flat)), Bassoon (Bsn.), Horn in F (Hn. (F)), Trumpet in C (Tr. (C)), Timpani (Timp.), Chimes, Harp (Hrp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score begins at measure 54. The key signature is one flat (B-flat major or D minor). The time signature changes from 4/4 to 3/4 at measure 58 and returns to 4/4 at measure 62. The music features a variety of textures, including melodic lines for the woodwinds and strings, and rhythmic patterns for the percussion and harp.

65 **I**

Fl. 1 *mf* *p*

Ob. 1/2 *pp* *p* *p*

Cl. (B \flat) 1/2 *mf* *p*

Hn. (F) 1/2 *mf*

Tr. (C) 1/2 *p* *a2*

Crot. *mf* *mf* *mf*

Vln. I *mf* *p*

Vln. II *mf* *p*

Vla. *mf* *p*

Vc.

70

Picc. *pp*

Fl. 1 *pp*

Ob. 1/2 *pp* *pp*

Cl. (B \flat) 1/2 *pp* *pp* *1.*

Crot. *mf*

Vln. I *pp* *muted pp*

Vln. II *pp* *muted pp*

Vc.

76 **K**

Picc. *ppp*

Fl. 1 *ppp*

Ob. 1/2 *ppp*

Glock. *solo heavy trgl. beaters mp*

Hrp. *solo f marc.*

Vln. I *ppp*

Vln. II *ppp*

Vla. *ppp*

Vc. *ppp*

80

Picc. *ppp*

Glock. *mp*

Hrp. *f*

Vln. I *ppp*

Vln. II *ppp*

Vla. *ppp*

Vc. *ppp*

