

John M. Tarrh

Shiloh, a Requiem

Symphonic Fantasy after Melville

Commissioned by the New Philharmonia Orchestra for the celebration of their 20th season.

in Full Score



Meriam Hill Music

**www.tarrh.com
(ASCAP)**

Instrumentation

3 Flutes (1st Flute doubles on Piccolo)
2 Oboes
1 English Horn in F
2 Clarinets in B \flat
1 Bass Clarinet in B \flat
2 Bassoons
1 Contrabass Bassoon
4 Horns in F
3 Trumpets in B \flat
2 Trombones
1 Bass Trombone
1 Tuba
1 Timpani
3 Percussion (Tubular chimes, suspended cymbal, crash cymbals, tam-tam, bass drum, snare drum, triangle)
1 Harp
Strings

Performance Notes

Performance time: approximately 19 min.

Program Listing

Shiloh, a Requiem (2014)

John M. Tarrh (b. 1947)

Program Notes

Shiloh, a Requiem (2014), commissioned by the New Philharmonia Orchestra for the celebration of their 20th season, is a symphonic fantasy after Melville. When I was invited to write this piece I had just finished my second symphony, a nine-movement work for orchestra and chorus on the theme of freedom, which sets various texts associated with the American Revolutionary War and the American Civil War. The seventh movement, based on Herman Melville's poem *Shiloh, a Requiem*, particularly moved me. I was thus inspired to create the current work as a set of orchestral variations on this movement.

Shiloh, a Requiem

Skimming lightly, wheeling still,
The swallows fly low
Over the field in clouded days,
The forest-field of Shiloh –
Over the field where April rain
Solaced the parched ones stretched in pain
Through the pause of night
That followed the Sunday fight
Around the church of Shiloh –
The church so lone, the log-built one,
That echoed to many a parting groan
And natural prayer
Of dying foemen mingled there –
Foemen at morn, but friends at eve –
Fame or country least their care:
(What like a bullet can undeceive!)
But now they lie low,
While over them the swallows skim,
And all is hushed at Shiloh.

The two-day Civil War Battle of Shiloh, fought April 6 – 7, 1862, in southwestern Tennessee, was the deadliest battle in United States history up to that time. With a total of nearly 20,000 killed and wounded, few could imagine there would be three more years of war and even larger and more deadly battles to come. Melville's poem describes the scene after the first day of battle. The horrors of the battlefield are intensified by Melville's juxtaposition of tranquil images of swallows and April rain.

The music opens with an arrangement that closely follows the original version, with a serene setting using primarily harp and strings, joined by upper winds. Seven variations follow, each typically highlighting a soloist or a particular section or sections of the orchestra. The characters of these variations are generally different, ranging from serene to warlike.

The first variation, for upper winds, pizzicato strings, harp, and timpani, is reminiscent of a lively dance. The second, in the character of a march, features brass and lower winds, with French horns answering the trumpet's melody. The third is a cadenza for solo violin, while the fourth is an energetic variation for winds and French horns.

The fifth variation, with harshly clashing dissonances, most closely depicts the battle itself. A repeated bass line and insistent rhythmic pattern represents the implacable relentlessness and intensity of war. A quiet middle section portrays the overnight pause in battle, with the repeated bass line still present but extended in time. The sixth variation is a re-orchestrated return to the serenity of the opening statement. An energetic variation for full orchestra brings the work to an exuberant conclusion.

John M. Tarrh

Commissioned by the New Philharmonia Orchestra for the celebration of their 20th season.

Full Score

Shiloh, a Requiem

John M. Tarrh

Rev. 11/1/14

Symphonic Fantasy after Melville

Largo, peacefully (♩ = 46)

9

Flute 1

Flute 2

Flute 3

Oboe 1

Oboe 2

English Horn

Clarinet in Bb 1

Clarinet in Bb 2

Bass Clarinet in Bb

Bassoon 1

Bassoon 2

Contrabassoon

Horn in F 1

Horn in F 2

Horn in F 3

Horn in F 4

Trumpet in Bb 1

Trumpet in Bb 2

Trumpet in Bb 3

Trombone 1

Trombone 2

Bass Trombone

Tuba

Timpani

Chimes

Sus Cymbal

Bass Drum

Harp

Largo, peacefully (♩ = 46)

9 solo

Violin I

Violin II

Viola

Violoncello

Contrabass

Musical score for measures 14-19. The score includes parts for Harp (Hp), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). Measure 14 is marked with a box containing the number 14. Measure 19 is marked with a box containing the number 19. Dynamic markings include *p* (piano), *mp* (mezzo-piano), and *tutti*. The harp part features arpeggiated chords. The string parts have various rhythmic patterns, including triplets and sixteenth notes.



Musical score for measures 27-36. The score includes parts for Flute 1 (Fl. 1), Flute 2 (Fl. 2), Flute 3 (Fl. 3), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), English Horn (Eng. Hrn.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Bass Clarinet (B. Cl.), Harp (Hp), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). Measure 27 is marked with a box containing the number 27. Measure 36 is marked with a box containing the number 36. Dynamic markings include *p* (piano) and *tutti*. The woodwind parts have melodic lines with slurs and accents. The harp part continues with arpeggiated figures. The string parts provide a rhythmic foundation with various note values.

41

48

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Eng. Hn.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Chim.

Sus. Cym.

B. D.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

mf

f

mp

ff

To T-t.

Tam-tam

To Sus. Cym.

This page of the musical score for "Shiloh, a Requiem" contains parts for various instruments. The woodwind section includes Flutes 1-3, Oboes 1-2, English Horn, Clarinets 1-2, Bass Clarinet, Bassoons 1-2, and Contrabassoon. The brass section includes Horns 1-4, Trumpets 1-3, Trombones 1-2, Baritone Trombone, and Tuba. The percussion section includes Timpani, Chimes, Suspended Cymbal, Tom-tom, and Bells. The piano part is also present. The score is marked with dynamics such as *f*, *p*, *mf*, and *ff*. Rehearsal marks 55 and 64 are indicated. The bottom of the page shows the beginning of the string section with Violins I and II, Viola, Violoncello, and Contrabass.

69 74

Fl. 1
Fl. 2
Eng. Hn.
Cl. 1
Cl. 2
Timp.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

Var. I - Andante, marcato (♩ = 100)

84 96

Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Eng. Hn.
Cl. 1
Cl. 2
Timp.
Hp.

Var. I - Andante, marcato (♩ = 100)

84 96

Vln. I
Vln. II
Vla.
Vc.
Cb.

Musical score for measures 101-113. The score includes parts for Flutes 1, 2, and 3; Oboes 1 and 2; English Horn; Clarinets 1 and 2; Timpani; Horns; Violins I and II; Viola; Violoncello; and Contrabass. Measure numbers 101 and 113 are indicated in boxes. Dynamics include *p* (piano).

Musical score for measures 118-123. The score includes parts for Flutes 1, 2, and 3; Oboes 1 and 2; English Horn; Clarinets 1 and 2; Timpani; Horns; Violins I and II; Viola; Violoncello; and Contrabass. Measure numbers 118 and 123 are indicated in boxes. Dynamics include *f* (forte), *p* (piano), and *mf* (mezzo-forte).

134

139

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Eng. Hrn.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Chim.

T. 4.

B. D.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

f

mp

Var. II - Andante, marcato (♩ = 110)

151 152 167

FL. 1
FL. 2
FL. 3
Ob. 1
Ob. 2
Eng. Hn.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tbn.
Timp.
Chim.
T.-t.
B. D.
Hp.

Var. II - Andante, marcato (♩ = 110)

152 167

Detailed description: This page of a musical score covers measures 151 to 167. It features a variety of woodwind instruments including flutes (FL. 1-3), oboes (Ob. 1-2), English horn (Eng. Hn.), clarinets (Cl. 1-2, B. Cl.), bassoons (Bsn. 1-2, Cbsn.), horns (Hn. 1-4), trumpets (Tpt. 1-3), trombones (Tbn. 1-2, B. Tbn., Tbn.), timpani (Timp.), and chimes (Chim.). The percussion section also includes triangle (T.-t.) and bass drum (B. D.). The harp (Hp.) is listed but has no notation on this page. The score is in 2/4 time and includes dynamic markings such as *f* and *mf*. Measure numbers 151, 152, and 167 are indicated in boxes at the top of the page.

152 167

Vln. I
Vln. II
Vla.
Vc.
Cb.

Var. II - Andante, marcato (♩ = 110)

152 167

Detailed description: This page of a musical score covers measures 152 to 167 for the string section. It includes staves for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabasso (Cb.). The score is in 2/4 time and includes dynamic markings such as *f* and *mf*. Measure numbers 152 and 167 are indicated in boxes at the top of the page.

172 185

This musical score block covers measures 172 to 185. It features a full orchestral arrangement with the following parts: B. Cl., Bsn. 1, Bsn. 2, Cbsn., Hn. 1, Hn. 2, Hn. 3, Hn. 4, Tpt. 1, Tpt. 2, Tpt. 3, Tbn. 1, Tbn. 2, B. Tbn., and Tba. The music is written in a key with one flat and a 4/4 time signature. The notation includes various rhythmic values, slurs, and dynamic markings. A double bar line is present at the end of measure 185.



191 198

This musical score block covers measures 191 to 198. It continues the orchestral arrangement with the same parts as the previous block. The notation includes dynamic markings such as *ff* (fortissimo) and *f* (forte). A double bar line is present at the end of measure 198.

211 214

B. Cl.
Bsn. 1
Bsn. 2
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Vln. I

214



Var. III - Largo, peacefully (♩ = 46)

223 227 237

B. Cl.
Bsn. 1
Bsn. 2
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Vln. I

f *pp*

solo arco

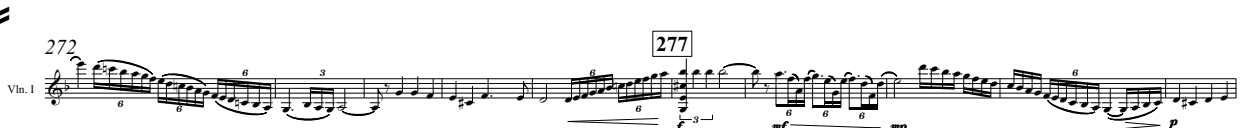
Var. III - Largo, peacefully (♩ = 46)

227 237

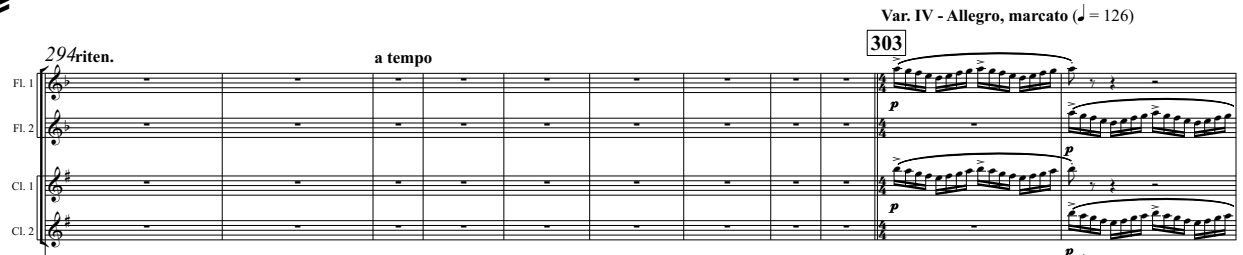
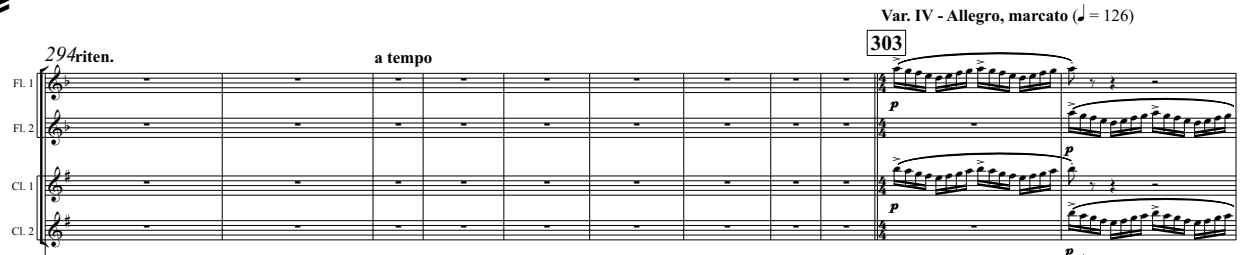
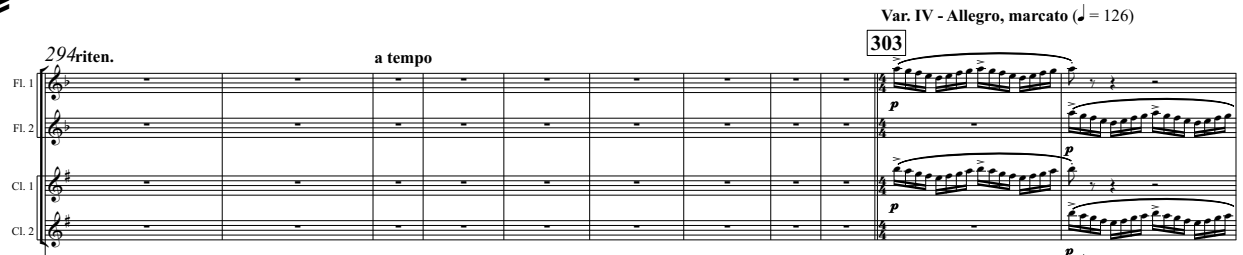
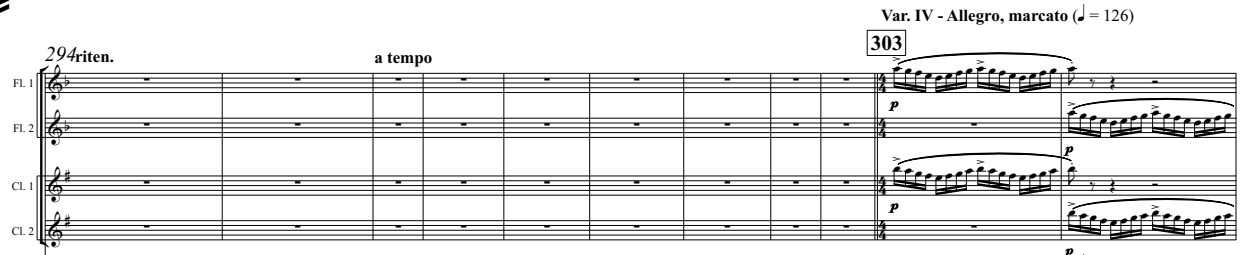
239 247
Vln. I 

253 Freely, passionately
Vln. I 

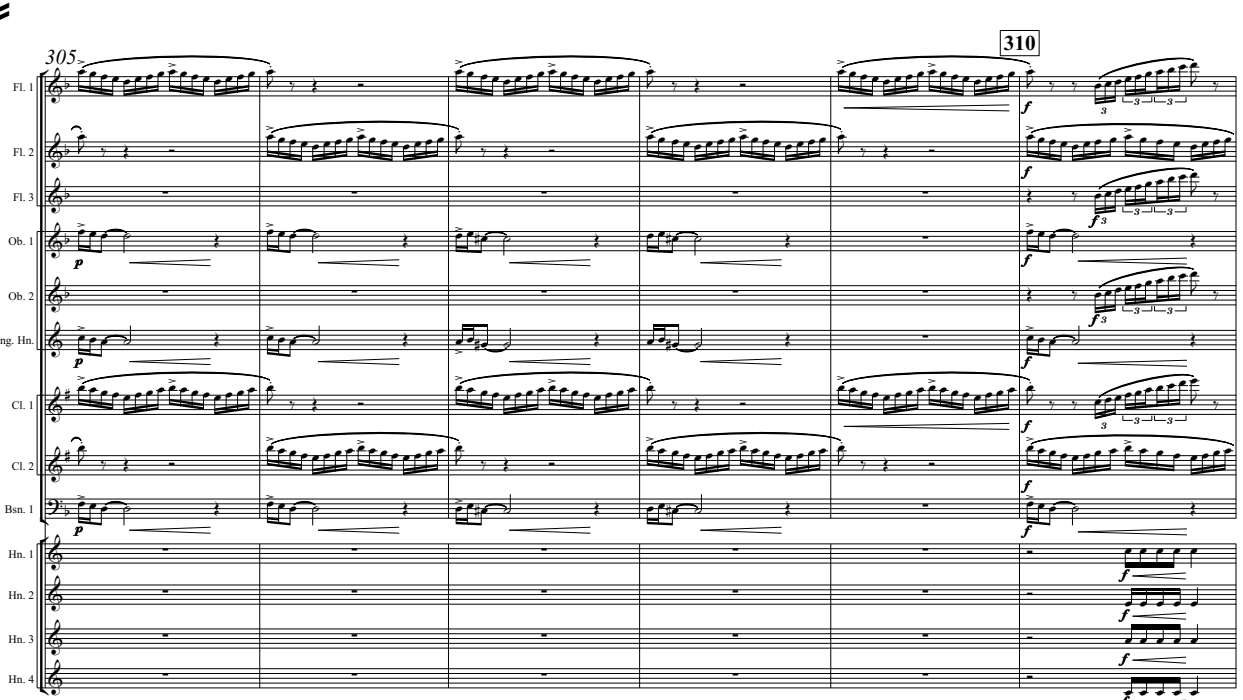
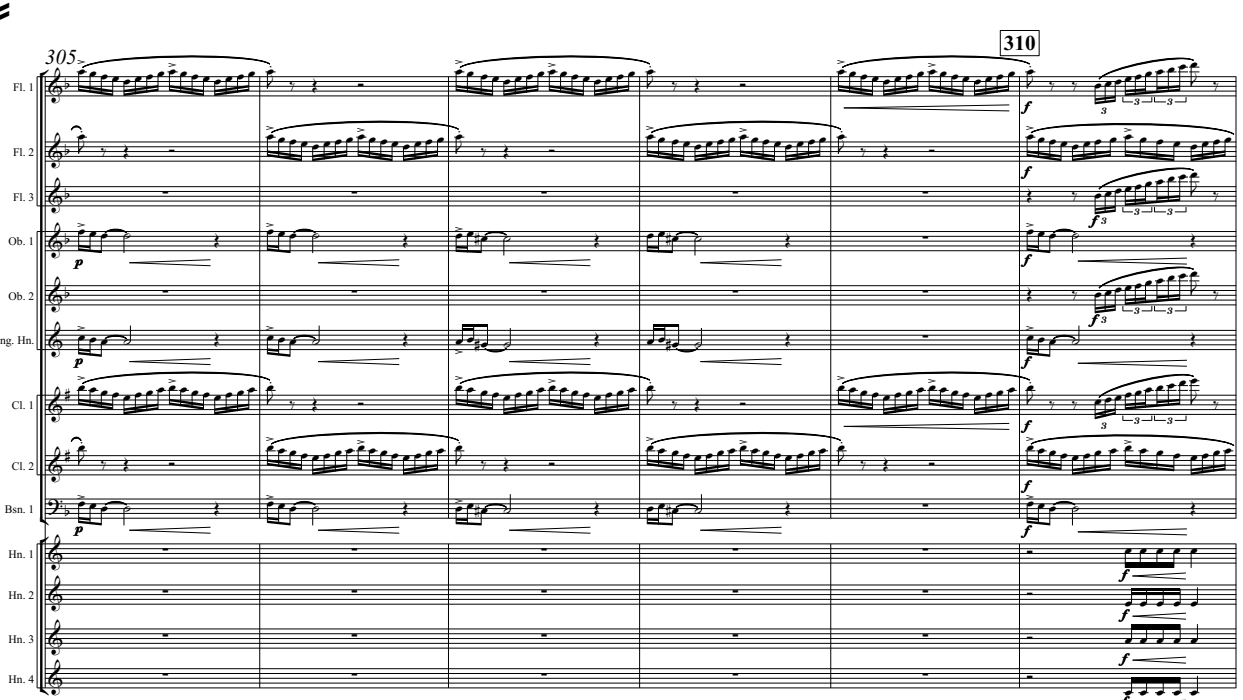
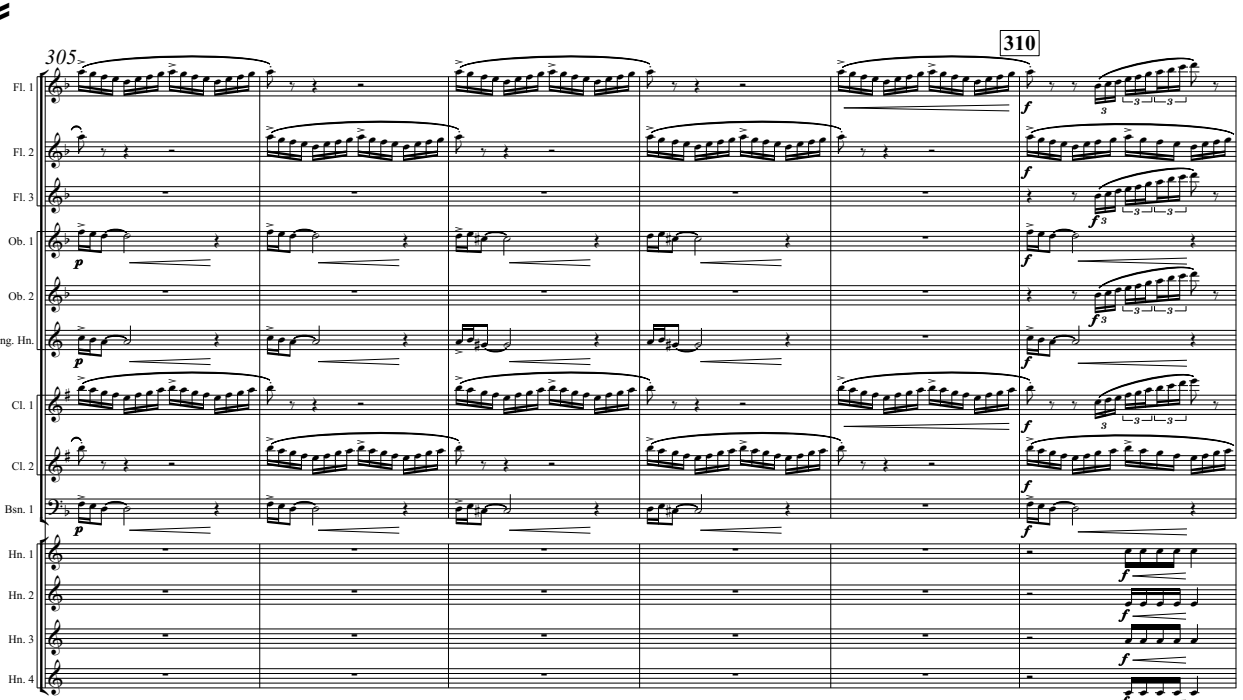
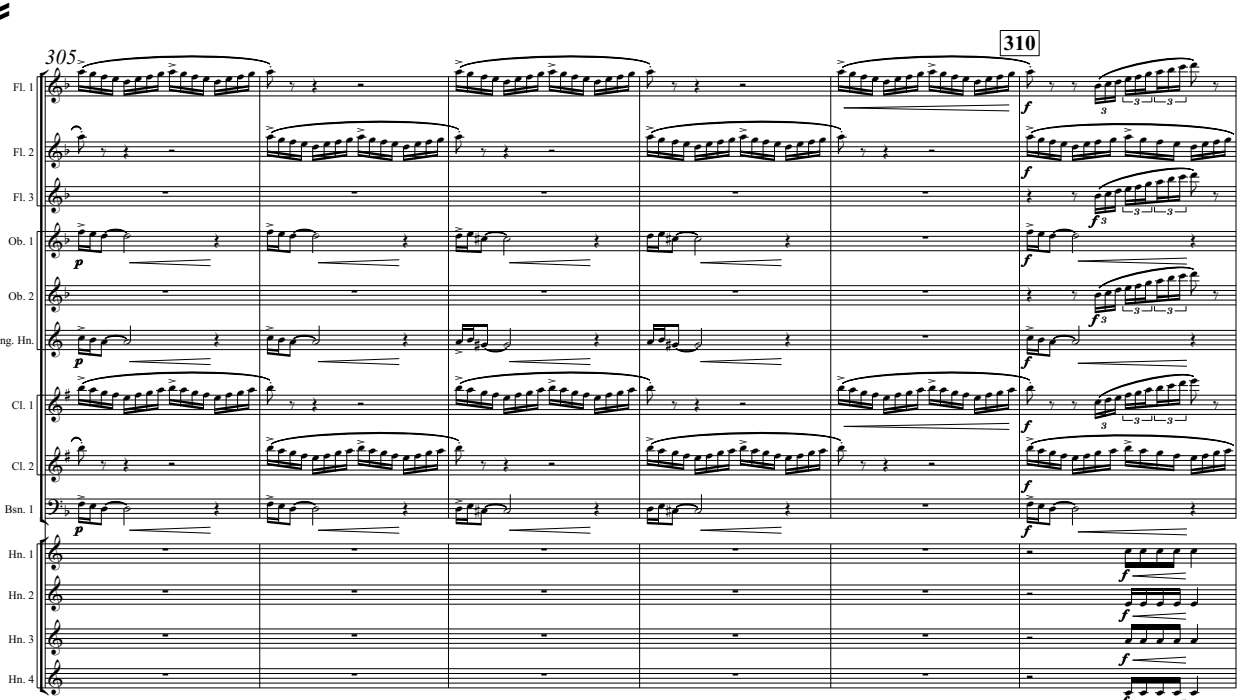
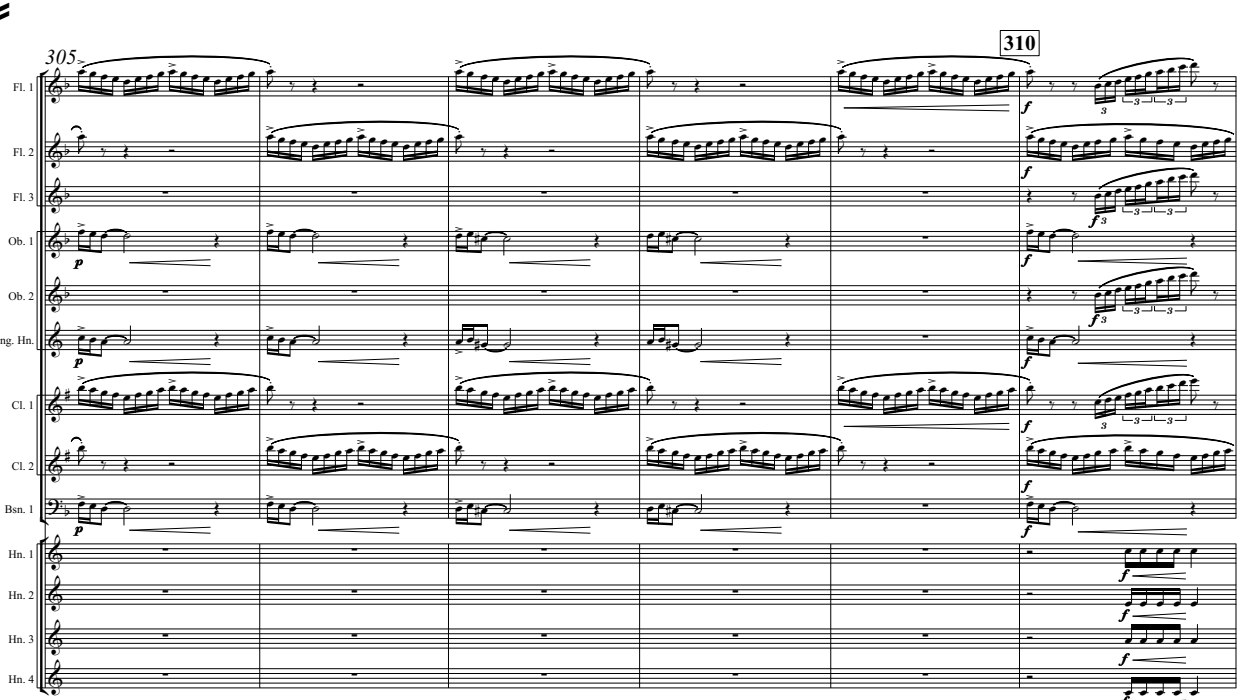
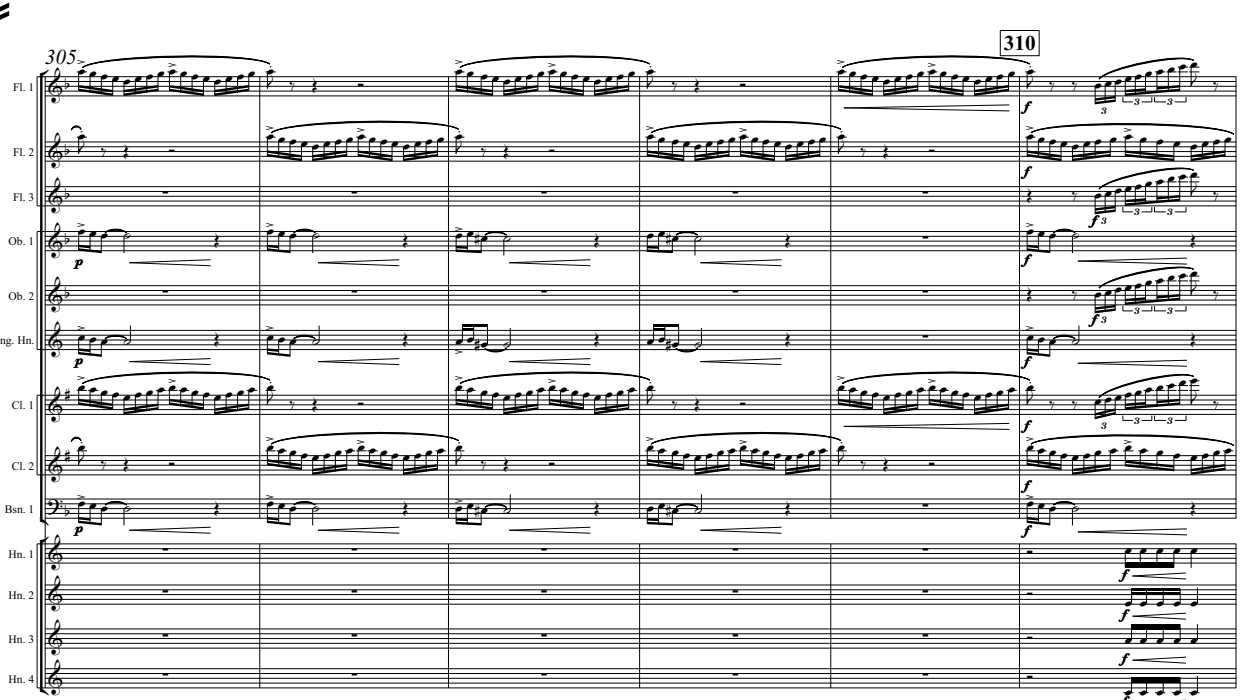
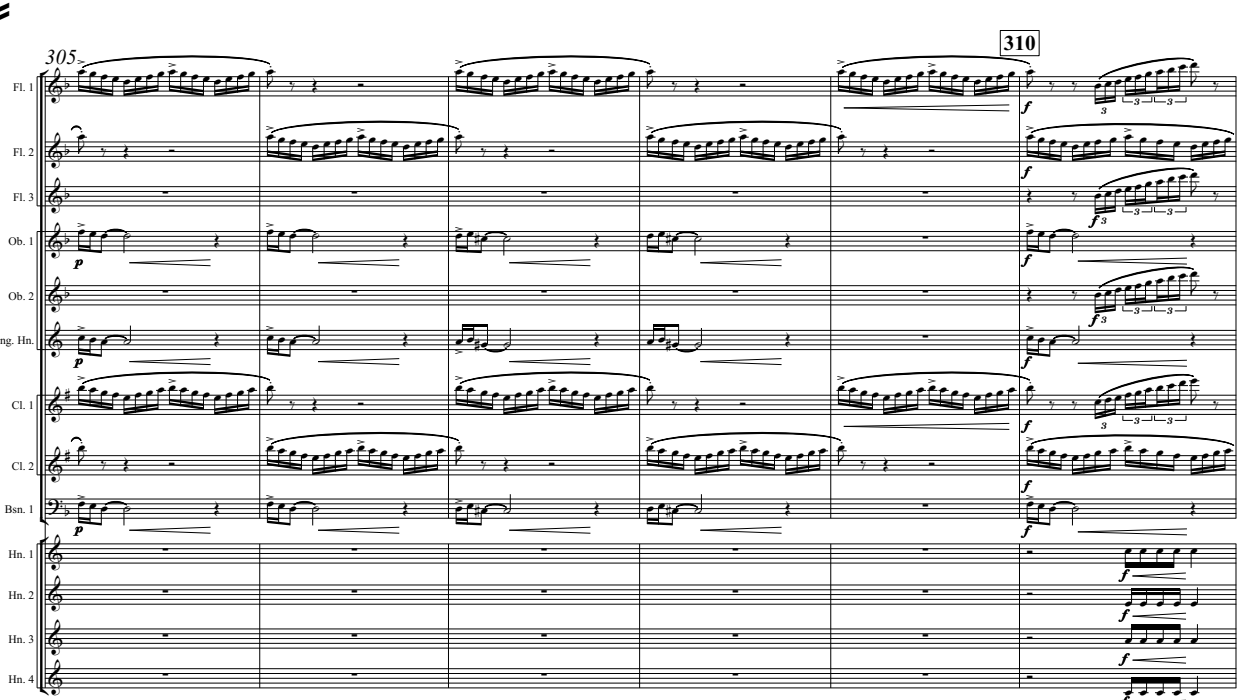
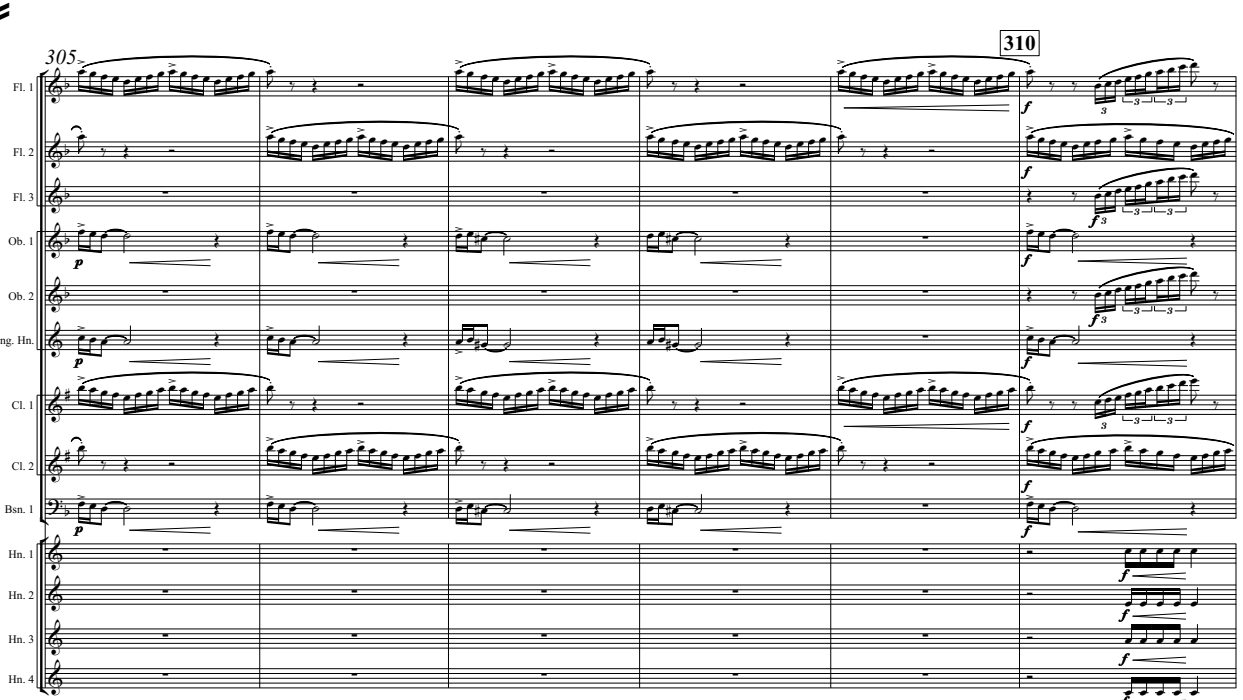
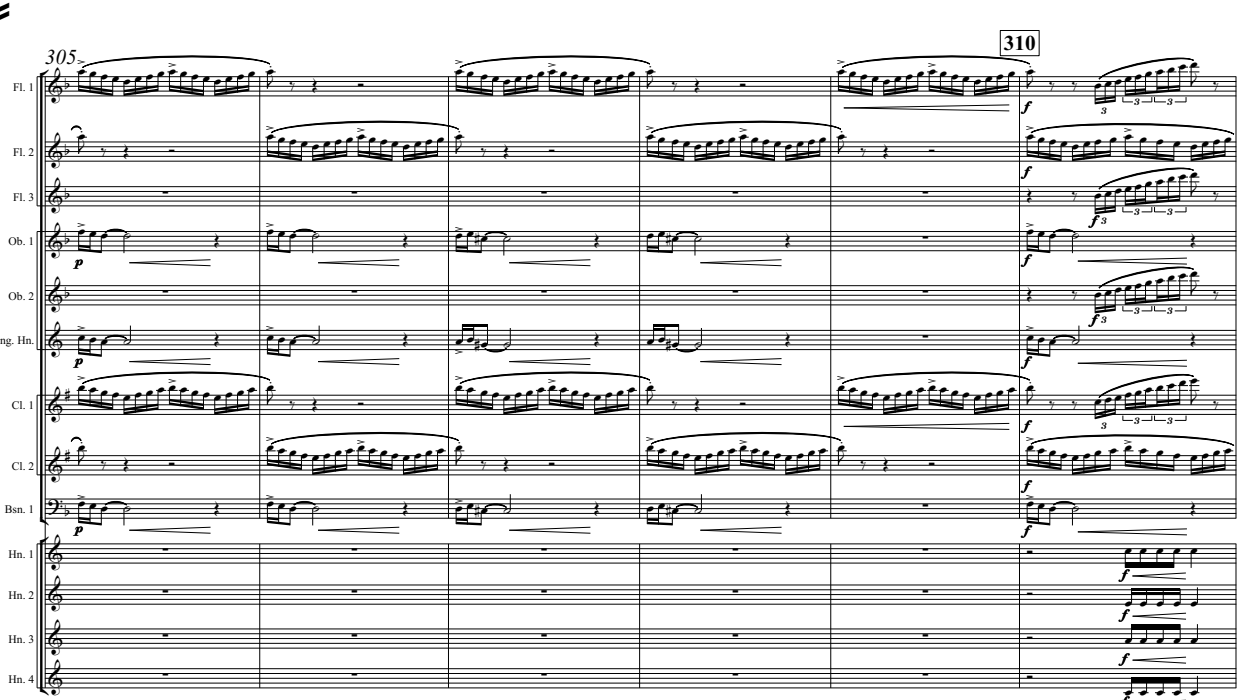
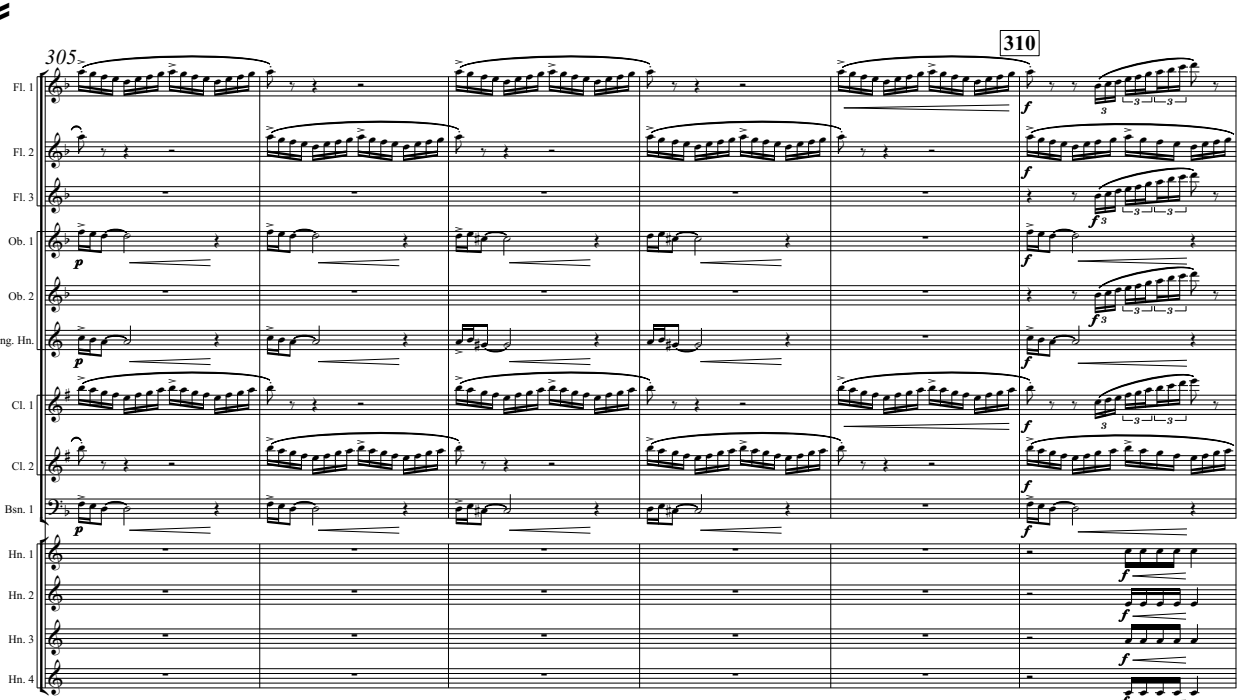
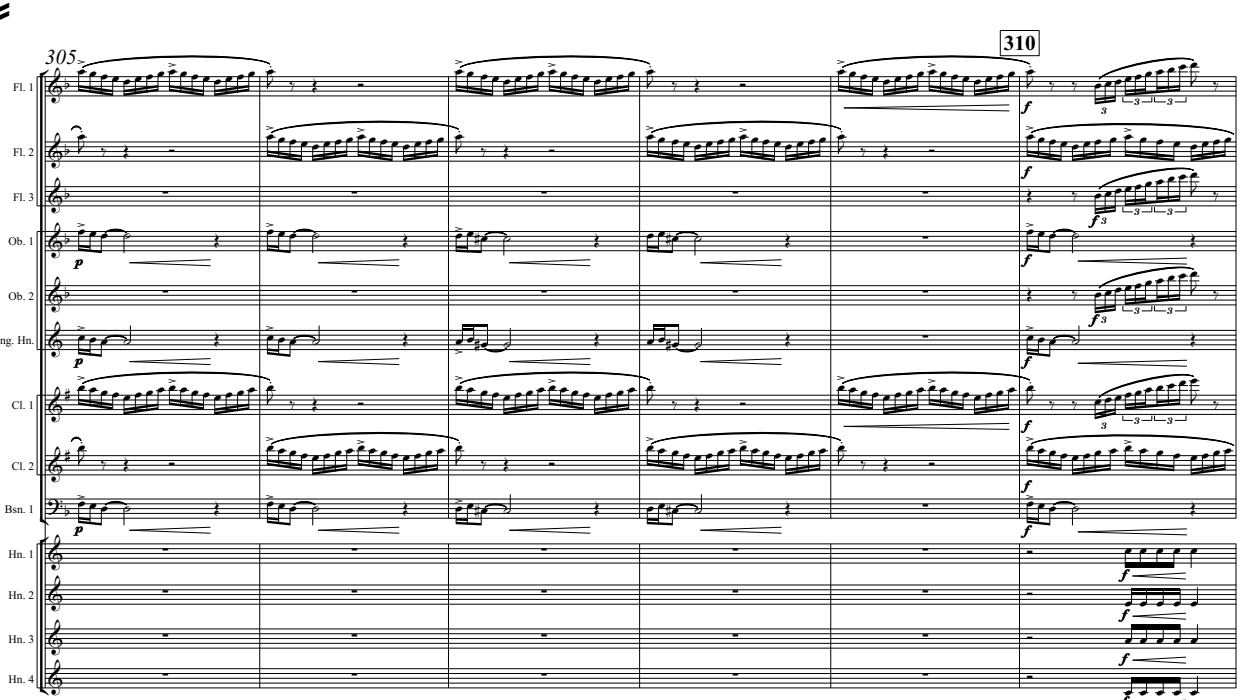
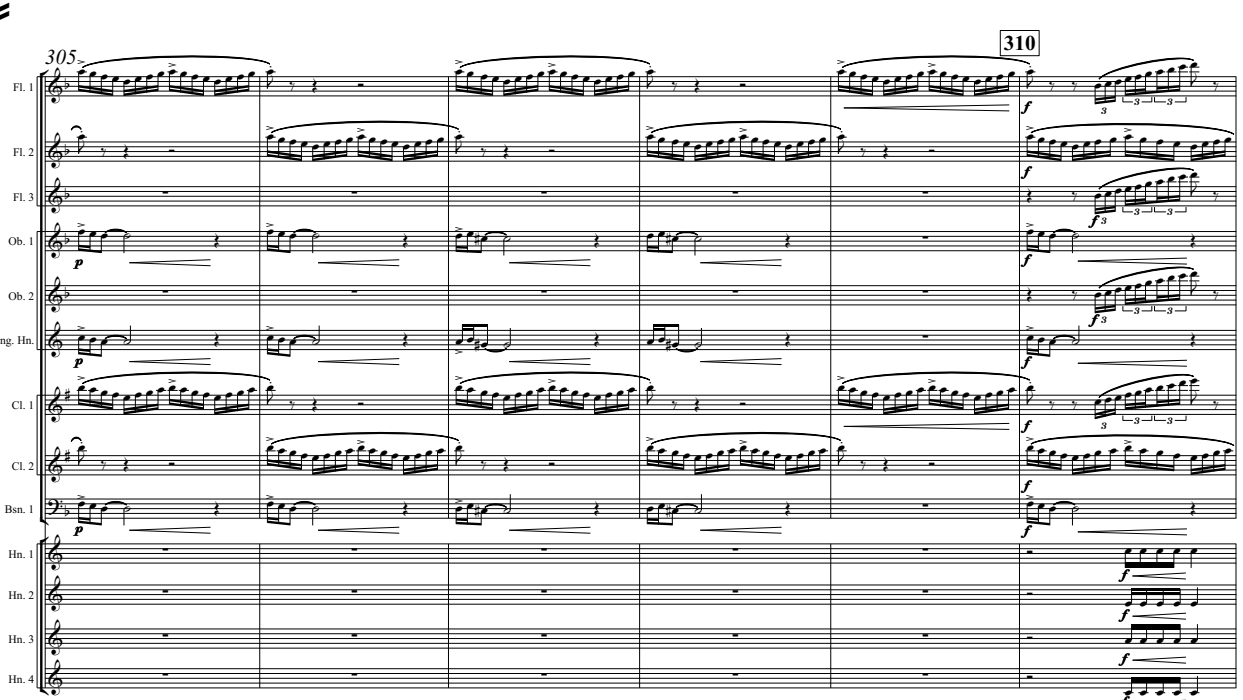
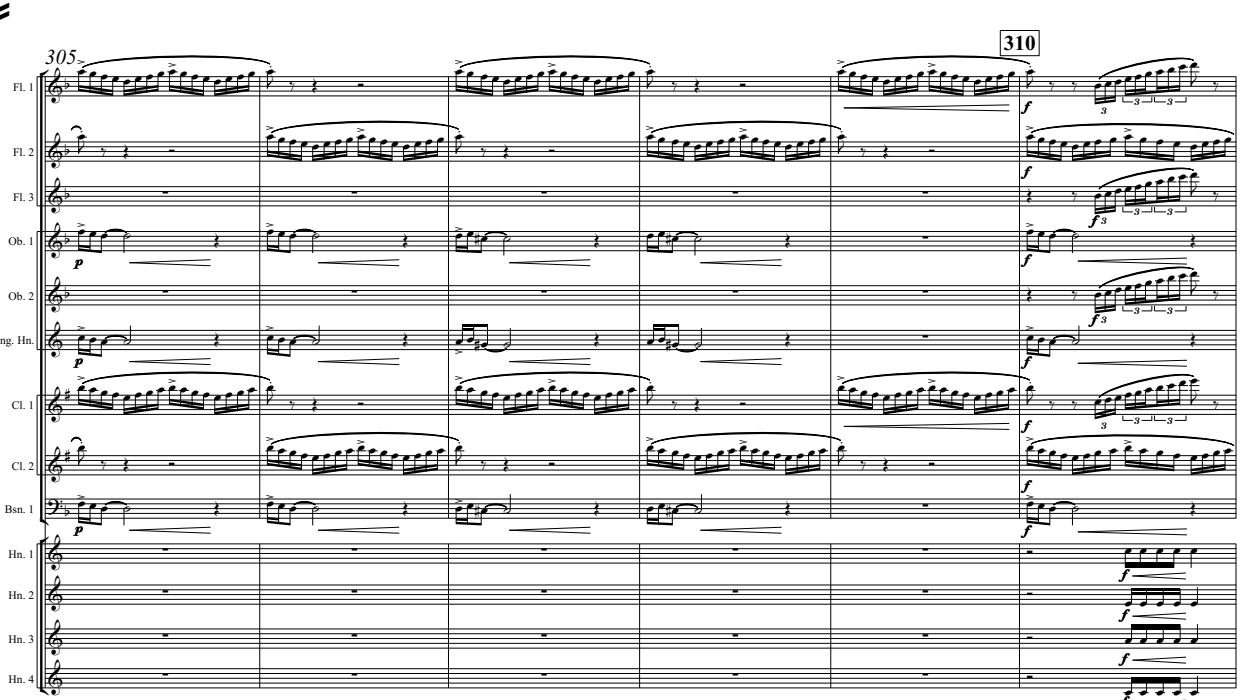
264 272
Vln. I 

272 277
Vln. I 

282 292
Vln. I 

294 *riten.* a tempo Var. IV - Allegro, marcato (♩ = 126)
Fl. 1 
Fl. 2 
Cl. 1 
Cl. 2 

303 Var. IV - Allegro, marcato (♩ = 126)
Vln. I 

305 310
Fl. 1 
Fl. 2 
Fl. 3 
Ob. 1 
Ob. 2 
Eng. Hrn. 
Cl. 1 
Cl. 2 
Bsn. 1 
Hn. 1 
Hn. 2 
Hn. 3 
Hn. 4 

311 316

Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Eng. Hn.
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4

This page of the score covers measures 311 through 316. It features a woodwind section with three flutes, two oboes, an English horn, two clarinets, two bassoons, and four horns. The woodwinds play a complex, rhythmic pattern of eighth and sixteenth notes, often in triplet groupings. The horns provide a steady accompaniment with eighth-note patterns. The score includes various musical notations such as slurs, accents, and dynamic markings.



317

Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Eng. Hn.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4

This page of the score covers measures 317 through 322. The woodwind section continues with intricate patterns, including some passages marked with a piano (*p*) dynamic. The English horn and bassoon parts show more melodic development. The horn section maintains its rhythmic accompaniment. The score includes dynamic markings such as *p*, *sfz*, and *f*.

325

327

Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Eng. Hrn.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2

f *sf*

This musical score segment covers measures 325 to 327. It features a full orchestral ensemble including three flutes, two oboes, an English horn, two clarinets, a bass clarinet, and two bassoons. The music is characterized by a dense texture of sixteenth-note passages in the woodwinds, with dynamic markings ranging from *f* (forte) to *sf* (sforzando). A box highlights measure 327.

334

342

Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Eng. Hrn.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2

p

This musical score segment covers measures 334 to 342. The instrumentation remains the same as in the previous segment. The music is marked *p* (piano) and features a more rhythmic and melodic texture compared to the previous section. A box highlights measure 342.

343 349

Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Eng. Hrn.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2

This musical score block covers measures 343 to 349. It features a woodwind section with three flutes (Fl. 1, 2, 3), two oboes (Ob. 1, 2), an English horn (Eng. Hrn.), two clarinets (Cl. 1, 2), a bass clarinet (B. Cl.), and two bassoons (Bsn. 1, 2). The notation includes complex rhythmic patterns with many triplets and slurs. Dynamic markings such as *f* (forte) and *tr* (trills) are present throughout the passage.



351 357

Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Eng. Hrn.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Cb. Sn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4

This musical score block covers measures 351 to 357. It includes the same woodwind section as the previous block, plus a contrabassoon (Cb. Sn.) and four horns (Hn. 1, 2, 3, 4). The notation continues with complex rhythmic patterns and slurs. Dynamic markings include *p* (piano) and *f* (forte). The horn parts are more active in this section, providing harmonic support.

359 364

Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Eng. Hn.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2

f *sfz* *pp*

Var. V - Allegro, marcato (♩ = 126)

373 374

Fl. 1, Fl. 2, Fl. 3, Ob. 1, Ob. 2, Eng. Hn., Cl. 1, Cl. 2, B. Cl., Bsn. 1, Bsn. 2, Cbsn., Hn. 1, Hn. 2, Hn. 3, Hn. 4, Tpt. 1, Tpt. 2, Tpt. 3, Tbn. 1, Tbn. 2, B. Tbn., Tba., Timp., Chim., T.-, B. D., Hp.

Dynamic markings: *ff*, *mf*

Percussion: Snare Drum, Cymbals

Text: To S. D., To Cym.

Var. V - Allegro, marcato (♩ = 126)

374

Vln. I, Vln. II, Vla., Vc., Cb.

Dynamic markings: *ff*, *mf*

Text: tutti, arco

383 386

Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Eng. Hn.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
S. D.
Cym.
B. D.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

386

391

394

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Eng. Hrn.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

S. D.

Cym.

B. D.

Hp.

394

Vln. I

Vln. II

Vla.

Vc.

Cb.

399 401

Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Eng. Hn.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tbn.
Timp.
S. D.
Cym.
B. D.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

p
pp
ppp

416 426

Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Eng. Hn.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
S. D.
Cym.
B. D.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

mp *mf* *ff*

430

432

436

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Eng. Hrn.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

S. D.

Cym.

B. D.

Hp.

432

436

Vln. I

Vln. II

Vla.

Vc.

Cb.

437

Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Eng. Hrn.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
S. D.
Cym.
B. D.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

To Chim.
To Sus. Cym.

Var. VI - Largo, peacefully (♩ = 46)

444 450

Cl. 1
B. Cl.
Hn. 1
Hn. 3
Tpt. 1
Tpt. 2

con sordino
p
con sordino
p

pp
p
mp
mp

Detailed description: This block contains the musical score for measures 444 to 450 for woodwinds and strings. The woodwinds (Cl. 1, B. Cl., Hn. 1, Hn. 3, Tpt. 1, Tpt. 2) are mostly silent until measure 450, where they play a melodic line with triplets. The strings (Vln. I, Vln. II, Vla., Vcl., Cb.) play a rhythmic accompaniment of eighth notes. Dynamics include *pp*, *p*, and *mp*. Performance instructions include 'con sordino' for the trumpets.

Var. VI - Largo, peacefully (♩ = 46)

444 450

Vln. I
Vln. II
Vla.
Vcl.
Cb.

p
p
pp
p
p

mp
p
mp
p

Detailed description: This block contains the musical score for measures 444 to 450 for the string section. The Violins I and II, Viola, Violoncello, and Contrabass all play a rhythmic accompaniment of eighth notes. Dynamics range from *pp* to *p*. The score includes triplets and crescendo/decrescendo hairpins.



459 460

Fl. 1
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1

mp
mp
mp
mp
mp
mp
mp
mp
mp
p
mp

senza sordino
p

Detailed description: This block contains the musical score for measures 459 to 460 for woodwinds and strings. The woodwinds (Fl. 1, Cl. 1, Cl. 2, B. Cl., Bsn. 1, Hn. 1, Hn. 2, Hn. 3, Hn. 4, Tpt. 1) play melodic lines with triplets. The strings (Vln. I, Vln. II, Vla., Vcl., Cb.) play a rhythmic accompaniment. Dynamics include *mp* and *p*. Performance instructions include 'senza sordino' for the trumpets.

460

Vln. I
Vln. II
Vla.
Vcl.
Cb.

mp
mp
mp
mp
mp

Detailed description: This block contains the musical score for measure 460 for the string section. The Violins I and II, Viola, Violoncello, and Contrabass all play a rhythmic accompaniment of eighth notes. Dynamics are consistently *mp*. The score includes triplets and hairpins.

474 477 487

Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Eng. Hn.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
S. D.
Cym.
B. D.
Vin. I
Vin. II
Vla.
Vcl.
Cb.

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

senza sordino

Chimes
ff To T.-L.
Sus Cymbal
ff

489

499

Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Eng. Hn.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Cb. sn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Chim.
T.-t.
B. D.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

Tam-tam To Sus. Cym. Sus Cymbal To T.-t. To Tri. To Cym.

fp *f* *mp* *pp* *p* *mf* *ff* *pizz.*

503

509 To Picc.

516

The score is divided into two systems. The first system (measures 503-516) includes parts for Flute 1 & 2, Flute 3, Oboe 1 & 2, English Horn, Clarinet 1 & 2, Bass Clarinet, Bassoon 1 & 2, Contrabassoon, Horn 1-4, Trumpet 1-3, Trombone 1-3, Tuba, Tympani, Chimes, and Percussion (T-t, B.D.). The second system (measures 509-516) includes parts for Violin I & II, Viola, Violoncello, and Contrabass. Dynamics are marked *pp* and *pp*. Performance instructions include *To Picc.* and *con sordino*. Measure numbers 503, 509, and 516 are boxed. The tempo is *Allegro, marcato* with a quarter note equal to 126 beats per minute.

517

523 Piccolo

Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Eng. Hn.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Chim.
T. C.
B. D.
Hp.

523

Vin. I
Vin. II
Vla.
Vc.
Cb.

arco

senza sordino
ff
senza sordino
ff
senza sordino
ff

Cymbals
ff

524

529

Picc.

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Eng. Hn.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Chim.

Cym.

B. D.

Hrp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

529

530

534

Picc.

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Eng. Hrn.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Chim.

Cym.

B. D.

Hrp.

Vin. I

Vin. II

Vla.

Vc.

Cb.

538

541

Picc.

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Eng. Hn.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Chim.

Cym.

B. D.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Triangle

To Chim.

To T-t.

f

541

544

Picc.

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Eng. Hn.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Tri. Chimes *p*

Cym. Tam-tam *ff*

B. D. *ff* *fp* *ff*

Harp. *ff*

Vln. I *pp* *ff*

Vln. II *pp* *ff*

Vla. *pp* *ff*

Vc. *pp* *ff*

Cb. *pp* *ff*