

# Four Rivers of Paradise

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for  
Wind Ensemble (2014)

Ryan Diefenderfer (b.1990)

# Instrumentation

Piccolo

Flutes 1-2

Oboes 1-2

English Horn

Bassoons 1-2

Contrabassoon

E♭ Clarinet

B♭ Clarinets 1-3

B♭ Bass Clarinet

Soprano Saxophone

Alto Saxophones 1-2

Tenor Saxophone

Baritone Saxophone

Trumpets in B♭ 1-3

French Horns in F 1-4

Trombones 1-2

Bass Trombone

Euphonium

Tuba

Double Bass

Harp

Timpani (4 drums)

Percussion (Six players)

1. Marimba

2. Glockenspiel, Tam-tam, Bass Drum

3. Vibraphone

4. Bass Drum, Congas (2), Tam-tam

5. Triangle, Suspended Cymbal, Tímbales

6. Tam-tam, Tom-Toms (2), Crotales

**Duration: ca. 9:00**

**Score is Transposed**

# Four Rivers of Paradise

## Program Notes

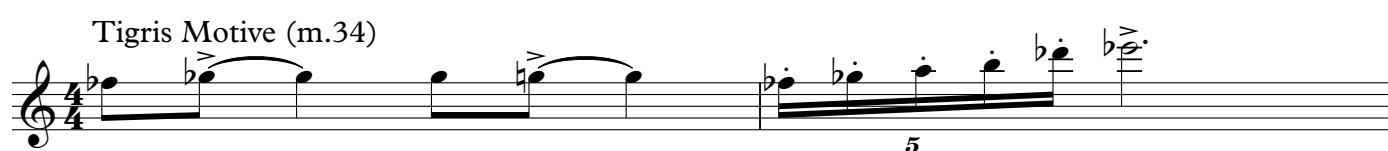
*Four Rivers of Paradise* is inspired by a Baroque painting of the same name by Peter Paul Rubens, completed in 1685 and located in the Kunsthistorisches Art Museum in Vienna, Austria. The four rivers of paradise to which both works refer are the four rivers of antiquity that are believed to have flowed from the Garden of Eden. These four rivers are the Euphrates, the Tigris, the Ganges, and the Nile. Within this piece, each river is depicted with its own unique motive. These motives serve as the basis for the entire piece, as each motive is altered, transformed, and combined with the other motives in different ways. Each motive is introduced one by one throughout the piece, until finally, the four motives transpire simultaneously during the climax of the work.

Below, for the conductor's benefit, are the four primary motives that make up the piece, in addition to the 'water' motive that serves as transitional material.

Because the Euphrates was the first river to be discovered by mankind, it is the first motive to be introduced. Of each motive, it is heard perhaps most prominently throughout the piece.



The Tigris is an offshoot of the Euphrates, and much shorter in physical length than any of the other rivers. As a result, the Tigris is the shortest of the motives utilized in the piece.



The Ganges, located in India, borrows elements from Carnatic music. All notes from this motive use notes from the tanarupi raga, the sixth malakarta raga. Additionally, the Ganges section (beginning at m.65) introduces three rhythmic talas in the percussion that build and serve as accompaniment.



The Nile River is one of the only rivers on the globe to flow northward, and is the longest river of those present in the piece. As a result, the Nile motive is ascending, and it continues to grow longer and longer as the Nile section (beginning at m. 101) progresses.



Additionally, the piece uses a 'water' motive that serves as introductory and transitional material.



# Four Rivers of Paradise

## for Wind Ensemble

Duration: 9:00

Ryan Diefenderfer

♩ = 58  
8 Flowingly

7

Piccolo

Flute 1

Flute 2

Oboe 1  
(English Horn)

Oboe 2

Bassoon 1

Bassoon 2

Contrabassoon

Clarinet in E♭

Clarinet in B♭ 1

Clarinet in B♭ 2

Clarinet in B♭ 3

Bass Clarinet  
in B♭

Alto Saxophone  
Soprano Sax

Alto Saxophone 2

Tenor Saxophone

Baritone Saxophone

Trumpet in B♭ 1

Trumpet in B♭ 2

Trumpet in B♭ 3

Horn in F 1

Horn in F 2

Horn in F 3

Horn in F 4

Trombone 1

Trombone 2

Bass Trombone

Euphonium

Tuba

Double Bass

Harp

Timpani

Marimba

Glockenspiel  
Tam-Tam  
Bass Drum

Vibraphone

Bass Drum  
Congas (2)  
Tam-Tam

Triangle  
Suspended Cymbal  
Timbales  
Tam-tam  
Tom-Toms (2)  
Crotales

(motor off)

Glockenspiel

(Hard plastic mallets)

(Medium yarn mallets)

Triangle  
(Triangle beater)

[illegible]



22

Picc. *mp* *Tutti* *mf* *sub.* *p*

Fl. 1 *mf* *p* *pp*

Fl. 2 *mf* *p* *pp*

Eng. Hn.

Ob. 2 *mf* *mf < f* *mf < f*

Bsn. 1 *mf*

Bsn. 2 *mf*

Cbsn.

E♭ Cl. *mp* *p* *mf < f* *mf < f*

Cl. 1 *mp* *Tutti* *mf* *sub.* *p* *pp*

Cl. 2 *mf* *p* *pp*

Cl. 3 *mf*

B. Cl. *Solo* *mf* *Tutti* *mf*

A. Sax. 1 *mf* *Tutti* *mf*

A. Sax. 2 *mf*

T. Sax.

Bari. Sax.

Tpt. 1 *Solo (open)* *f*

Tpt. 2 *mf*

Tpt. 3 *mf*

Hn. 1 *(muted)* *mf* *p* *mf*

Hn. 2 *muted* *mf* *p* *mf*

Hn. 3 *muted* *mf* *p* *mf*

Hn. 4 *muted* *mf* *p* *mf*

Tbn. 1 *p* *mp* *p*

Tbn. 2 *p* *mp* *p*

B. Tbn. *p* *mp* *p*

Euph.

Tba. *p* *mp* *Solo* *mf* *Tutti* *mf*

Db. *p* *mp* *p* *Solo* *mf* *Tutti* *mf*

Hp. *mp*

Timp.

Mar. *(Medium rubber mallets)* *mf*

Glock. *mp*

Vib. *mp*

B. D. *mf*

Tri. *mf*

T.-t.

[illegible]



accel.

♯ = 72 sub.

**accen.**

Picc. *f* *ff*

Fl. 1 *f* *ff*

Fl. 2 *f* *ff*

Eng. Hn. *f* *ff*

Ob. 2 *f* *ff*

Bsn. 1 *f* *ff*

Bsn. 2 *f* *ff*

Cbsn. *f* *ff*

E♭ Cl. *f* *ff*

Cl. 1 *p* Solo *p*

Cl. 2 *f* *ff* *f sub.* *ff*

Cl. 3 *f* *ff*

B. Cl. *f* *ff*

A. Sax. 1 *mf* *f* *ff*

A. Sax. 2 *mf* *f* *ff*

T. Sax. *f* *ff*

Bari. Sax. *f* *ff*

Tpt. 1 *ff*

Tpt. 2 *ff*

Tpt. 3 *mf* *ff*

Hn. 1 *mp open* *mf*

Hn. 2 *mp* *f*

Hn. 3 *mp open* *mf*

Hn. 4 *mp* *f*

Tbn. 1 *mp* *f* *ff*

Tbn. 2 *f*

B. Tbn. *f* *ff*

Euph. *f* *ff*

Tba. *f* *ff*

Db. *f*

Hp. *fff* *p*

Timp. *fp* *ff*

Mar. *mf* *ff*

Glock. *ff*

Vib. *mf* *ff*

B. D. *p* *mf* *ff*

Sus. Cym. *mp* *ff* *scrape cymbal (triangle beater)* *mp*

T.-t. *mp* *ff*

**4** **4**

**4** ♩ = 72 sub.

40

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

Cbsn.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Db.

Hp.

Timp.

Mar.

Glock.

Vib.

B. D.

Sus. Cym.

T.-t.

Solo

Tutti

mp

p

mf

pp

scrape

Triangle

Suspended Cymbal (soft yarn mallets)

Scrape (metal beater)

harmon mute

cup mute

44

Picc. *mf* *mp*

Fl. 1 *mf* *mp*

Fl. 2 *p* *mp* *mf*

Ob. 1 *p* *mf* *mp*

Ob. 2 *mp* *p* *mf* *mp*

Bsn. 1 *mf*

Bsn. 2 *mf*

Cbsn.

E♭ Cl. *mp* *p*

Cl. 1 *mf*

Cl. 2 *p* *mf* *mp*

Cl. 3 *mf* *mp* *mf*

B. Cl. *p*

A. Sax. 1 *mp* *p*

A. Sax. 2 *mf* *mp*

T. Sax.

Bari. Sax. *p* *mp* Tutti

Tpt. 1 *p*

Tpt. 2

Tpt. 3 *st. mute* *mp* *p*

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1 *Tutti* *pp* *p*

Tbn. 2 *pp* *mp* *p*

B. Tbn. *pp* *Tutti* *pp* *p*

Euph. *pp* *p*

Tba. *p* *mp*

Db. *p* *mp*

Hp.

Timp. *p*

Mar. *p* *mf*

Glock. *p* *mf*

Vib. *p* *mf*

B. D. *mp* *scrape cymbal (metal beater)*

Sus. Cym. *mp*

T.-t.

49

Picc. *mf* *f* *mf* Solo *f* *mp* *p*

Fl. 1 *mf* *f* *mf* *f* *mp* *p*

Fl. 2 *mf* *f* *mf* *f* *mp* *p*

Ob. 1 *mp* *mf* *f* *mf* *mp*

Ob. 2 *mf* *f* *mf* *mf* *mp*

Bsn. 1 *f* *mf* *mf* *mp*

Bsn. 2 *f* *mf* *mp*

Cbsn. *mf* *f* *mf*

E♭ Cl. *mp* *mf* *f* *mp* *p*

Cl. 1 *mp* *mf* *f*

Cl. 2 *mp* *mf* *f* *mf*

Cl. 3 *mf* *f* *mp* Solo *mp*

B. Cl. *f* *mf* *mp* *mp*

A. Sax. 1 *mf* *f* *p* Solo *mf* *p* *mp* *p*

A. Sax. 2 *mf* *f* *p* Solo *mp* *p*

T. Sax. *mf* *f* *p* *mf*

Bari. Sax. *mf* *f* *p* *mf*

Tpt. 1 *f* *open* *open* Solo *mf* *f* *p*

Tpt. 2 *f* *open* *open* *p*

Tpt. 3 *mf* *f* *p*

Hn. 1 *mf* *f* *p* *p* *mf* *p*

Hn. 2 *mf* *f* *p* *p* *mf* *p*

Hn. 3 *mf* *f* *p* *p* *mf* *p*

Hn. 4 *mf* *f* *p* *p* *mf* *p*

Tbn. 1 *mf* *f* *p* *mf* *p* *mf* *p*

Tbn. 2 *mf* *f* *p* *p* *mf* *p*

B. Tbn. *mf* *f* *p* *mf* *p* *mf* *p*

Euph. *mf* *f* *mf*

Tba. *mf* *f* *mf*

Db. *mf* *f* *mf*

Hp. *mf* *f*

Timp. *p* *f*

Mar. *mf* *pp*

Glock. *mf*

Vib.

B. D. *f*

Sus. Cym. (soft yarn mallets) *p* *mf* *mf*

T.-t. (heavy felt beaters) *p* *mf*

55

Picc. *mp* *mf* Tutti *mf*

Fl. 1 *mp* 5 *mf*

Fl. 2 *mp* 5

Ob. 1 *mp* *mf*

Ob. 2 *mp* *mf*

Bsn. 1 *mp* 5 *f*

Bsn. 2 *mp* 5 *f*

Cbsn. *mf* *f*

Es Cl. *mf* 5

Cl. 1 Solo *p* Solo *mf* Tutti *mp*

Cl. 2 *p* Tutti *mf* 5

Cl. 3 *p* Tutti *mf* 5

B. Cl. *f*

A. Sax. 1 Tutti *mp* *mp* *mf*

A. Sax. 2 Tutti *mp* *mp* *mf*

T. Sax.

Bari. Sax. *f*

Tpt. 1 Tutti *mf*

Tpt. 2

Tpt. 3 *mf*

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1 *pp* *p* *mp*

Tbn. 2 *pp* *p* *mp*

B. Tbn. *pp* *p* *mp*

Euph.

Tba. *mp* *f*

Db. *mf* *f*

Hp. *mf*

Timp. *mf* *f*

Mar.

Glock.

Vib.

B. D. *p* *mp* *mf*

Sus. Cym.

T.-t.

62

Picc. *mf* *sfz* *mp* *3* *Picc.*

Fl. 1 *mf* *sfz* *p* *3*

Fl. 2 *mf* *sfz* *p* *3*

Ob. 1 *mf* *sfz* *p*

Ob. 2 *mf* *sfz* *p*

Bsn. 1 *mf* *sfz* *p*

Bsn. 2 *f* *sfz* *p*

Cbsn. *mf* *sfz* *p*

E♭ Cl. *mf* *sfz* *p*

Cl. 1 *mf* *sfz* *p* *Solo* *mp* *3*

Cl. 2 *mf* *sfz* *p*

Cl. 3 *mf* *sfz* *p*

B. Cl. *mf* *sfz* *p*

A. Sax. 1 *mf* *sfz* *p* *To Soprano Sax*

A. Sax. 2 *mf* *sfz* *p*

T. Sax. *mf* *sfz* *p*

Bari. Sax. *mf* *sfz* *p*

Tpt. 1 *mf* *sfz* *p*

Tpt. 2 *mf* *sfz* *p*

Tpt. 3 *mf* *sfz* *p*

Hn. 1 *f* *mf* *sfz* *p*

Hn. 2 *f* *mf* *sfz* *p*

Hn. 3 *f* *mf* *sfz* *p*

Hn. 4 *f* *mf* *sfz* *p*

Tbn. 1 *mf* *sfz* *p*

Tbn. 2 *mf* *sfz* *p*

B. Tbn. *mf* *sfz* *p*

Euph. *mp* *mf* *sfz* *p*

Tba. *sfz* *p*

Db. *mf* *sfz* *p*

Hp. *f* *Thunder effect* *Solo* *mf* *p* *mp*

Timp. *p* *sfz* *p* *pp*

Mar. *f*

Glock. *f* *Tam-Tam*

Vib. *f* *Hp.* *mf* *mp*

B. D. *f* *Congas* *mf* *mp*

Sus. Cym. *p* *Timbales*

T.-t. *p* *Tom-Toms (2)*

12

68

71

34

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

Cbsn.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Sop. Sax.

A. Sax. 2

T. Sax.

Bari. Sax.

44

34

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Db.

Hp.

Timp.

Mat.

T.-t.

Vib.

Congas

Timb.

Toms

Sop. Sax. Solo

Solo

mp

mf

p

Db. Solo

Solo

mp

mf

pizz.

mf

mf

mf

mf

mf

mf

p

[illegible]



84 Driving

accel.

80

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

Cbsn.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Sop. Sax.

A. Sax. 2

T. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Db.

Hp.

Timp.

Mar.

T.-t.

Vib.

Congas

Timb.

Toms

mf

f

ff

p

pp

arco

no roll

(two heavy felt beaters)

Bass Drum

86

90

15

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

Cbsn.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Sop. Sax.

A. Sax. 2

T. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Db.

Hp.

Timp.

Mar.

B. D.

Vib.

Congas

Timb.

Toms

Solo

*f*

Tutti

*mf*

Solo

pizz.

*f*

Tutti

*mf*

(heavy felt beater)

*mp*

*mf*

*mf*

*p*

*mf*

*p*

*mf*

*p*

*mf*

*p*

93

Picc. *mf* *f* *mf* *fp* *f*

Fl. 1 *mf* *f* *mf* *fp* *f*

Fl. 2 *mf* *fp* *f*

Ob. 1 *mf* *fp* *f*

Ob. 2 *mf* *fp* *f*

Bsn. 1 *f* *f* *f* *f* *f* *Solo* *f*

Bsn. 2 *f* *f* *f* *f* *f*

Cbsn. *f* *f* *f* *f* *f*

E♭ Cl. *f*

Cl. 1 *f* *f* *f* *f* *f*

Cl. 2 *fp* *f*

Cl. 3 *fp* *f*

B. Cl. *mf*

Sop. Sax. *f* *f* *f* *f* *f*

A. Sax. 2 *f* *fp* *f*

T. Sax. *f* *fp* *f*

Bari. Sax. *f* *fp* *f*

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1 *f* *fp* *f*

Hn. 2 *f* *fp* *f*

Hn. 3 *f* *fp* *f*

Hn. 4 *f* *fp* *f*

Tbn. 1 *f* *f* *f* *f* *f*

Tbn. 2 *f* *f* *f* *f* *f*

B. Tbn. *f*

Euph. *f*

Tba.

Db. *mf*

Hp. *f*

Timp.

Mar. *f*

B. D. *mp* *f* *p* *f*

Vib. *f*

Congas *mf* *p* *f* *p*

Timb. *mf* *p* *f* *p*

Toms *mf* *p* *f* *p*

[illegible]



113

119

Tutti

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

Cbsn.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Sop. Sax.

A. Sax. 2

T. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Db.

Hp.

Timp.

Mar.

B. D.

Vib.

Congas

Timb.

Toms

*f*

*mf*

*f*

*ff*

*fff*

*p*

*pp*

*sub.*

*5*

*Strictly back to original pattern*

This page of the musical score is for measures 1 through 5. It features a large ensemble of instruments, including woodwinds, brass, and percussion. The woodwind section includes Piccolo, Flutes 1 and 2, Oboes 1 and 2, Bassoons 1 and 2, Contrabassoon, Eb Clarinet, Clarinets 1, 2, and 3, Bass Clarinet, Soprano Saxophone, Alto Saxophone 2, Tenor Saxophone, and Baritone Saxophone. The brass section includes Trumpets 1, 2, and 3, Horns 1, 2, 3, and 4, Trombones 1, 2, and 3, Euphonium, and Tuba. The percussion section includes Double Bass, Vibraphone, Congas, Timbales, and Toms. The score includes various musical notations such as notes, rests, dynamics (mf, f, p, mp), articulation (accents, slurs), and performance instructions like 'cup mute' and 'st. mute'. The percussion section has specific rhythmic patterns for Congas, Timbales, and Toms, with a note to 'May improvise, using variants on rhythm'.





Picc. *f* *mp* *mf* *f* *mp* *f*

Fl. 1 *f* *mp* *mf* *f* *mp* *f*

Fl. 2 - - - - - *f*

Ob. 1 - - - - - *mf* *f*

Ob. 2 - - - - -

Bsn. 1 - - - - - *mf* *f*

Bsn. 2 - - - - - *mf* *f*

Cbsn. *f* *mp* *p* *mf*

E♭ Cl. - - - - - *f*

Cl. 1 - - - - - *mf* *f*

Cl. 2 - - - - - *mf* *f*

Cl. 3 - - - - - *mf* *f*

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

Sop. Sax. - - - - - *mf* *f*

A. Sax. 2 - - - - - *mp* *mf*

T. Sax. *p* *mp* *mf* *p* *mp*

Bari. Sax. *p* *mp* *p* *mp*

Tpt. 1 - - - - - *mf* *f*

Tpt. 2 - - - - - *mf* *f*

Tpt. 3 - - - - - *mf* *f*

Hn. 1 - - - - - *mf* *f*

Hn. 2 - - - - - *mp* *mf*

Hn. 3 - - - - - *mp* *mf*

Hn. 4 *mp* *p* *mp*

Tbn. 1 *p* *mp* *f*

Tbn. 2 *p* *mp* *f*

B. Tbn. - - - - - *f*

Euph. *mf* *p* *f*

Tba. *p* *f*

Db. *p*

Hp.

Timp. - - - - -

Mar. - - - - -

B. D. *mp* *f*

Vib. - - - - -

Congas *mp* *f*

Timb. *mp* *f*

Toms *mp* *f*

More and more varied

More and more varied

More and more varied

[illegible]

133

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

Cbsn.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Sop. Sax.

A. Sax. 2

T. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Db.

Hp.

Timp.

Mar.

Glock.

Vib.

Congas

Timb.

Toms

(hard plastic mallets)

Bass Drum

Suspended Cymbal

Crotales

137

140  $\text{♩} = 58$

25

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

Cbsn.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Sop. Sax.

A. Sax. 2

T. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Db.

Hp.

Timp.

Mar.

Glock.

Vib.

B.D.

Sus. Cym.

Crot.

Picc. *mf*

Fl. 1 *mp* *mf* *p* *mp* *mp* *mf* *mp* *mf*

Fl. 2 *mp* *mf* *p* *mp* *mp* *mf* *mp* *mf*

Ob. 1 *p* *mp* *mp* *mf* *mp* *mf* *mp* *mf* To Eng. Hn.

Ob. 2 *p* *mp* *mp* *mf* *mp* *mf* *mp* *mf*

Bsn. 1 *p* *mp* *mp* *mf* *mp* *mf* *mp* *mf*

Bsn. 2 *p* *mp* *mp* *mf* *mp* *mf* *mp* *mf*

Cbsn. *mf* *f* *mf* *f*

Es Cl. *mp* *mf* *f* *mf* *f*

Cl. 1 *Tutti* *p* *mp* *mp* *mf* *mp* *mf*

Cl. 2 *Tutti* *mp* *mp* *mf* *mp* *mf*

Cl. 3 *p* *mp* *p* *mp* *mp* *mf* *mp* *mf*

B. Cl. *p* *mp* *mp* *mf* *mp* *mf*

Sop. Sax. *mp* *mf* *mp* *mf* *f* *mf* *f*

A. Sax. 2 *p* *mp* *mp* *mf* *mp* *mf* *mf* *f*

T. Sax. *p* *mp* *mp* *mf* *mp* *mf* *mp* *mf*

Bari. Sax. *p* *mp* *p* *mp* *mp* *mf* *mp* *mf*

Tpt. 1 *p* *mp* *p* *mp* *mp* *mf* *mf* *f*

Tpt. 2 *p* *mp* *mp* *mf* *mp* *mf* *mf* *f*

Tpt. 3 *p* *mp* *mp* *mf* *mp* *mf*

Hn. 1 *p* *mp* *p* *mp* *mp* *mf* *mp* *mf*

Hn. 2 *p* *mp* *p* *mp* *mp* *mf* *mp* *mf*

Hn. 3 *p* *mp* *p* *mp* *mp* *mf* *mp* *mf*

Hn. 4 *p* *mp* *p* *mp* *mp* *mf* *mp* *mf*

Tbn. 1 *mp* *mf* *mp* *mf* *mp* *mf*

Tbn. 2 *p* *mp* *p* *mp* *mp* *mf* *mp* *mf*

B. Tbn. *p* *mp* *p* *mp* *mp* *mf* *mp* *mf*

Euph. *p* *mp* *mp* *mf* *mp* *mf* *mp* *mf*

Tba. *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf*

Db. *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf*

Hp. *mf* *f* *mp* *mf*

Timp.

Mar. *mp* *mf*

Glock. *mf* *f* *mf*

Vib. *mp* *mf*

B.D. (heavy felt beater) *mp* *mf*

Sus. Cym.

Crot.





162

163

Picc.

Fl. 1

Fl. 2

Eng. Hn.

Ob. 2

Bsn. 1

Bsn. 2

Cbsn.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Db.

Hp.

Timp.

Mar.

Glock.

Vib.

T-t.

Sus. Cym.

Crot.



This page of a musical score is for a large orchestra, featuring a variety of instruments. The notation is written in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature (C). The instruments listed on the left include Piccolo (Picc.), Flute 1 (Fl. 1), Flute 2 (Fl. 2), English Horn (Eng. Hn.), Oboe 2 (Ob. 2), Bassoon 1 (Bsn. 1), Bassoon 2 (Bsn. 2), Contrabassoon (Cbsn.), Eb Clarinet (Eb Cl.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Clarinet 3 (Cl. 3), Bass Clarinet (B. Cl.), Alto Saxophone 1 (A. Sax. 1), Alto Saxophone 2 (A. Sax. 2), Tenor Saxophone (T. Sax.), Baritone Saxophone (Bari. Sax.), Trumpet 1 (Tpt. 1), Trumpet 2 (Tpt. 2), Trumpet 3 (Tpt. 3), Horn 1 (Hn. 1), Horn 2 (Hn. 2), Horn 3 (Hn. 3), Horn 4 (Hn. 4), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Baritone Trombone (B. Tbn.), Euphonium (Euph.), Tuba (Tba.), Double Bass (Db.), Harp (Hp.), Timpani (Timp.), Maracas (Mar.), Glockenspiel (Glock.), Vibraphone (Vib.), Tom-tom (T.-t.), Suspended Cymbal (Sus. Cym.), and Crotchet (Crot.).

The score includes various musical notations such as notes, rests, and dynamic markings. Dynamics include *p* (piano), *pp* (pianissimo), *mp* (mezzo-piano), and *ppp* (pianississimo). Performance instructions include "muted" for the horns and "Bowed l.v." (bowed, *l.v.* for *lento vivace*) for the crotchet. The score is divided into measures by vertical bar lines, and the instruments are grouped by horizontal lines.