

Robert Tindle

# At Sixty Miles an Hour

Concerto for Bass Trombone and Orchestra

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### Instrumentation:

Solo Bass Trombone

2 Flutes (2nd doubles Piccolo)  
2 Oboes (2nd doubles English Horn)  
2 B♭ Clarinets  
2 Bassoons

4 F Horns  
3 C Trumpets  
2 Tenor Trombones  
1 Bass Trombone  
Tuba

Timpani  
3 Percussion  
(Snare Drum, Bass Drum,  
Crash Cymbals, Suspended Cymbal,  
Triangle, Tambourine, Slapstick)

Strings

Approximate duration: 20' 00"

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# Program Note:

AT SIXTY MILES AN HOUR was an incredible writing experience for me. When Will Baker first approached me about the idea of writing a bass trombone concerto, I was daunted by the enormity of the project. But, as I started working out details, and the themes came together, the process raced along, much like the concerto itself now does, and before I knew quite how it happened, I had a two-movement, 20-minute concerto on my hands. The question of how to title this monstrosity plagued me for a while. Rather than choose a bland, commonplace title like "Concerto for Bass Trombone and Orchestra", I decided to find a more evocative title. As I am not very good with titles, I commenced a search of interesting and relevant poetry, and stumbled upon Cy Warman's works. Warman was a songwriter, poet, and newspaper editor who flourished in the post-Civil War American West. As the Transcontinental Railroad was completed in the years immediately following the War, the railroad played an important role in the culture of the West, and Warman wrote a collection of poems and songs about various aspects of railroading. The subtitles for both movements come from two such poems, the first of which perfectly captures the first movement's mood, and the second of which describes the second movement in vivid detail. The title comes from the second poem. So, rather than try to tell the story of this music in my own words, I will let Cy Warman tell it, as only a train-crazy poet could.

## THE DESERT MAIL

When your feet have strayed from the everglade  
To the shore of a shipless sea,  
When the bar you've crossed, and at length you're lost  
In its hushed immensity;  
When you search the wild, with a silence piled  
Waist deep, for the desert trail,  
There's a distant roar like a sea ashore,  
That's the moan of the desert mail.

Through the racing years there the engineers  
Sit close to the cabin pane,  
While they urge their steeds where the white trail leads  
Through the land of Little Rain;  
Then out behind, on the desert wind,  
Blown back like a bridal veil,  
Far, dim and gray like the milky way,  
Floats the dust of the desert mail.

When the gaunt wolves howl where the spirits prowl--  
The ghosts of the desert's dead,  
And the living, lost, where their trails have crossed  
Mill 'round, while the sun paints red  
The western skies, as the long day dies  
And the stars shine dim and pale;  
There's a beacon fair on the desert there --  
That's the light of the desert mail.

## THE FLYER

Across the hill and down the dell,  
Past station after station;  
The muffled music of the bell  
Gives voice to each vibration.

Out o'er the prairie, cold and gray,  
There falls a flood of fire,  
While orders flash for miles away:  
"Take siding for the flyer."

The engine seems to fairly float,  
Her iron sinews quiver,  
While swift, beneath her throbbing throat,  
The rails rush like a river.

Upon the seat the engineer,  
Who knows her speed and power,  
Sits silently without a fear  
At sixty miles an hour.



*Commissioned by Will Baker and the Southeast Iowa Symphony Orchestra*

Transposed Score

# At Sixty Miles an Hour

Concerto for Bass Trombone and Orchestra

Robert Tindle

## I-There's a beacon fair

**Andante Calmato**  $\text{♩} = 60$

Flutes  
(Piccolo)

Oboes  
(English Horn)

B♭ Clarinets

Bassoons

Solo Bass Trombone

**Andante Calmato**  $\text{♩} = 60$

F Horns

C Trumpets

Tenor Trombones

Bass Trombone

Tuba

Timpani

Percussion

Violin I

Violin II

Strings

Cello

Contrabass



**15** *a tempo*

Fls.  
(Picc.)

Obs.  
(E. H.)

B♭ Cls.

Bsns.

Solo B. Tbn.

*p*

**15** *a tempo*

F Hns.

C Tpts.

T. Tbn.

B. Tbn.

Tuba

Tim.

Perc.

Vln. I

Vln. II

Vla.

Vc.

Cb.

rit.

rit.

*a tempo*

Fls.  
(Picc.)

Obs.  
(E. H.)

B♭ Cls.

Bsns.

Solo B. Tbn. *p* *pp*

*a tempo*

F Hns.

C Tpts. 2

T. Tbn.

B. Tbn.

Tuba

Tim.

Perc. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

**28**

Fls.  
(Picc.)

Obs.  
(E. H.)

B.Cls.

Bsns.

Solo B. Tbn.

**28**

F Hns.

C Tpts.

T. Tbn.

B. Tbn.

Tuba

**28**

Tim.

Perc.

Vln. I

Vln. II

Vla.

Vc.

Cb.

35

Fls.  
(Picc)

1  
Obs.  
(E.H.)

1  
B.Cls.

1  
Bsns.  
2

Solo B.Thn.

35

1  
2  
F.Hns.

3  
4

C.Tpts.

T.Tbns.

B.Tbn.

Tuba

35

Timp.

1  
Perc.

2  
3

Vln.I

Vln.II

Vla.

Vc.

Cb.

**44**

Fls. 1  
Fls. 2 (Picc.)

Obs. 1  
Obs. 2 (E.H.)

B♭ Cls. 1  
B♭ Cls. 2

Bsns. 1  
Bsns. 2

Solo B. Tbn.

**44**

F Hns. 1  
F Hns. 2  
F Hns. 3  
F Hns. 4

C Tpts. 1  
C Tpts. 2  
C Tpts. 3

T. Tbn. 1  
T. Tbn. 2

B. Tbn.

Tuba

**44**

Tim. Timpani

Perc. 1  
Perc. 2  
Perc. 3

**44**

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

accel.

52

Fls.  
(Picc.)

Obs.  
(E. H.)

B♭ Cls.

Bsns.

Solo B. Tbn.

52

F Hns.

C Tpts.

T. Tbn.

B. Tbn.

Tuba

Timp.

Perc.

Vln. I

Vln. II

Vla.

Vc.

Cb.

**60 Con Moto** ♩ = 84

accel.

Fls. (Picc.)

Obs. (E. H.)

B♭ Cls.

Bsns.

Solo B. Tbn.

F Hns.

C Tpts.

T. Tbn.

B. Tbn.

Tuba

Timpani

Perc. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

Measures 69-100: The score begins with a dynamic of  $f$ . Woodwind instruments play eighth-note patterns, while brass instruments play sixteenth-note patterns. Measures 101-142: The dynamic changes to  $mf$ . Woodwind instruments play eighth-note patterns, while brass instruments play sixteenth-note patterns. Measures 143-184: The dynamic changes to  $p$ . Woodwind instruments play eighth-note patterns, while brass instruments play sixteenth-note patterns. Measures 185-226: The dynamic changes to  $f$ . Woodwind instruments play eighth-note patterns, while brass instruments play sixteenth-note patterns. Measures 227-268: The dynamic changes to  $mf$ . Woodwind instruments play eighth-note patterns, while brass instruments play sixteenth-note patterns. Measures 269-310: The dynamic changes to  $p$ . Woodwind instruments play eighth-note patterns, while brass instruments play sixteenth-note patterns. Measures 311-352: The dynamic changes to  $f$ . Woodwind instruments play eighth-note patterns, while brass instruments play sixteenth-note patterns. Measures 353-394: The dynamic changes to  $mf$ . Woodwind instruments play eighth-note patterns, while brass instruments play sixteenth-note patterns. Measures 395-436: The dynamic changes to  $p$ . Woodwind instruments play eighth-note patterns, while brass instruments play sixteenth-note patterns. Measures 437-478: The dynamic changes to  $f$ . Woodwind instruments play eighth-note patterns, while brass instruments play sixteenth-note patterns. Measures 479-520: The dynamic changes to  $mf$ . Woodwind instruments play eighth-note patterns, while brass instruments play sixteenth-note patterns. Measures 521-562: The dynamic changes to  $p$ . Woodwind instruments play eighth-note patterns, while brass instruments play sixteenth-note patterns. Measures 563-604: The dynamic changes to  $f$ . Woodwind instruments play eighth-note patterns, while brass instruments play sixteenth-note patterns. Measures 605-646: The dynamic changes to  $mf$ . Woodwind instruments play eighth-note patterns, while brass instruments play sixteenth-note patterns. Measures 647-688: The dynamic changes to  $p$ . Woodwind instruments play eighth-note patterns, while brass instruments play sixteenth-note patterns. Measures 689-730: The dynamic changes to  $f$ . Woodwind instruments play eighth-note patterns, while brass instruments play sixteenth-note patterns. Measures 731-772: The dynamic changes to  $mf$ . Woodwind instruments play eighth-note patterns, while brass instruments play sixteenth-note patterns. Measures 773-814: The dynamic changes to  $p$ . Woodwind instruments play eighth-note patterns, while brass instruments play sixteenth-note patterns. Measures 815-856: The dynamic changes to  $f$ . Woodwind instruments play eighth-note patterns, while brass instruments play sixteenth-note patterns. Measures 857-898: The dynamic changes to  $mf$ . Woodwind instruments play eighth-note patterns, while brass instruments play sixteenth-note patterns. Measures 899-940: The dynamic changes to  $p$ . Woodwind instruments play eighth-note patterns, while brass instruments play sixteenth-note patterns. Measures 941-982: The dynamic changes to  $f$ . Woodwind instruments play eighth-note patterns, while brass instruments play sixteenth-note patterns. Measures 983-1000: The dynamic changes to  $mf$ . Woodwind instruments play eighth-note patterns, while brass instruments play sixteenth-note patterns.

79

Fls.  
(Picc.)  
Obs.  
(E. H.)  
B.Cls.  
Bsns.  
Solo B. Tbn.

F.Hns.  
C.Tpts.  
T.Bsns.  
B.Tbn.  
Tuba  
Timp.  
Perc.  
Vln.I  
Vln.II  
Vla.  
Vc.  
Cb.

This page contains five systems of musical notation. The first system includes parts for Flutes (1st and 2nd), Piccolo (Picc.), Oboes (1st and 2nd), English Horn (E. H.), Bassoon Clarinets (B.Cls.), Bassoons (Bsns.), and Solo Bass Trombone (Solo B. Tbn.). The second system includes parts for French Horns (F.Hns.), C Trumpets (C.Tpts.), Trombones (T.Bsns.), Bass Trombone (B.Tbn.), Tuba, and Timpani (Timp.). The third system includes parts for Percussion (Perc.) and three sets of strings (Vln.I, Vln.II, Vla., Vc., Cb.). Measure 79 begins with sustained notes on the first two staves, followed by rhythmic patterns involving grace notes and sixteenth-note figures. Measures 80 through 83 show various patterns of eighth and sixteenth notes with dynamic markings such as *f*, *mf*, *p*, *mp*, and *mf*. Measures 84 through 87 feature sustained notes and rhythmic patterns similar to the beginning of the section. Measures 88 through 91 continue the rhythmic patterns established earlier.





14

103

50

Fls.  
(Pcs.)

Obs.  
(E.H.)

B♭ Cls.

Bsns.

Solo B. Tbn.

**103** ♩ = 60

F Hns.

C Tpts.

T. Tbn.

B. Tbn.

Tuba

Timpani

Perc.

Vln. I

Vln. II

Vla.

Vc.

Cb.

110

Fls.  
(Picc)

Obs.  
(E. H.)

B♭ Cls.

Bsns.

Solo B. Tbn.

110

F Hns.

C Tpts.

T. Tbn.

B. Tbn.

Tuba

110

Timp.

Perc.

Vln. I

Vln. II

Vla.

Vc.

Cb.

**119**

Fls. *mp*  
 (Picc) *mp*  
 Obs. *mp* Oh  
 (E. H.) *mp*  
 Bv. Cls. *mp* cresc.  
 Bsns. cresc.  
 Solo B. Tbn. *mp* > *mf* cresc. *jf'*

**119**

F Hns. *p* cresc.  
 C Tpts. 1 *p* cresc.  
 C Tpts. 2 *mp* > *f* cresc.  
 T. Tbns. *p* cresc.  
 B. Tbn. *mp* cresc.  
 Tuba *p* cresc.

**119**

Timpani

Perc. 1  
 Perc. 2 *ppp*  
 Perc. 3

**119**

Vln. I *mp* cresc.  
 Vln. II *mp* cresc.  
 Vla. *mp* cresc.  
 Vc. *mp* cresc.  
 Cb. *mp* cresc.

**129** ♩ = 108

Fls.  
(Picc.)  
Obs.  
(E.H.)  
B.Cls.  
Bsns.  
Solo B.Tbn.

F Hns.  
C Tpts.  
T. Tbns.  
B. Tbn.  
Tuba  
Timp.  
Perc. 1  
Perc. 2  
Perc. 3  
Vln.I  
Vln.II  
Vla.  
Vc.  
Cb.

Picc.

**129** ♩ = 108

**129** ♩ = 108

**129** ♩ = 108

134

Fls.  
(Picc.)

Obs.  
(E. H.)

B.Cls.

Bsns.

Solo B. Tbn.

F.Hns.

C.Tpts.

T.Bsns.

B.Tbn.

Tuba

Timp.

Perc. 1  
Perc. 2  
Perc. 3

Vln.I

Vln.II

Vla.

Vc.

Cb.

This page contains ten staves of musical notation. The top staff includes parts for Flutes (Piccolo), Oboes (English Horn), Bass Clarinets, Bassoon, and Solo Bass Trombone. The second section starts with Four Horns, followed by Three Trombones, Two Bass Trombones, Bass Trombone, Tuba, Timpani, and three Percussionists. The bottom section includes parts for Vln.I, Vln.II, Vla., Vc., and Cb. The music is set in 134 time, with measures containing various dynamics such as fortissimo (f), double fortissimo (ff), piano (p), and mezzo-forte (mf). Performance instructions like slurs and grace notes are also present. The score is written on multiple staves with a mix of treble and bass clefs.

**139**

Fls.  
(Picc.)  
Obs.  
(E. H.)  
B.Cls.  
Bsns.  
Solo B. Tbn.

**139**

F Hns.  
C Tpts.  
T. Tbns.  
B. Tbn.  
Tuba  
Timp.  
Perc. 2  
Perc. 3

**139**

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

147 *rit.*  $\text{J} = 66$

Fls.  
(Picc.)

Obs.  
(E.H.)

B♭ Cls.

Bsns.

Solo B. Tbn.

F Hns.

C Tpts.

T. Tbn.

B. Tbn.

Tuba

Timp.

Perc.

Vln. I

Vln. II

Vla.

Vc.

Cb.

$\text{J} = 60$

153

Fls.  
(Picc.)

Obs.  
(E. H.)

B♭ Cls.

Bsns.

Solo B. Tbn.

*ff*

153

F Hns.

C Tpts.

T. Tbn.

B. Tbn.

Tuba

Tim.

*fff*

Perc.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*ff*

*rit.*

**161 *tempo***

Fls.  
1  
2  
(Picc.)

Obs.  
1  
2  
(E. H.)

B♭ Cls.  
1  
2  
Bsns.  
1  
2  
Solo B. Tbn.  
*p*

**161 *tempo***

F Hns.  
1  
2  
3  
4  
C Tpts. 2  
3

T. Tbn.  
1  
2  
B. Tbn.  
*p*

Tuba  
*p*

Timp.  
161  
*pp*

Perc. 1  
2  
3

**161 *tempo***

Vln. I  
*p*

Vln. II  
*p*

Vla.  
*p*

Vc.  
*p*

Cb.  
*p*

*rit.*

168 *a tempo*

Fls.  
(Picc.)

Obs.  
(E. H.)

B-Clrs.

Bsns.

Solo B. Tbn.

F Hns.

C Tpts.

T. Tbns.

B. Tbn.

Tuba

Tim.

Perc.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p* *pp*

*p* *pp*

*p* *pp*

*mp* *p*

*p* *pp*

rit.

Fls.  
(Picc.)

Obs.  
(E. H.)

B-Clrs.  
Bsns.

Solo B. Tbn.

F Hns.

C Tpts.

T. Tbn.

B. Tbn.

Tuba

Tim.

Perc.

Vln. I

Vln. II

Vla.

Vc.

Cb.



## II-There falls a flood of fire

**Andante Maestoso** ♩ = 84

Flutes  
(Piccolo)

Oboes  
(English Horn)

B♭ Clarinets

Bassoons

Solo Bass Trombone

F Horns

C Trumpets

Tenor Trombones

Bass Trombone

Tuba

Timpani

Percussion

Violin I

Violin II

Viola

Cello

Contrabass

**Andante Maestoso** ♩ = 84

**Andante Maestoso** ♩ = 84

**Andante Maestoso** ♩ = 84

**Allegro Con Fuoco**  $\text{♩} = 96$

Fls. (Picc.) 1 2  
Obs. (E. H.) 1 2  
B♭ Cls. 1 2  
Bsns. 1 2  
Solo B. Tbn.  
  
**Allegro Con Fuoco**  $\text{♩} = 96$   
 F Hns. 1 2 3 4  
C Tpts. 1 2 3  
T. Tbns. 1 2  
B. Tbn.  
Tuba  
Tim. 8  
Perc. 1 2 3  
  
**Allegro Con Fuoco**  $\text{♩} = 96$   
 Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

Fls.  
(Picc.)

Obs.  
(E. H.)

Bs. Cls.

Bsns.

Solo B. Tbn.

*p*

*p* *mp*

*p* *mp*

*pp* *mp*

*pp* *mp*

*pp* *mp*

*p* *mf*

F Hns.

C Tpts.

T. Tbns.

B. Tbn.

Tuba

Timp.

Perc.

*p*

*p*

*p*

*p*

*p*

*pp*

*p*

Vln. I

Vln. II

Vla.

Vc.

Cb.

*pizz.*

*p*

*mf*

*p*

*mf*

*p*

*mp*

*mp*

*mp*

25

Fls.  
(Picc.)

Obs.  
(E. H.)

B♭ Cls.

Bsns.

Solo B. Tbn.

F Hns.

C Tpts.

T. Tbns.

B. Tbn.

Tuba

25

Tim.

Perc.

Vln. I

Vln. II

Vla.

Vc.

Cb.

**33**

Fls.  
(Picc.)

Obs.  
(E. H.)

Bs. Cls.

Bsns.

Solo B. Tbn.

**33**

F Hns.

C Tpts.

T. Tbns.

B. Tbn.

Tuba

Timp.

Perc.

Vln. I

Vln. II

Vla.

Vc.

Cb.

**45**

Fls.  
(Picc.)

Obs.  
(E. H.)

Bs. Cls.

Bsns.

Solo B. Tbn.

**45**

F Hns.

C Tpts.

T. Tbns.

B. Tbn.

Tuba

Timp.

Perc.

Vln. I

Vln. II

Vla.

Vc.

Cb.

54

Fls.  
(Picc.)

Obs.  
(E. H.)

B♭ Cls.

Bsns.

Solo B. Tbn.

F Hns.

C Tpts.

T. Tbns.

B. Tbn.

Tuba

Timp.

Perc.

Vln. I

Vln. II

Vla.

Vc.

Cb.

This page contains ten staves of musical notation. The top five staves are woodwind and brass sections, featuring parts for Flutes (Piccolo), Oboes (English Horn), Bassoon, Solo Bass Trombone, and various brass instruments. The bottom five staves are brass and percussion sections, featuring parts for Trombones, Bass Trombone, Bassoon, Tuba, and Timpani. The strings section (Violin I, Violin II, Viola, Cello) begins on the next page. The music includes dynamic markings such as *p*, *f*, and *mp*, as well as performance instructions like slurs and grace notes.

61

Fls.  
(Picc.)

Obs.  
(E. H.)

B♭ Cls.

Bsns.

Solo B. Tbn.

F Hns.

C Tpts.

T. Tbns.

B. Tbn.

Tuba

Timp.

Perc.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Musical score for orchestra and choir, page 106, measures 69-70. The score includes parts for Flutes (Picc.), Oboes (E. H.), Bassoon Clarinets, Bassoons, Solo Bassoon, French Horns, Trombones, Bass Trombone, Tuba, Timpani, Percussion, Violin I, Violin II, Viola, Cello, and Double Bass. Measure 69 starts with a dynamic of  $\text{ff}$  and continues through measure 70, which ends with a dynamic of  $\text{f}$ .

79

Fls.  
(Picc.)

Obs.  
(E. H.)

B♭ Cls.

Bsns.

Solo B. Tbn.

F Hns.

C Tpts.

T. Tbn.

B. Tbn.

Tuba

79

Timp.

Perc.

Vln. I

Vln. II

Vla.

Vc.

Cb.

The score shows a complex arrangement of instruments. In the first section (measures 79-80), woodwinds play eighth-note patterns with grace notes, while brass and bassoon entries provide harmonic support. The second section begins with a rhythmic pattern from the strings and basso continuo. The third section features a prominent solo bass trombone line. The fourth section concludes with a rhythmic pattern from the strings and basso continuo.

Fls.  
(Picc.)

Obs.  
(E. H.)

B♭ Cls.

Bsns.

Solo B. Tbn.  
*p*

**88**

F Hns.

C Tpts.

T. Tbns.

B. Tbn.

Tuba

**88**

Timp.

Perc.

Vln. I  
*pp*

Vln. II  
*pp*

Vla.  
*pp*

Vc.  
*pp*

Cb.

**100**

Fls. 1 (Picc.) 2 Obs. 1 (E. H.) 2 B♭ Cls. 1 2 Bsns. 1 2 Solo B. Tbn.

**100**

F Hns. 1 2 3 4 C Tpts. 2 3 T. Tbns. 1 2 B. Tbn. Tuba Timp. 100 Perc. 1 2 3

**100**

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



**120**

Fls.  
(Picc.)

Obs.  
(E. H.)

B♭ Cls.

Bsns.

Solo B. Tbn.

*mp*

**120**

F Hns.

C Tpts.

T. Tbn.

B. Tbn.

Tuba

*p*

**120**

Timp.

Perc.

Vln. I

Vln. II

Vla.

Vc.

Cb.

128

Fls.  
(Picc.)  
Obs.  
(E. H.)  
Bs. Cls.  
Bsns.  
Solo B. Tbn.

134  $\text{♩} = \text{♪}$

F Hns.  
C Tpts.  
T. Tbns.  
B. Tbn.  
Tuba  
Timp.

128

Perc. 2  
Perc. 3

134  $\text{♩} = \text{♪}$

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

136

Fls. (Picc.)

Obs. (E. H.)

B♭ Cls.

Bsns.

Solo B. Tbn.

accel.

F Hns.

C Tpts.

T. Tbns.

B. Tbn.

Tuba

Timp.

Perc.

Vln. I

Vln. II

Vla.

Vc.

Cb.

142

Fls.  
2 (Picc.)

Obs.  
(E. H.)

B♭ Cls.  
2

Bsns.  
2

Solo B. Tbn.

This section of the score shows parts for Flutes (1 and 2), Oboes (1 and 2), Bassoon (1 and 2), and Solo Bass Trombone. The instrumentation includes woodwind entries with slurs and grace notes, followed by sustained notes and dynamic markings like *f* and *mp*. The bassoon part features sustained notes with dynamic changes between *mp* and *f*.

142

F Hns.  
3  
4

C Tpts.  
2  
3

T. Tbns.  
2

B. Tbn.

Tuba

142

Timp.

This section includes parts for French Horns (3 and 4), C Trumpets (2 and 3), Trombones (T. Tbns.), Bass Trombone (B. Tbn.), and Tuba. The tuba part has a prominent sustained note. The dynamic levels fluctuate between *f*, *mp*, and *p*.

Perc. 2

3

The percussion part consists of three staves, with the third staff being silent. It features dynamic markings *p*, *f*, and *mf*, with sustained notes and rhythmic patterns.

142

Vln. I

Vln. II

Vla.

Vc.

Cb.

The strings section includes Violin I, Violin II, Viola, Cello, and Double Bass. The violins play eighth-note patterns, while the other instruments provide harmonic support with sustained notes and dynamic markings like *mf* and *f*.

**148** ♩ = 132 ♩ = ♩

Fls.  
(Picc.)

Obs.  
(E. H.)

Bs. Cls.

Bsns.

Solo B. Tbn.

**148** ♩ = 132 ♩ = ♩

F Hns.

C Tpts.

T. Tbns.

B. Tbn.

Tuba

Timp.

Perc.

Vln. I

Vln. II

Vla.

Vc.

Cb.

157

Fls.  
(Picc.)

Obs.  
(E. H.)

B♭ Cls.

Bsns.  
1  
2 *mp*

Solo B. Tbn.  
*f*  
*mf*

F Hns.  
1  
2  
3  
4 *mf*

C Tpts.  
1  
2  
3 *mp*  
Straight Mute  
Straight Mute  
Straight Mute

T. Tbns.  
1  
2 *mf*  
*p*

B. Tbn.  
*mf*  
*p*

Tuba  
*mf*  
*p*

Timp.

Perc. 1  
2  
3 *p*

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb. *p*

**164**

Fls. (Picc.) Obs. (E. H.) Bs. Cls. Bsns. Solo B. Tbn.

Solo B. Tbn.

**164**

F Hns. C Tpts. T. Tbns. B. Tbn. Tuba Timp.

Perc. 1 2 3

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

Detailed description: The musical score consists of three systems of five staves each.   
 - System 1 (Measures 164-164): Flutes (1, 2), Piccolo, Oboe (1, 2), Bassoon (1, 2), Bass Clarinet, Bassoon. Dynamics: p, mf, f, ff, picc.   
 - System 2 (Measures 164-164): Flutes (1, 2), Piccolo, Oboe (1, 2), Bassoon (1, 2), Trombones (1, 2), Bass Trombone, Bassoon. Dynamics: p, mf, f, ff, mp, fp, Open.   
 - System 3 (Measures 164-164): Flutes (1, 2), Piccolo, Oboe (1, 2), Bassoon (1, 2), Trombones (1, 2), Bass Trombone, Bassoon. Dynamics: f, pp, choke, mp, fp, arco.   
 - Percussion parts are present in all systems, contributing to the rhythmic complexity. The score uses standard musical notation with various dynamics and performance instructions.



185

Fls.  
(Picc.)

Obs.  
(E. H.)

Bs. Cls.

Bsns.  
*mp*

Solo B. Tbn.  
*f*

185

F Hns.  
*f*

C Tpts.  
3  
4  
*f*  
Stopped

T. Tbns.

B. Tbn.  
*mp*

Tuba  
*mp*

Timp.  
*fff*

185

Perc. 1  
*mp*  
choke

Perc. 2  
*mp*

Perc. 3  
*f*

185

Vln. I

Vln. II

Vla.

Vc.  
*fp*

Cb.  
*fp*

194

Fls.  
(Picc.)

Obs.  
(E. H.)

B♭ Cls.

Bsns.

Solo B. Tbn.

*f*

194

F Hns.

C Tpts.

T. Tbns.

B. Tbn.

Tuba

194

Timp.

Perc.

Vln. I

Vln. II

Vla.

Vc.

Cb.

**200**

Fls.  
(Picc.)

Obs.  
(E. H.)

B♭ Cls.

Bsns.

Solo B. Tbn.

*ff*

**200**

F Hns.

C Tpts.

T. Tbn.

B. Tbn.

Tuba

*f*

Timp.

Perc.

Vln. I

Vln. II

Vla.

Vc.

Cb.



**217**

Fls.  
(Picc.)

Obs.  
(E. H.)

Bs. Cls.

Bsns.

Solo B. Tbn.

**217**

F Hns.

C Tpts.

T. Tbn.

B. Tbn.

Tuba

Timp.

Perc. 2  
choke

Vln. I

Vln. II

Vla.

Vc.

Cb.

Div.

223

Fls. 1 *mf*  
Fls. 2 (Picc.)

Obs. 1 *mf*  
Obs. 2 (E. H.)

B♭ Cls. 1 *mf*  
B♭ Cls. 2

Bsns. 1 *mf*  
Bsns. 2

Solo B. Tbn.

F Hns. 1  
F Hns. 2  
F Hns. 3  
F Hns. 4

C Tpts. 1  
C Tpts. 2  
C Tpts. 3

T. Tbns. 1  
T. Tbns. 2

B. Tbn.

Tuba

223

Timpani

Perc. 1 *mp*  
Perc. 2  
Perc. 3

Vln. I *mf*  
Vln. II *mf*

Vla. *mf*  
Vc. *mf*  
Cb. *mf*

**229 Andante Calmato**  $\text{♩} = 60$

Fls.  
(Picc.)

Obs.  
(E. H.)

Bs. Cls.

Bsns.

Solo B. Tbn.

*a tempo*

*a tempo*

*pp*

*pp*

*pp*

**229 Andante Calmato**  $\text{♩} = 60$

F Hns.

C Tpts.

T. Tbns.

B. Tbn.

Tuba

*a tempo*

*a tempo*

*p*

**229**

Timp.

Perc. 2

Perc. 3

**229 Andante Calmato**  $\text{♩} = 60$

Vln. I

Vln. II

Vla.

Vc.

Cb.

*a tempo*

*a tempo*

*pp*

*fp*

*ppp*

*pp*

*fp*

*ppp*

*pp*

*fp*

*ppp*

*p*

*pp*

*fp*

*ppp*

54

**240** ♩ = 88 accel.

Fls.  
(Picc.)

Obs.  
(E. H.)

B♭ Cls.

Bsns.

Solo B. Tbn.

**240** ♩ = 88 accel.

F Hns.

C Tpts.

T. Tbns.

B. Tbn.

Tuba

240

Tim.

Perc.

Vln. I

Vln. II

Vla.

Vc.

Cb.

**251** ♩ = ♩

Fls.  
(Pic.)

Obs.  
(E. H.)

Bs. Cls.

Bsns.

Solo B. Tbn.

**251** ♩ = ♩

F Hns.

C Tpts.

T Bns.

B. Tbn.

Tuba

Timp.

Perc.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mp*

*cresc.*

*pp*

*cresc.*

*f*

*p*

*mf*

*cresc.*

*mp*

56

Allegro Con Fuoco  $\text{♩} = 96$ 

259

Fls.  
(Picc.)

Obs.  
(E. H.)

B♭ Cls.

Bsns.

Solo B. Tbn.

This section shows woodwind and brass parts. Measures 259-260 feature woodwind entries (Flutes, Bassoon) followed by brass entries (Trumpets, Trombones). Dynamics include ***ff***, ***f***, and ***p***.

Allegro Con Fuoco  $\text{♩} = 96$

F Hns.

C Tpts.

T. Tbns.

B. Tbn.

Tuba

Timp.

Perc.

This section shows brass and percussion parts. Measures 259-260 feature brass entries (French Horns, Trombones, Trumpets) and a single tuba entry. Dynamics include ***ff***, ***f***, and ***p***.

Allegro Con Fuoco  $\text{♩} = 96$

Vln. I

Vln. II

Vla.

Vc.

Cb.

This section shows the string section. Measures 259-260 feature rhythmic patterns from the strings (Violin I, Violin II, Viola, Cello, Double Bass) with dynamics including ***ff***, ***f***, and ***p***.

**263**

Fls.  
(Picc.)

Obs.  
(E. H.)

Bs. Cls.

Bsns.

Solo B. Tbn.

**263**

F Hns.

C Tpts.

T. Tbns.

B. Tbn.

Tuba

**263**

Timp.

Perc. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

271

Fls.  
(Picc.)

Obs.  
(E. H.)

B♭ Cls.

Bsns.

Solo B. Tbn.

rit.

271

F Hns.

C Tpts.

T. Tbns.

B. Tbn.

Tuba

271

Timp.

Perc. 2

choke

Vln. I

Vln. II

Vla.

Vc.

Cb.

**279 Andante Maestoso  $\text{d}=96$**

This section of the score includes parts for Flutes (1 & 2), Piccolo, Oboes (1 & 2), English Horn, Bass Clarinets (1 & 2), Bassoon (1 & 2), and Solo Bass Trombone. The bassoon parts feature sustained notes with grace notes and slurs. The solo bass trombone part consists of a continuous eighth-note pattern.

**279 Andante Maestoso  $\text{d}=96$**

This section includes parts for French Horns (1-4), Cornet Trumpets (1-3), Trombones (1-2), Bass Trombone, Tuba, Timpani, and Percussion (1-3). The brass parts involve sustained notes with grace notes and slurs. The tuba part features eighth-note patterns. The timpani and percussion parts provide rhythmic support.

**279 Andante Maestoso  $\text{d}=96$**

The string section includes Violin I, Violin II, Viola, Cello, and Double Bass. The violins play eighth-note patterns with grace notes and slurs. The double bass part features sustained notes with grace notes and slurs.

accel.

287

Fls.  
(Picc.)

Obs.  
(E. H.)

B♭ Cls.

Bsns.

Solo B. Tbn.

F Hns.

C Tpts.

T. Tbn.

B. Tbn.

Tuba

Timp.

Perc.

Vln. I

Vln. II

Vla.

Vc.

Cb.



62  
299 Allegro Con Spirito  $\text{♩} = 116$

Fls.  
(Picc.)

Obs.  
(E. H.)

B $\flat$  Cls.

Bsns.

Solo B. Tbn.

**ff** **fff**

299 Allegro Con Spirito  $\text{♩} = 116$

299 Allegro Con Spirto = 116

F Hns.

C Tpts.

T. Tbns.

B. Tbn.

Tuba

299

Tim.

Perc. 1

Perc. 2

choke

Musical score for orchestra, page 299, Allegro Con Spirito, measures 1-16. The score includes parts for Vln. I, Vln. II, Vla., Vc., and Cb. The key signature is G major (no sharps or flats). The tempo is indicated as 116 BPM. The score shows various musical patterns, including sustained notes, sixteenth-note chords, and rhythmic figures like eighth-note pairs and sixteenth-note groups.

307

Fls.  
(Picc.)

Obs.  
(E. H.)

B♭ Cls.

Bsns.

Solo B. Tbn.

F Hns.

C Tpts.

T. Tbns.

B. Tbn.

Tuba

Timp.

Perc.

Vln. I

Vln. II

Vla.

Vc.

Cb.