

WINTER SUITE

By

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DEDICATION

This thesis is dedicated to my supportive parents
and to Dr. Satterwhite for his incredible compositional guidance.

PROGRAM NOTE

Winter Suite is a continuation of a larger piece entitled *Four Seasons Suite*. *Four Seasons Suite* consists of four movements representing each season: “Winter Suite,” “Spring Suite,” “Summer Suite,” and “Fall Suite.” Four sub-movements constitute each seasonal movement. So, *Four Seasons Suite* has four movements and sixteen sub-movements. Each movement is designed to be performable as a standalone piece but it is also acceptable to perform all of them during the same concert. *Winter Suite* takes its inspiration from images of the titular season and seeks to emulate various aspects of winter such as snowfall, blizzards, and ice along with the jubilation that some people experience when the landscape becomes a winter wonderland.

Performance Notes

General

- All accidentals carry through the measure.
- All trills are between the given notated pitch and the pitch a whole step above unless otherwise specified.

Harp

- All glissandi take place during the first note of the glissando's duration.
- Notes followed by a wavy line to nowhere indicate a glissando to an unspecified pitch.



- Notes followed by a line, labelled “gliss.,” that connects to the next note indicates a glissando to a specified pitch.

Percussion

- A note with a small circle above it indicates a snare brush “paint” roll. One is to move the snare brush in a circular motion with the bristles touching the snare head as if one were painting a circle.



Instrumentation

Piccolo

2 Flutes

2 Oboes

English Horn

2 Clarinets in B \flat

Bass Clarinet in B \flat

 Eb Clarinet (doubling)

2 Bassoons

Contrabassoon

4 Horns in F

3 Trumpets in C

2 Trombones

Bass Trombone

Tuba

Timpani

Percussion 1

 Vibraphone, Marimba, Xylophone, Glockenspiel, Tubular Bells, Tom-toms, Sleigh Bells, Suspended Cymbal, Tambourine

Percussion 2

 Bass Drum, Sleigh Bells, Wind Machine, Tom-toms, Vibraphone, Suspended Cymbal, Triangle, Snare Drum, Marimba

Percussion 3

 Suspended Cymbal, Glockenspiel, Snare Drum, Tambourine, Tubular Bells, Tam-tam, Triangle, Marimba

Harp

Piano

Strings

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Winter Suite

I. Nocturne-Prelude

Transposed Score

Timothy Amalavage-Smith

Misterioso ♩ = 54

This musical score is a transposed score for a full orchestra. It is divided into two systems. The first system includes the woodwind section (Piccolo, Flute 1 & 2, Oboe 1 & 2, English Horn, Clarinet in Bb 1 & 2, Bass Clarinet in Bb, Bassoon 1 & 2, Contrabassoon), the brass section (Horn in F 1-4, Trumpet in C 1-3, Trombone 1 & 2, Bass Trombone, Tuba), the percussion section (Percussion 1, 2, 3), Harp, and Piano. The second system features the string section (Violin I & II, Viola, Violoncello, Contrabass). The score is marked 'Misterioso' with a tempo of ♩ = 54. The woodwinds and brass are mostly silent in this section. The strings play a rhythmic accompaniment, with the Violoncello and Contrabass parts starting with a *ppp* dynamic. The Violin I and II parts have *ppp* dynamics and include markings for 'con sord.' and 'sul C'. The Viola part has a *p* dynamic and 'con sord. sul C' marking. The Violoncello part has a *p* dynamic and 'con sord. sul C' marking. The Contrabass part has a *ppp* dynamic and 'con sord. sul E' marking. The score includes various dynamic markings such as *ppp*, *p*, *mp*, and *mf*.

22

molto rit.

Picc. *p* *ff*

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1 *p* *ff*

Ob. 2 *p* *f*

Eng. Hn. *f*

Cl. 1 *pp* *f*

Cl. 2 *f*

B. Cl. *pp* *f*

Bsn. 1 *f*

Bsn. 2 *f*

Cbsn. *pp* *f*

Hn. 1 *pp* *ff*

Hn. 2 *pp* *ff*

Hn. 3 *pp* *ff*

Hn. 4 *pp* *ff*

C Tpt. 1 *pp* *f*
cup mute

C Tpt. 2 *pp* *f*
cup mute

C Tpt. 3 *pp* *f*
cup mute

Tbn. 1 *f*

Tbn. 2 *pp* *f*
cup mute

B. Tbn. *pp* *f*
cup mute

Tba. *pp* *f*
mute

Timp. *ppp* *mf*

Perc. 1 *f* *ppp*
Vibraphone
soft mallets

Perc. 2 *ppp* *f*
Bass Drum
Suspended Cymbal
To Glock.

Perc. 3 *ppp* *f*

Hp. *f* *ppp*
D \flat , A \flat Lv.
D \flat : C \sharp A \flat F \sharp

Pno. *f* *ppp*
* *ppp* * *ppp* * *ppp* *

molto rit.

Vln. I *f* *ppp*

Vln. II *f* *ppp*

Vla. *ff* *ppp*

Vc. *f* *ppp*

Cb. *f* *ppp*
III senza sord.

B

(♩=56)

poco accel.

C

(♩=69)

poco accel.

D

♩=88

Picc.

Fl. 1

Fl. 2

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

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Glockenspiel

open

mp

Hp.

Pno.

B

(♩=56)

poco accel.

C

(♩=69)

sul tasto (arco) poco accel.

D

♩=88

modo ord.

Vln. I

Vln. II

Vla.

Vc.

Cb.

optional harmonics preferred

V II V III V

mp

This page of a musical score, marked with rehearsal sign 'E', contains the following parts and details:

- Woodwinds:** Piccolo (Picc.), Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), English Horn (Eng. Hn.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Bass Clarinet (B. Cl.), Bassoon 1 (Bsn. 1), Bassoon 2 (Bsn. 2), and Contrabassoon (Cbsn.).
- Brass:** Horn 1 (Hn. 1), Horn 2 (Hn. 2), Horn 3 (Hn. 3), Horn 4 (Hn. 4), Trumpet 1 (C Tpt. 1), Trumpet 2 (C Tpt. 2), Trumpet 3 (C Tpt. 3), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Baritone Trombone (B. Tbn.), and Tuba (Tba.).
- Timpani and Percussion:** Timpani (Timp.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), and Percussion 3 (Perc. 3).
- Keyboard and Strings:** Harp (Hp.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Key performance instructions include dynamics such as *mp* (mezzo-piano), *p* (piano), and *pp* (pianissimo), and specific techniques like *arco* (arco) and *div.* (divisi) for the strings. The score features complex rhythmic patterns, including sixteenth-note runs in the woodwinds and strings, and various rests throughout.

84

Picc. *ff* *mf* *rit.*
 Fl. 1 *ff* *mf*
 Fl. 2 *f* *ff* *mf*
 Ob. 1 *ff* *mf*
 Ob. 2 *f* *ff* *mp*
 Eng. Hn. *ff* *mf*
 Cl. 1 *ff* *mf*
 Cl. 2 *ff* *mf*
 B. Cl. *mf* *ff*
 Bsn. 1 *mf* *ff* *mp*
 Bsn. 2 *mf* *ff*
 Cbsn. *ff*
 Hn. 1 *ff* *mf*
 Hn. 2 *ff*
 Hn. 3 *ff* *mf*
 Hn. 4 *ff*
 C Tpt. 1 *open* *mp* *f* *open* *ff* *mf*
 C Tpt. 2 *mf* *open* *ff* *mp*
 C Tpt. 3 *mf* *ff* *mp*
 Tbn. 1 *ff* *pp* *mf* *straight mute*
 Tbn. 2 *ff* *pp* *mf* *straight mute*
 B. Tbn. *ff* *pp* *mf* *straight mute*
 Tba. *ff* *pp* *mf*
 Timp. *ff*
 Perc. 1 *ff* *mf*
 Perc. 2 *ff* *mf*
 Perc. 3 *ff* *mf*
 Hp. *ff* *mf*
 Pno. *ff* *mf*
 Vln. I *ff* *mf* *rit.* *pizz.*
 Vln. II *ff* *mf* *pizz.*
 Vla. *ff* *pp* *mf*
 Vc. *ff* *pp* *mf*
 Cb. *ff* *pp* *mf*

95 *molto rit.* *A tempo primo* (♩=54)

Picc.

Fl. 1
p *mp* *pp*

Fl. 2
p *mp* *pp*

Ob. 1

Ob. 2

Eng. Hn.

Cl. 1
pp *p* *pp*

Cl. 2

B. Cl.

Bsn. 1
pp *p* *pp*

Bsn. 2
pp *p* *pp*

Cbsn.
pp *p* *pp*

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1
p

Tbn. 2
p

B. Tbn.

Tba.
p

Timp.
ppp

Perc. 1
p *pp* *

Perc. 2

Perc. 3

Hp.
p *pp*
C₂ F₂

Pno.
p

molto rit. *A tempo primo* (♩=54)

Vln. I
p

Vln. II

Vla.
p *mf* *p*
con sord. sul C

Vc.
p *ppp*
con sord. sul C

Cb.
ppp
con sord. sul C

104

rit. molto rit.

Picc. Fl. 1 Fl. 2 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 C Tpt. 1 C Tpt. 2 C Tpt. 3 Tbn. 1 Tbn. 2 B. Tbn. Tba. Timp.

Perc. 1 Perc. 2 Perc. 3

Hp.

Pno.

rit. molto rit.

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

con sord. arco half section quarter section solo

mp f p mp pp ppp = niente

modo ord. half section quarter section

mp p pp

modo ord. solo

mp f mp pp ppp = niente

modo ord. solo

mp f pp ppp = niente

II. Con Fuoco

con fuoco ♩ = 108

The score is arranged in systems. The first system includes Piccolo, Flute 1, Flute 2, Oboe 1, Oboe 2, English Horn, Clarinet in B♭ 1, Clarinet in B♭ 2, Bass Clarinet in B♭ / Clarinet in E♭, Bassoon 1, Bassoon 2, and Contrabassoon. The second system includes Horn in F 1, Horn in F 2, Horn in F 3, Horn in F 4, Trumpet in C 1, Trumpet in C 2, Trumpet in C 3, Trombone 1, Trombone 2, Bass Trombone, and Tuba. The third system includes Timpani, Percussion 1, Percussion 2, and Percussion 3. The fourth system includes Harp and Piano. The fifth system includes Violin I, Violin II, Viola, Violoncello, and Contrabass.

Dynamic markings include *p* (piano) and *mf* (mezzo-forte). The Harp part includes chord voicings: D, C, B♭, E♭, F, G, A and D, A♭. The Piano part includes the marking *sim.* (simile).

13 *♩ = ♩ (sempre)* **A**

Picc. *p*

Fl. 1 *p*

Fl. 2 *p*

Ob. 1 *p*

Ob. 2 *p*

Eng. Hn. *p*

Cl. 1 *p*

Cl. 2 *p*

E♭ Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Perc. 1 *ppp* *p* *ppp*

Perc. 2 *ppp* *p* *ppp*

Perc. 3 *ppp* *p* *ppp*

Hp. *p*

Pno. *ppp* *p* *ppp*

♩ = ♩ (sempre) **A**

Vln. I

Vln. II

Vla. *pizz.* *p*

Vc. *p*

Cb.

B

Picc. *p*

Fl. 1 *p*

Fl. 2 *p*

Ob. 1 *p*

Ob. 2 *p*

Eng. Hn.

Cl. 1 *p*

Cl. 2

E♭ Cl. *p* Clarinet in E♭

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1 *pp* *p*

Hn. 2 *pp* *p*

Hn. 3 *pp* *p*

Hn. 4 *pp* *p*

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2 *p* *ppp* *p* To S. Bells Sleigh Bells

Perc. 3 *p* *ppp* *p* To Tamb. Tambourine To Tub. B.

Hp.

Pno. *8va*

B

Vln. I *pizz.* *p*

Vln. II *pizz.* *p*

Vla. *p*

Vc.

Cb.

33

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Eng. Hn.

Cl. 1

Cl. 2

E♭ Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

mf

f

p

arco

To B. D.

mf

molto rit. . . .

7/8

3/4

4/4

8

9

10

11

12

13

14

15

16

17

18

19

20

21

22

23

24

25

26

27

28

29

30

31

32

33

34

35

36

37

38

39

40

molto accel.

(♩=92)

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Eng. Hn.

Cl. 1

Cl. 2

E♭ Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp.

Pno.

molto accel.

(♩=92)

Vln. I

Vln. II

Vla.

Vc.

Cb.

D A tempo ♩=108

54

Picc. *fff*

Fl. 1 *fff*

Fl. 2 *fff*

Ob. 1 *fff*

Ob. 2 *fff*

Eng. Hn. *fff*

Cl. 1 *fff*

Cl. 2 *fff*

E♭ Cl. *fff*

Bsn. 1 *fff*

Bsn. 2 *fff*

Cbsn. *f*

Hn. 1 *ff*

Hn. 2 *ff*

Hn. 3 *ff*

Hn. 4 *ff*

C Tpt. 1 *ppp* straight mute *fff*

C Tpt. 2 *ppp* straight mute *fff*

C Tpt. 3 *ppp* straight mute *fff*

Tbn. 1 *ff*

Tbn. 2 *ff* straight mute

B. Tbn. *ff* straight mute

Tba. *f*

Timp. *f*

Perc. 1 *ff* rubber mallets

Perc. 2 Bass Drum

Perc. 3 Tubular Bells *ff*

Hp. *f*

Pno. *f*

Vln. I *ff* arco *6*

Vln. II *ff* *6*

Vla. *ff*

Vc. *ff*

Cb. *ff*

59

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Eng. Hn.

Cl. 1

Cl. 2

E♭ Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

64

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Eng. Hn.
Cl. 1
Cl. 2
Eb Cl.
Bsn. 1
Bsn. 2
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Perc. 1
Perc. 2
Perc. 3
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

to S.D.
p
ppp

Detailed description: This page of a musical score covers measures 64 to 68. It features a large ensemble of instruments. The woodwind section includes Piccolo, Flutes 1 and 2, Oboes 1 and 2, English Horn, Clarinets 1 and 2, Eb Clarinet, Bassoons 1 and 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, Percussion 1 (snare), Percussion 2 (cymbals), and Percussion 3 (tom-toms). The string section includes Harp, Piano, Violins I and II, Viola, Violoncello, and Contrabass. The score shows various musical notations such as notes, rests, slurs, and dynamic markings. A specific instruction 'to S.D.' is present in the Perc. 3 part, and dynamic markings like *p* and *ppp* are used throughout.

69

Picc. *ppp*
 Fl. 1 *ppp*
 Fl. 2 *ppp*
 Ob. 1 *ppp*
 Ob. 2 *ppp*
 Eng. Hn. *ppp*
 Cl. 1 *ppp*
 Cl. 2 *ppp*
 Eb Cl. *ppp*
 Bsn. 1 *ppp*
 Bsn. 2 *ppp*
 Cbsn. *ppp*
 Hn. 1
 Hn. 2
 Hn. 3
 Hn. 4
 C Tpt. 1
 C Tpt. 2
 C Tpt. 3
 Tbn. 1 *ppp*
 Tbn. 2 *ppp*
 B. Tbn. *ppp*
 Tba. *ppp*
 Timp. *ppp*
 Perc. 1 *ppp* *soft mallets*
 Perc. 2 *ppp* To W.M.
 Perc. 3
 Hp. *ppp* l.v. *ppp* *p*
 Pno. *ppp* *ppp* *p*
 Vln. I *ppp*
 Vln. II *ppp*
 Vla. *mf* *ppp*
 Vc. *mf* *ppp*
 Cb. *p* *ppp*

E

Picc. *pp* 6 6

Fl. 1 *pp* 6 6

Fl. 2 *pp* 6 6

Ob. 1 *pp* 6 6

Ob. 2 *pp* 6 6

Eng. Hn. *pp* 6 6

Cl. 1 *pp* 6 6

Cl. 2 *pp* 6 6

E♭ Cl. *pp* 6 6

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp. *pp*

Perc. 1 *p*

Perc. 2 Wind Machine *pp* *f* *pp*

Perc. 3 Snare Drum *pp* *f* *pp*

Hp.

Pno.

E

Vln. I *pp* 5 5

Vln. II *pp* 5 5 arco *pp*

Vla. *pp* arco *pp*

Vc. *pp* III II 7

Cb. *pp* arco (IV) I Vc. *pp* (IV) I 7

92 rit. **F**

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Eng. Hn.

Cl. 1

Cl. 2

E♭ Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Roll with cymbal on timpani

ppp p

To Vib.

Vibraphone bowed

p f

ppp f

pp gliss. mf

D♭, C♭, B♭, E♭, F, G♭, A♭

rit. **F**

sul tasto mute

pp mf

pizz. mp

mute f

IV. ppp pp

II. pp

III. mp

IV. mp

(II) V. mute

IV. ppp pp

III. mp

II. mp

IV. mp

(II) V. mute

III. ppp pp

II. mp

IV. mp

sul tasto

mp

113 A tempo (♩=112) **G** ♩=120 agitato

Picc.

Hn. 1

Perc. 1

Hp.

A tempo (♩=112) **G** ♩=120 agitato

Vln. I

123

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Eng. Hn.

Cl. 1

Cl. 2

E♭ Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Bass Clarinet in B♭

arco

f

p

H

129

Picc. *f*

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *f*

Ob. 2 *f*

Eng. Hn.

Cl. 1 *f*

Cl. 2 *f*

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1 *fz.*

Hn. 2

Hn. 3 *fz.*

Hn. 4

C Tpt. 1 *open*

C Tpt. 2 *ff open*

C Tpt. 3 *ff open*

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2 *fff* *To Tom-t.*

Perc. 3 *ff* *snare sticks*

Hp.

Pno. *f* *sw*

H

Vln. I *sw*

Vln. II *sw*

Vla. *f*

Vc. *f*

Cb. *f*

134

Picc. *p* *5* *ff* *p* *5* *ff*

Fl. 1 *p* *5* *ff* *p* *5* *ff*

Fl. 2 *p* *5* *ff* *p* *5* *ff*

Ob. 1 *p* *5* *ff* *p* *5* *ff*

Ob. 2 *p* *5* *ff* *p* *5* *ff*

Eng. Hn.

Cl. 1 *p* *5* *ff* *p* *5* *ff*

Cl. 2 *p* *5* *ff* *p* *5* *ff*

B. Cl.

Bsn. 1 *f*

Bsn. 2 *f*

Cbsn.

Hn. 1 *flz.*

Hn. 2 *f*

Hn. 3 *flz.*

Hn. 4 *flz.*

C Tpt. 1 *3*

C Tpt. 2 *3*

C Tpt. 3 *3*

Tbn. 1

Tbn. 2 *ff*

B. Tbn. *ff*

Tba.

Timp.

Perc. 1 Xylophone *p* *5* *ff* *p* *5* *ff*

Perc. 2 Tom-toms *ff* *3* *6*

Perc. 3 *ff* *3* *6*

Hrp. *gliss.* *ff* *D, C, B#, E#, F, G, A#* *gliss.* (no sustained pitch)

Pno.

Vln. I *60*

Vln. II *60*

Vla.

Vc.

Cb.

144

I

Picc. *f* ³

Fl. 1 *f* ³

Fl. 2 *f* ³

Ob. 1 *f* ³

Ob. 2 *f* ³

Eng. Hn. *fff*

Cl. 1 *fff*

Cl. 2 *fff*

B. Cl. *fff*

Bsn. 1 *fff*

Bsn. 2 *fff*

Cbsn. *fff*

Hn. 1 *flz.*

Hn. 2 *flz.*

Hn. 3 *nat. pp ff flz. fff*

Hn. 4 *flz.*

C Tpt. 1 *pp ff p⁵ ff*

C Tpt. 2 *pp ff p⁵ ff*

C Tpt. 3 *pp ff p⁵ ff*

Tbn. 1 *flz.*

Tbn. 2 *pp subito ff*

B. Tbn. *pp subito ff*

Tba. *fff*

Timp.

Perc. 1 *f* ³

Perc. 2 *pp subito ff ppp*

Perc. 3 *pp ff p ff*

Hp. *gliss. fff*
B: E: A: A:

Pno. *gliss. fff*
8^{va}

I

Vln. I *fff*

Vln. II *fff*

Vla. *fff*

Vc. *fff*

Cb. *fff*

149

Picc.
 Fl. 1
 Fl. 2
 Ob. 1
 Ob. 2
 Eng. Hn.
 Cl. 1
 Cl. 2
 B. Cl.
 Bsn. 1
 Bsn. 2
 Cbsn.
 Hn. 1 flz.
 Hn. 2 flz.
 Hn. 3
 Hn. 4 flz.
 C Tpt. 1
 C Tpt. 2
 C Tpt. 3
 Tbn. 1
 Tbn. 2
 B. Tbn.
 Tba.
 Timp.
 Perc. 1
 Perc. 2
 Perc. 3
 Hp.
 Pno.
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

154

Picc. *ff* *p* *5* *ff* *p* *5* *ff* *p* *5* *ff* *p* *5* *ff* *5*

Fl. 1 *ff* *p* *5* *ff* *p* *5* *ff* *p* *5* *ff* *p* *5* *ff* *5*

Fl. 2 *ff* *p* *5* *ff* *p* *5* *ff* *p* *5* *ff* *p* *5* *ff* *5*

Ob. 1 *ff* *p* *5* *ff* *p* *5* *ff* *p* *5* *ff* *p* *5* *ff* *5*

Ob. 2 *ff* *p* *5* *ff* *p* *5* *ff* *p* *5* *ff* *p* *5* *ff* *5*

Eng. Hn. *ff* *p* *5* *ff* *p* *5* *ff* *p* *5* *ff* *p* *5* *ff* *5*

Cl. 1 *ff* *p* *5* *ff* *p* *5* *ff* *p* *5* *ff* *p* *5* *ff* *5*

Cl. 2 *ff* *p* *5* *ff* *p* *5* *ff* *p* *5* *ff* *p* *5* *ff* *5*

B. Cl. *ff* *p* *5* *ff* *p* *5* *ff* *p* *5* *ff* *p* *5* *ff* *5*

Bsn. 1 *ff* *p* *5* *ff* *p* *5* *ff* *p* *5* *ff* *p* *5* *ff* *5*

Bsn. 2 *ff* *p* *5* *ff* *p* *5* *ff* *p* *5* *ff* *p* *5* *ff* *5*

Cbsn. *ff* *p* *5* *ff* *p* *5* *ff* *p* *5* *ff* *p* *5* *ff* *5*

Hn. 1 *ff* *p* *5* *ff* *p* *5* *ff* *p* *5* *ff* *p* *5* *ff* *5*

Hn. 2 *ff* *p* *5* *ff* *p* *5* *ff* *p* *5* *ff* *p* *5* *ff* *5*

Hn. 3 *ff* *p* *5* *ff* *p* *5* *ff* *p* *5* *ff* *p* *5* *ff* *5*

Hn. 4 *ff* *p* *5* *ff* *p* *5* *ff* *p* *5* *ff* *p* *5* *ff* *5*

C Tpt. 1 *ff* *p* *5* *ff* *p* *5* *ff* *p* *5* *ff* *p* *5* *ff* *5*

C Tpt. 2 *ff* *p* *5* *ff* *p* *5* *ff* *p* *5* *ff* *p* *5* *ff* *5*

C Tpt. 3 *ff* *p* *5* *ff* *p* *5* *ff* *p* *5* *ff* *p* *5* *ff* *5*

Tbn. 1 *ff* *p* *5* *ff* *p* *5* *ff* *p* *5* *ff* *p* *5* *ff* *5*

Tbn. 2 *ff* *p* *5* *ff* *p* *5* *ff* *p* *5* *ff* *p* *5* *ff* *5*

B. Tbn. *ff* *p* *5* *ff* *p* *5* *ff* *p* *5* *ff* *p* *5* *ff* *5*

Tba. *ff* *p* *5* *ff* *p* *5* *ff* *p* *5* *ff* *p* *5* *ff* *5*

Timp. *ff* *p* *5* *ff* *p* *5* *ff* *p* *5* *ff* *p* *5* *ff* *5*

Perc. 1 *ff* *p* *5* *ff* *p* *5* *ff* *p* *5* *ff* *p* *5* *ff* *5*

Perc. 2 *ff* *p* *5* *ff* *p* *5* *ff* *p* *5* *ff* *p* *5* *ff* *5*

Perc. 3 *ff* *p* *5* *ff* *p* *5* *ff* *p* *5* *ff* *p* *5* *ff* *5*

Hp. *ff* *p* *5* *ff* *p* *5* *ff* *p* *5* *ff* *p* *5* *ff* *5*

Pno. *ff* *p* *5* *ff* *p* *5* *ff* *p* *5* *ff* *p* *5* *ff* *5*

Vln. I *ff* *p* *5* *ff* *p* *5* *ff* *p* *5* *ff* *p* *5* *ff* *5*

Vln. II *ff* *p* *5* *ff* *p* *5* *ff* *p* *5* *ff* *p* *5* *ff* *5*

Vla. *ff* *p* *5* *ff* *p* *5* *ff* *p* *5* *ff* *p* *5* *ff* *5*

Vc. *ff* *p* *5* *ff* *p* *5* *ff* *p* *5* *ff* *p* *5* *ff* *5*

Cb. *ff* *p* *5* *ff* *p* *5* *ff* *p* *5* *ff* *p* *5* *ff* *5*

flz. *ff* *p* *5* *ff* *p* *5* *ff* *p* *5* *ff* *p* *5* *ff* *5*

nat. *ff* *p* *5* *ff* *p* *5* *ff* *p* *5* *ff* *p* *5* *ff* *5*

To B.D. *ff* *p* *5* *ff* *p* *5* *ff* *p* *5* *ff* *p* *5* *ff* *5*

To Susp. Cym. *ff* *p* *5* *ff* *p* *5* *ff* *p* *5* *ff* *p* *5* *ff* *5*

(no div.) *ff* *p* *5* *ff* *p* *5* *ff* *p* *5* *ff* *p* *5* *ff* *5*

165

J

Picc. *pp* *fff*

Fl. 1 *pp* *fff*

Fl. 2 *pp* *fff*

Ob. 1 *pp* *fff*

Ob. 2 *pp* *fff*

Eng. Hn. *pp* *fff*

Cl. 1 *pp* *fff*

Cl. 2 *pp* *fff*

B. Cl. *pp* *fff*

Bsn. 1 *pp* *fff*

Bsn. 2 *pp* *fff*

Cbsn. *pp* *fff*

Hn. 1 *flz.* *pp* *fff*

Hn. 2 *pp* *fff*

Hn. 3 *pp* *fff*

Hn. 4 *p* *pp* *flz.* *pp* *fff* *nat.*

C Tpt. 1 *pp* *fff*

C Tpt. 2 *pp* *fff* *nat.*

C Tpt. 3 *pp* *fff* *nat.*

Tbn. 1 *pp* *fff* *nat.*

Tbn. 2 *nat.* *pp* *fff*

B. Tbn. *p* *pp* *fff*

Tba. *pp* *fff*

Timp. *pp* *fff*

Perc. 1 *pp* *fff*

Perc. 2 Bass Drum *pp* *fff*

Perc. 3 *pp* *fff*

Hp. *pp* *fff*

Pno. *pp* *fff*

Vln. I *pp* *fff*

Vln. II *pp* *fff*

Vla. *pp* *fff*

Vc. *pp* *fff*

Cb. *pp* *fff*

strum strings of general indicated register

D, C, B#
E, Fb, G, A

pp *fff*

gliss.

Red

10

Picc. *pp*

Fl. 1 *p* *3* *mp* *p* *3* *mp*

Fl. 2 *mf*

Ob. 1 *p* *3* *mp* *p* *3* *mp*

Ob. 2 *pp* *mf*³

Eng. Hn. *mp* *5* *mf* *mp* *5* *f*

Cl. 1 *p* *3* *mp* *mp* *5* *mf* *mp* *5* *f*

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

B. Cl. *mf*

Bsn. 1 *mf* *5*

Bsn. 2 *mf*

Cbsn.

Hn. 1 *mf* *5*

Hn. 2

Hn. 3 straight mute *p* *mf*

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2 bowed *ppp* *f* To B. D. *

Perc. 3 bowed *ppp* *f*

Hp.

Pno.

Vln. I *pp* *mf* *ppp*

Vln. II *pp* *mf* *ppp*

Vla. *mf* *ppp*

Vc.

Cb.

29 rit. A tempo rit. C A tempo poco accel. 37

Picc. *fff ppp* *ff* *fff* *ff* *fff*

Fl. 1 *fff ppp* *ff* *fff* *mp* *ff* *fff*

Fl. 2 *fff ppp* *ff* *fff* *mp* *ff* *fff*

Ob. 1 *fff ppp* *ff* *fff* *mp* *ff* *fff*

Ob. 2 *fff* *p* *ff* *fff* *mp* *ff* *fff*

Eng. Hn. *fff* *p* *ff* *fff* *mp* *ff* *fff*

Cl. 1 *fff ppp* *ff* *fff ppp* *ff* *fff*

Cl. 2 *fff ppp* *ff* *fff ppp* *ff* *fff*

B. Cl. *ppp* *f* *ppp* *f* *fff*

Bsn. 1 *ppp* *f* *ppp* *f* *fff*

Bsn. 2 *ppp* *f* *ppp* *f* *fff*

Cbsn. *ppp* *f* *ppp* *f* *fff*

Hn. 1 *fff* *p* *ff* *fff* *mp* *ff* *fff*

Hn. 2 *ppp* *f* *ppp* *f* *fff*

Hn. 3 *fff* *p* *ff* *fff* *mp* *ff* *fff*

Hn. 4 *ppp* *f* *ppp* *f* *fff*

C Tpt. 1 *fff* *p* *ff* *fff* *mp* *ff* *fff*

C Tpt. 2 *ppp* *f* *ppp* *f* *fff*

C Tpt. 3 *ppp* *f* *ppp* *f* *fff*

Tbn. 1 *ppp* *f* *ppp* *f* *fff*

Tbn. 2 *ppp* *f* *ppp* *f* *fff*

B. Tbn. *ppp* *f* *ppp* *f* *fff*

Tba. *ppp* *f* *ppp* *f* *fff*

Timp. *ppp* *f* *ppp* *f* *fff*

Perc. 1 *ppp* *f* *ppp* *f* *fff*

Perc. 2 *ppp* *f* *ppp* *f* *fff*

Perc. 3 *ppp* *f* *ppp* *f* *fff*

Hp. *fff* *gliss.* *gliss.* *ppp* *ff* *ppp* *ff* *fff*

Pno. *fff* *gliss.* *gliss.* *ppp* *ff* *ppp* *ff* *fff*

Vln. I *fff ppp* *ff* *fff ppp* *ff* *fff*

Vln. II *fff ppp* *ff* *fff ppp* *ff* *fff*

Vla. *ppp* *f* *ppp* *f* *fff*

Vc. *ppp* *f* *ppp* *f* *fff*

Cb. *ppp* *f* *ppp* *f* *fff*

To T-t.

rit. A tempo rit. C A tempo poco accel.

44

Picc. *pp*

Fl. 1 *pp*

Fl. 2 *pp*

Ob. 1 *pp*

Ob. 2

Eng. Hn.

Cl. 1 *pp* *mf*

Cl. 2

B. Cl. *ppp* *pp* *mf*

Bsn. 1 *ppp* *pp* *mf*

Bsn. 2 *ppp* *pp* *mf*

Cbsn. *ppp*

Hn. 1 *ppp*

Hn. 2 *ppp*

Hn. 3 *ppp*

Hn. 4 *ppp*

C Tpt. 1 *ppp*

C Tpt. 2 *ppp*

C Tpt. 3 *ppp*

Tbn. 1 *pp* *ppp*

Tbn. 2 *pp*

B. Tbn. *pp* *ppp*

Tba. *ppp*

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp. *p* *mf*

C[♯], G[♯] D[♯] F[♯], D[♯] D[♯] C[♯] → C[♯] A[♯] C[♯], A[♯] C[♯] C[♯] C[♯] F[♯], G[♯] G[♯], B[♯]

Pno. *ppp* *

Vln. I *pizz. con sord.* *p* *mf*

Vln. II *pizz. con sord.* *p* *mf*

Vla. *pizz. con sord.* *p* *mf*

Vc. *div.* *unis. pizz.* *mf*

Cb. *unis. pizz.* *mf*

62

Picc. *f* *mp* *p*

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

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

Ob. 1 *f* *mp* *f* *p* *mp*

Ob. 2 *mp* *p*

Eng. Hn. *mp* *f* *p* *mp*

Cl. 1 *p* *f* *mp* *p*

Cl. 2 *p* *f* *mp* *p*

B. Cl. *p* *f* *mp* *p*

Bsn. 1 *mp* *f* *p* *mp*

Bsn. 2 *mp* *f* *p* *mp*

Cbsn. *mp* *f* *p*

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

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

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

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

C Tpt. 1 *p* *f* *p*

C Tpt. 2 *p* *f* *p*

C Tpt. 3 *p* *f* *p*

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

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

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

Tba. *p* *f* *p*

Timp. *p* *f* *p*

Perc. 1

Perc. 2 *p* *f* *p*

Perc. 3

Hp.

Pno.

Vln. I *arco sul tasto* *ppp* *f*

Vln. II *arco sul tasto* *ppp* *f*

Vla. *arco sul tasto* *ppp* *f*

Vc.

Cb.

68

Picc. *f* *fff*

Fl. 1 *f* *fff*

Fl. 2 *f* *fff*

Ob. 1 *f* *fff*

Ob. 2 *f* *fff*

Eng. Hn. *f* *fff*

Cl. 1 *f* *fff*

Cl. 2 *f* *fff*

B. Cl. *f* *fff*

Bsn. 1 *f* *fff*

Bsn. 2 *f* *fff*

Cbsn. *fff*

Hn. 1 *f* *fff* *f* *no trill*

Hn. 2 *f* *fff* *f* *no trill*

Hn. 3 *f* *fff* *f* *tr. mute*

Hn. 4 *f* *fff* *f* *tr. mute*

C Tpt. 1 *f* *fff*

C Tpt. 2 *f* *fff*

C Tpt. 3 *f* *fff*

Tbn. 1 *f* *fff*

Tbn. 2 *f* *fff*

B. Tbn. *f* *fff*

Tba. *f* *fff*

Timp.

Perc. 1

Perc. 2 *f* *fff* *To Vib.*

Perc. 3

Hp.

Pno.

Vln. I

Vln. II

Vla. *fff* *senza sord.* *arco*

Vc. *fff* *senza sord.* *arco*

Cb. *fff* *senza sord.* *arco*

72

Picc.

Fl. 1

Fl. 2

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

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

no trill

tr

3

77 *molto accel.*

Picc.

Fl. 1

Fl. 2

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

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

no trill

no trill

no trill

no trill

molto accel.

Picc. Fl. 1 Fl. 2 Ob. 1 Ob. 2 Eng. Hn. Cl. 1 Cl. 2 B. Cl. Bsn. 1 Bsn. 2 Cbsn.

This section of the score covers woodwinds and brass instruments. The woodwinds (Piccolo, Flutes 1 & 2, Oboes 1 & 2, English Horn, Clarinets 1 & 2, Bass Clarinet, Bassoons 1 & 2, and Contrabassoon) are mostly silent in this section. The brass instruments (Bassoon 1, Bassoon 2, and Contrabassoon) play a rhythmic pattern of eighth notes with triplets, marked *fff*.

Hn. 1 Hn. 2 Hn. 3 Hn. 4 C Tpt. 1 C Tpt. 2 C Tpt. 3 Tbn. 1 Tbn. 2 B. Tbn. Tba. Timp.

This section covers horns, trumpets, trombones, tuba, and timpani. Horns 1-4, Trumpets 1-3, and Trombones 1-2 play a melodic line with dynamics ranging from *pp* to *f*. The tuba and timpani play a rhythmic pattern of eighth notes with triplets, marked *fff*. The timpani part includes dynamic markings of *ff* and *mf*.

Perc. 1 Perc. 2 Perc. 3 Hp. Pno.

This section covers percussion, harp, and piano. Percussion 1, 2, and 3 are silent. The harp and piano are also silent in this section.

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

This section covers strings. Violins I and II are silent. The Viola, Violoncello, and Contrabass play a rhythmic pattern of eighth notes with triplets, marked *ff*. The Viola and Violoncello parts include dynamic markings of *mf* and *ff*, and a *pizz.* (pizzicato) marking.

87

F

G

Picc. Fl. 1 Fl. 2 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 C Tpt. 1 C Tpt. 2 C Tpt. 3 Tbn. 1 Tbn. 2 B. Tbn. Tba. Timp. Perc. 1 Perc. 2 Perc. 3

Woodwind and Percussion staves. Piccolo, Flutes 1 and 2, Oboes 1 and 2, English Horn, Clarinets 1 and 2, Bass Clarinet, Bassoons 1 and 2, Contrabassoon, Horns 1-4, Trumpets 1-3, Trombones 1-2, Baritone Trombone, Tuba, Timpani, and three Percussion parts. The Percussion parts include Triangle and various rhythmic patterns.

Harp (Hp.) and Piano (Pno.) staves.

Harp and Piano staves. The Harp part includes markings for *pp < mp >*, *ppp*, and *pp < mp >* *ppp*. The Piano part includes markings for *pp* and *ppp*. There are also notes about *8va Bisbigliando* and specific notes like *E#, F#* and *D#, E#*.

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

String staves. Violin I and II, Viola, Violoncello, and Contrabasso. The Violin parts include markings for *pp* (with *con sord. sul tasto arco*) and *mf > ppp*. The Viola and Violoncello parts include markings for *fff* (with *(pizz.)*) and *ppp < pp* (with *arco senza sord.*).

Picc. *mf* 6 *f* *mf*
 Fl. 1 *p* 6 *mf* *pp* *p* *mf*
 Fl. 2 *p* 6 *mf* *pp* *p* *mf*
 Ob. 1 *mp*
 Ob. 2 *p* *f*
 Eng. Hn. *pp*
 Cl. 1 *p* 6 *mf* *mp*
 Cl. 2 *pp* 6 *mp* *mp*
 B. Cl. *pp* 6 *mp* *pp*
 Bsn. 1 *pp* 6 *p* *pp*
 Bsn. 2 *pp* 6 *p* *mp*
 Cbsn. *p*
 Hn. 1
 Hn. 2 *pp*
 Hn. 3
 Hn. 4 *mp*
 C Tpt. 1
 C Tpt. 2
 C Tpt. 3
 Tbn. 1 *p* open
 Tbn. 2 *p* open
 B. Tbn. open
 Tba. *pp* open
 Timp.
 Perc. 1 *mp* *mf*
 Perc. 2 *mp* *mp* *mp*
 Perc. 3 *p* * *Red* * *Red* * *Red* * *Red* * *Red* * *Red* *
 Hp. *mp*
 Pno. *mp* * *Red* * *Red* * *Red* * *Red* * *Red* *
 Vln. I *p* sul tasto arco *modo ord.* *molto rit.*
 Vln. II *p* *modo ord.*
 Vla. *p*
 Vc. *p*
 Cb. *p* senza sord. arco

H A tempo

118

Picc. *fff*

Fl. 1 *fff*

Fl. 2 *fff*

Ob. 1 *fff*

Ob. 2 *fff*

Eng. Hn. *fff*

Cl. 1 *fff*

Cl. 2 *fff*

B. Cl. *fff*

Bsn. 1 *fff*

Bsn. 2 *fff*

Cbsn. *fff*

Hn. 1 *fff*

Hn. 2 *fff*

Hn. 3 *fff*

Hn. 4 *fff*

C Tpt. 1 *fff*

C Tpt. 2 *fff*

C Tpt. 3 *fff*

Tbn. 1 *fff*

Tbn. 2 *fff*

B. Tbn. *fff*

Tba. *fff*

Timp. *fff*

Perc. 1 *fff*

Perc. 2 *fff*

Perc. 3 *fff*
 Tam-tam
 Lead * Lead * Lead *

Hp. *fff*

Pno. *fff*

H A tempo

Vln. I *fff*

Vln. II *fff*

Vla. *fff*

Vc. *fff*

Cb. *fff*

I

A tempo

134

Picc.

Fl. 1

Fl. 2

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

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp.

Pno.

I

A tempo

Vln. I

Vln. II

Vla.

Vc.

Cb.

139

Picc.

Fl. 1

Fl. 2

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

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

fff

mf

fff

mf

fff

mf

fff

p

IV. Giocoso-Nocturne

Giocoso ♩ = 76-84

Piccolo

Flute 1

Flute 2

Oboe 1

Oboe 2

English Horn

Clarinet in B \flat 1

Clarinet in B \flat 2

Bass Clarinet in B \flat
Clarinet in E \flat

Bassoon 1

Bassoon 2

Contrabassoon

Horn in F 1
mute
ppp < f

Horn in F 2
mute
ppp < f

Horn in F 3
mute
ppp < f

Horn in F 4
mute
ppp < f

Trumpet in C 1

Trumpet in C 2

Trumpet in C 3

Trombone 1

Trombone 2

Bass Trombone

Tuba

Timpani
ppp < f

Percussion 1
Marimba soft mallet
ppp *p*

Percussion 2
Marimba soft mallet
ppp *p*

Percussion 3
Marimba soft mallet
ppp *p*

Harp
l.v.
ppp *pp*
D, C \sharp , B,
E, F \sharp , G \sharp , A

Piano

Violin I
Giocoso ♩ = 76-84
con sord.
pizz.
ppp *p*

Violin II

Viola
con sord.
pizz.
ppp *p*

Violoncello
con sord.
pizz.
p

Contrabass

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Eng. Hn.

Cl. 1

Cl. 2

E♭ Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

pp

pp

pp

ppp

pp

ppp

arco

ppp

arco

ppp

con sord.

ppp

gliss.

A

19

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Eng. Hn.

Cl. 1

Cl. 2

E♭ Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

To Tom-t.

To Cym.

To S. D.

Hp.

Pno.

gliss.

mf

ff

A

Vln. I

Vln. II

Vla.

Vc.

Cb.

senza sord.
pizz.

f

mf

p

B

♪ = ♩ *sempre*

Picc. Fl. 1 Fl. 2 Ob. 1 Ob. 2 Eng. Hn. Cl. 1 Cl. 2 Eb Cl. Bsn. 1 Bsn. 2 Cbsn.

Hn. 1 Hn. 2 Hn. 3 Hn. 4 C Tpt. 1 C Tpt. 2 C Tpt. 3 Tbn. 1 Tbn. 2 B. Tbn. Tba.

Timp. Perc. 1 Perc. 2 Perc. 3

Hp. Pno.

B

♪ = ♩ *sempre*

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

40 **C**

Picc. *mp*

Fl. 1 *mp*

Fl. 2 *mp*

Ob. 1 *p*

Ob. 2 *p*

Eng. Hn. *p*

Cl. 1 *f*

Cl. 2 *f*

E♭ Cl. *f*

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1 *f ppp f*

Hn. 2 *f ppp f*

Hn. 3 *f ppp f*

Hn. 4 *f ppp f*

C Tpt. 1 *f ppp f*

C Tpt. 2 *f ppp f*

C Tpt. 3 *f ppp f*

Tbn. 1 *ppp f*

Tbn. 2 *ppp f*

B. Tbn. *ppp f*

Tba. *ppp f*

Timp. *ppp f*

Perc. 1 *ppp f* To S. Bells *f* Sleigh Bells *pp*

Perc. 2 *ppp f* To Tri. *f* Triangle *p*

Perc. 3 *ppp f* brush *p* *ppp*

Hp. *mp* *pp*

Pno. *mp* *pp*

D^b, C⁷, B,
E, F⁷, G^b, A

C

Vln. I *mf* *p* solo con sord. (solo only) molto sul tasto arco

Vln. II

Vla.

Vc.

Cb.

62

Picc. *pp*

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

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

Ob. 1 *p* *f* *pp sub.*

Ob. 2 *p* *f* *pp sub.*

Eng. Hn. *p* *f* *pp sub.* *mp* *ppp*

Cl. 1 *pp*

Cl. 2 *pp*

E♭ Cl. *pp*

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Perc. 1 *ppp* *p* *pp* *mp* *p* *mf* *mp* *f* *ppp*

Perc. 2 Wind Machine *ppp*

Perc. 3 Tam-tam *ppp*

Hp. *pp* *four measure gliss without sustained bass pitch* *gliss.*

F₂ G₂

D, C, B,
E♭, F, G, A♭

Pno. *ppp* *p* *pp* *mp* *p* *mf* *mp* *f*

Vln. I *ppp* *p* *pp* *mp* *p* *mf* *mp* *f* *p*

Vln. II *ppp* *p* *pp* *mp* *p* *mf* *mp* *f* *p*

Vla. *p* *mf*

Vc. *arco* *p* *mf*

Cb.

E

69

Picc. *f*

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *f*

Ob. 2 *f*

Eng. Hn. *f*

Cl. 1 *f*

Cl. 2 *f*

E♭ Cl. *f*

Bsn. 1 *f*

Bsn. 2 *f*

Cbsn. *f*

Hn. 1 *f*

Hn. 2 *f*

Hn. 3 *f*

Hn. 4 *f*

C Tpt. 1 *f* open

C Tpt. 2 *f* open

C Tpt. 3 *f* open

Tbn. 1 *f*

Tbn. 2 *f*

B. Tbn. *f*

Tba. *f*

Timp. *f*

Perc. 1 *f* To Tom-t. Tom-toms

Perc. 2 *f* To Vib.

Perc. 3 *f* To S. D. Snare Drum *f* snare sticks

Hp. *f* gliss. *ff* gliss. *f* gliss.

Pno. *f* D, C#, B, E, F#, G#, A

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f* div. *f*

Cb. *f* div. arco *f*

F

75

Picc. *no trill* *fff*

Fl. 1 *no trill* *fff*

Fl. 2 *no trill* *fff*

Ob. 1 *no trill* *fff*

Ob. 2 *no trill* *fff*

Eng. Hn. *fffppp* *fff*

Cl. 1 *no trill* *fff*

Cl. 2 *no trill* *fff*

E♭ Cl. *no trill* *fff*

Bsn. 1 *fffppp* *fff*

Bsn. 2 *fffppp* *fff*

Cbsn. *fffppp* *fff*

Hn. 1 *fffppp* *fff*

Hn. 2 *fffppp* *fff*

Hn. 3 *fffppp* *fff*

Hn. 4 *fffppp* *fff*

C Tpt. 1 *fffppp* *fff*

C Tpt. 2 *fffppp* *fff*

C Tpt. 3 *fffppp* *fff*

Tbn. 1 *fffppp* *fff*

Tbn. 2 *fffppp* *fff*

B. Tbn. *fffppp* *fff*

Tba. *fffppp* *fff*

Timp. *fffppp* *fff* *p*

Perc. 1 *fffppp* *fff* *To Tamb.*

Perc. 2 *ppp* *f* *Vibraphone Bowed* *mallets*

Perc. 3 *fffppp* *fff* ***

Hp. *gliss.* *p* *mf* *D, C, B, E, F, G, A*

Pno. *Tremolo* *fffppp* *fff* *p*

Vln. I *no trill* *fff* *ppp* *f* *pizz.* *p*

Vln. II *no trill* *fff* *ppp* *f* *pizz.* *p*

Vla. *no trill* *fff* *mf* *pizz.* *(div.) pizz.*

Vc. *fffppp* *fff* *p* *(div.) pizz.*

Cb. *unis.* *fffppp* *fff* *p*

88

Picc.

Hn. 1

Timp.

Hp.

Vln. I

101

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Eng. Hn.

Cl. 1

Cl. 2

E♭ Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

The musical score is arranged in a standard orchestral format. The woodwind section includes Piccolo, Flutes 1 and 2, Oboes 1 and 2, English Horn, Clarinets 1 and 2, E-flat Clarinet, Bassoons 1 and 2, and Contrabassoon. The brass section consists of Horns 1-4, Trumpets 1-3, Trombones 1-2, and Tuba. The percussion section includes Timpani, three Percussion parts, Harp, and Piano. The string section includes Violins I and II, Viola, Violoncello, and Contrabass. The score features complex rhythmic patterns with frequent time signature changes (7/8, 3/4, 4/4, 3/2, 2/4) and dynamic markings such as *p*. The E-flat Clarinet part is particularly active, featuring triplets and sextuplets.

The musical score is arranged in a standard orchestral format. The woodwind section (Picc., Fl. 1, Fl. 2, Ob. 1, Ob. 2, Eng. Hn., Cl. 1, Cl. 2, Eb Cl., Bsn. 1, Bsn. 2, Cbsn.) is mostly silent, with the E-flat Clarinet playing a melodic line of eighth notes with triplets. The brass section (Hn. 1-4, C Tpt. 1-3, Tbn. 1-2, B. Tbn., Tba.) is also silent. The percussion section (Timp., Perc. 1, Perc. 2, Perc. 3) provides rhythmic accompaniment with various patterns. The strings (Hp., Pno., Vln. I, Vln. II, Vla., Vc., Cb.) play a complex texture of chords and moving lines. The score is marked 'molto rit.' and includes performance instructions like 'To Tub. B.' and 'To Mar.'.

Picc.
 Fl. 1
 Fl. 2
 Ob. 1
 Ob. 2
 Eng. Hn.
 Cl. 1
 Cl. 2
 Eb Cl.
 Bsn. 1
 Bsn. 2
 Cbsn.

Hn. 1
 Hn. 2
 Hn. 3
 Hn. 4
 C Tpt. 1
 C Tpt. 2
 C Tpt. 3
 Tbn. 1
 Tbn. 2
 B. Tbn.
 Tba.

Timp.
 Perc. 1
 Perc. 2
 Perc. 3
 Hp.
 Pno.

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

This page contains a musical score for system 133, page 66. The score is arranged in a standard orchestral layout with the following instruments and parts:

- Picc.**: Piccolo
- Fl. 1**, **Fl. 2**: Flutes
- Ob. 1**, **Ob. 2**: Oboes
- Eng. Hn.**: English Horn
- Cl. 1**, **Cl. 2**: Clarinets
- E♭ Cl.**: E-flat Clarinet
- Bsn. 1**, **Bsn. 2**: Bassoons
- Cbsn.**: Contrabassoon
- Hn. 1**, **Hn. 2**, **Hn. 3**, **Hn. 4**: Horns
- C Tpt. 1**, **C Tpt. 2**, **C Tpt. 3**: Trumpets in C
- Tbn. 1**, **Tbn. 2**: Trombones (Tbn. 2 includes the instruction "open" and dynamic marking "p")
- B. Tbn.**: Baritone Trombone
- Tba.**: Tuba
- Timp.**: Timpani
- Perc. 1**, **Perc. 2**, **Perc. 3**: Percussion
- Hp.**: Harp
- Pno.**: Piano
- Vln. I**, **Vln. II**: Violins
- Vla.**: Viola
- Vc.**: Violoncello
- Cb.**: Double Bass

The score features a variety of musical notations, including melodic lines with slurs, rhythmic patterns, and dynamic markings. The woodwinds and strings play sustained notes, while the brass and percussion have more active parts.

I

(♩ = 72)

140

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Eng. Hn.

Cl. 1

Cl. 2

E♭ Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp.

Pno.

Bass Drum

ppp

f

6

p

D, C, B♭, E, F, G, A

I

arco (♩ = 72)

Vln. I

Vln. II

Vla.

Vc.

Cb.

arco

p

f

f

145

Picc. *f* *fff*

Fl. 1 *fff*

Fl. 2 *fff*

Ob. 1 *fff*

Ob. 2 *fff*

Eng. Hn. *fff*

Cl. 1 *fff*

Cl. 2 *fff*

E♭ Cl. *fff*
Bass Clarinet in B♭

Bsn. 1 *fff*

Bsn. 2 *fff*

Cbsn. *fff*

Hn. 1 *ff*

Hn. 2 *ff*

Hn. 3 *ff*

Hn. 4 *ff*

C Tpt. 1 *ff*

C Tpt. 2 *ff*

C Tpt. 3 *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

B. Tbn. *fff*
open

Tba. *fff*
open

Timp. *fff*

Perc. 1 *fff*
Tubular Bells

Perc. 2 *fff*

Perc. 3 *fff*

Hp. *fff*

Pno. *fff*
B♭

Vln. I *fff*

Vln. II *fff*

Vla. *fff*

Vc. *fff*

Cb. *fff*
arco

Picc.
 Fl. 1
 Fl. 2
 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
 C Tpt. 1
 C Tpt. 2
 C Tpt. 3
 Tbn. 1
 Tbn. 2
 B. Tbn.
 Tba.
 Timp.
 Perc. 1
 Perc. 2
 Perc. 3
 Hp.
 Pno.
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

Picc.
 Fl. 1
 Fl. 2
 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
 C Tpt. 1
 C Tpt. 2
 C Tpt. 3
 Tbn. 1
 Tbn. 2
 B. Tbn.
 Tba.
 Timp.
 Perc. 1
 Perc. 2
 Perc. 3
 Hp.
 Pno.
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

This page of a musical score contains the following instruments and parts:

- Woodwinds:** Piccolo (Picc.), Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), English Horn (Eng. Hn.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Bass Clarinet (B. Cl.), Bassoon 1 (Bsn. 1), Bassoon 2 (Bsn. 2), Contrabassoon (Cbsn.), Horn 1 (Hn. 1), Horn 2 (Hn. 2), Horn 3 (Hn. 3), Horn 4 (Hn. 4), Trumpet 1 (C Tpt. 1), Trumpet 2 (C Tpt. 2), Trumpet 3 (C Tpt. 3), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Baritone Trombone (B. Tbn.), and Tuba (Tba.).
- Other Instruments:** Timpani (Timp.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Percussion 3 (Perc. 3), Harp (Hp.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

The score is written in 6/4 time and includes dynamic markings such as *mf* (mezzo-forte) and *ppp* (pianissimo). The page is divided into measures by vertical bar lines, with a double bar line at the end of each line.

M

Misterioso ♩ = 54

molto rit.

Picc. *pp* *ppp*

Fl. 1 *pp* *ppp*

Fl. 2 *ppp*

Ob. 1

Ob. 2

Eng. Hn. *ppp*

Cl. 1 *pp* *ppp*

Cl. 2 *pp* *ppp*

B. Cl. *ppp*

Bsn. 1 *ppp*

Bsn. 2 *ppp*

Cbsn. *ppp*

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1 *ppp*

C Tpt. 2

C Tpt. 3

Tbn. 1 *ppp*

Tbn. 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp. *ppp* *mp* *p* *pp* *ppp*

Pno. *ppp*

M

Misterioso ♩ = 54

molto rit.

Vln. I *pp* *ppp* *mp* *pp*

Vln. II *pp* *ppp*

Vla. *pp* *ppp* *mp* *p* *ppp*

Vc. *pp* *ppp* *p* *ppp* *pp* *ppp* *ppp* *niente*

Cb. *pp* *ppp* *pp* *p* *pp* *ppp* *ppp* *niente*

Annotations: *con sord.*, *half section (quarter entre section)*, *con sord.*, *half section*, *quarter section*, *solo*, *niente*

CURRICULUM VITAE

Timothy Amalavage-Smith

Education

University of Alabama (2015-2019)

Bachelor of Music in Composition

GPA: 3.926

University of Louisville (2019-2021)

Master of Music in Composition

GPA: 3.95

Professional Activity

Tennessee Valley Music Festival Composers' Forum: El Bosque Norte (Summer 2014)

Brass Band of Huntsville: Prayer of Thanksgiving (Spring 2016)

UA Composers Present Concert: Fall Suite: I. Prelude (Spring 2017)

Dance Alabama Film Festival: The End of Us (Spring 2018)

Tuscaloosa Youth Orchestra: Untitled Fanfare (Spring 2019)

Huntsville Master Chorale: From Winter to Summer (Spring 2020)

Alabama Screendance Festival: Spectrum (Spring 2020)

UofL Student Electronic Music Concert: images simplicites et musique concrète (Fall 2020)

Longleash: Piano Trio No. 1 (Fall 2020)

Film

The End of Us: <https://vimeo.com/247188512>

Spectrum: <https://www.youtube.com/watch?v=oMLTugdL61s>

Works

String Quintet No. 1 (2015, 8'40)

String Quartet No. 1 (2016, 4'10)

Riverside Jig for string quintet (2016, 4'20)

Prayer of Thanksgiving for British style brass band (2016, 3'20)

Fall Suite for orchestra (2016-2019, 21')

Winter Suite for orchestra (2016-2021, 28')

Spring Suite for orchestra (2017-IP, 7' (mvmt 1 of 4))

Summer Dialogue for Harp (2017, 5'10)

The End of Us for fixed media (2017, 2'49)

Untitled Fanfare for Orchestra (2018, 4'30)

Spectrum for violin, viola, and cello (2018, 4'13)

Wandering Canon for two clarinets and two horns (2019, 4'30)

Sacred Harp Suite for chamber wind ensemble (2019, 10')

The Old Computer for computer (2019, 2'30)

Piano Trio No. 1 (2020, 7'30)

From Winter to Summer for SATB choir (2020, 9')

images simplicites et musique concrète for computer (2020, 3')

Lectures and Master Classes

Ken Ueno: Master Class (2016)
Christopher Theofanidis: Master Class (2016)
Colin Kemper: Lecture (2017)
Michael Kallstrom: Master Class (2017)
Tyler Walker: Lecture (2018)
Jocelyn Hagen: Lecture/Collaboration (2019)
Timo Preece: Lecture (2019)
Sky Macklay: Master Class (2019)
Sam Pluta: Lecture (2019)
Matthew Neal: Lecture (2020)
Jake Heggie: Lecture (2020)
Lei Liang: Master Class (2021)

Music Courses Studied Fall 2015-Spring 2019 (UA)

Theory I – Fall 2015
Theory II - Spring 2016
Music in World Cultures - Spring 2016
Music History I - Fall 2016
Theory III - Fall 2016
Intro to Digital Technology – Fall 2016
Theory IV - Spring 2017
Music History II - Spring 2017
16th-Century Counterpoint – Spring 2017
18th-Century Counterpoint – Summer 2017
Analysis of 20th-Century Music – Summer 2017
Music History III – Fall 2017
Orchestration I – Fall 2017
Fundamentals of Conducting – Fall 2017
Form and Analysis – Spring 2018
Choral Conducting – Spring 2018
Composition Through Disciplines – Spring 2018
Advanced 18th-Century Counterpoint – Summer 2018
Schenkerian Analysis – Fall 2018
Advanced Orchestration – Spring 2019
Secondary Lessons in Voice – 4 semesters
Secondary Lessons in Piano – 4 semesters

Music Courses Studied Fall 2019-Spring 2021 (UofL)

Electronic Composition – Fall 2019
Schenkerian Analysis – Fall 2019
Composition Techniques – Fall 2019
Advanced Electronic Composition – Spring 2020
Advanced Composition Techniques – Spring 2020

Rhythm, Meter, and Tonal Music – Spring 2020

Orchestral Conducting Seminar – Spring 2020

Experimentalism – Fall 2020

Orchestral Conducting Seminar – Fall 2020

Music in Film – Spring 2021

Service

Trinity UMC Choral Intern: Fall 2017-Spring 2019

Theory Tutoring: Fall 2018-Spring 2019

- Private on and off tutoring of Theory I-IV students

UofL Part Time Theory Assistantship: Spring 2021

- Supervising departmental Theory Lab tutoring service
- Providing weekly review sessions for Theory II students

Ensemble Participation

UA Million Dollar Band (Fall 2015- Fall 2018)

UA Contemporary Ensemble (Spring 2016, Spring 2019)

UA University Chorus (Spring 2016, Fall 2018-Spring 2019)

UA Concert Band (Fall 2016-Fall 2017, Fall 2018)

UofL New Music Ensemble (Fall 2019-Fall 2020)

Teachers

Amir Zaheri (2015-2019)

Marc Satterwhite (2019-2021)

Professional Affiliations

Society of Composers, Inc. (SCI)