

**Michael Gandolfi**

# **Ascending Light**

(for organ and orchestra)

*Commissioned by the Boston Symphony Orchestra, Andris Nelsons, Music Director, with generous support provided by the Gomidas Organ Fund, in memory of Berj Zamkochian and commemorating the 100th anniversary of the Armenian Genocide.*

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*Premiere Performances: March 26-28, 31, 2015  
Boston Symphony Orchestra, Andris Nelsons, Conductor  
Olivier Latry, Organ Soloist  
Symphony Hall, Boston, Massachusetts*

**M51 Music (ASCAP)**

**[michaelgandolfi.com](http://michaelgandolfi.com)**

## Instrumentation

3 Flutes (3<sup>rd</sup> doubles Piccolo)  
3 Oboes (3<sup>rd</sup> doubles English Horn)  
3 Bb Clarinets (3<sup>rd</sup> doubles Bass Clarinet)  
3 Bassoons (3<sup>rd</sup> doubles Contrabassoon)

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

Harp

Timpani

3 Percussionists

Xylophone, Glockenspiel, two sets of Tubular Chimes,  
Bass Drum,  
Large Suspended Cymbal, Medium Suspended Cymbal, Crash Cymbals,  
Tambourine, Triangle, Mark Tree, Ratchet

Organ Solo

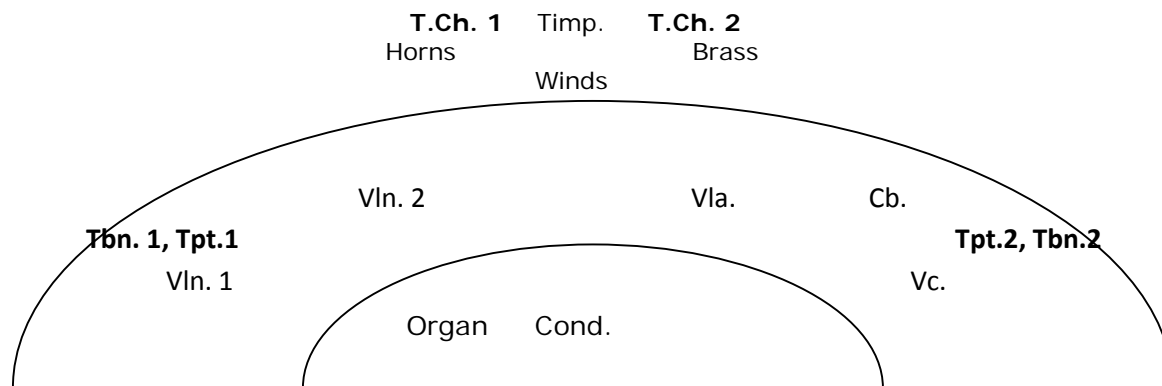
Strings

## Performance Notes

Score is transposed.

Accidentals remain in effect for the duration of the measure, only at the octave in which they occur. They are sometimes rewritten within a measure for clarity.

The two sets of Tubular Chimes are placed next to the Timpani as indicated below. Trumpets 1 & 2 and Trombones 1 & 2, will begin the piece standing near the front of the stage as approximately indicated below. After measure 81, they will take their normal seats at the back of the stage with the brass section. At the end of the piece, (m. 684), Trumpets 1 & 2 will return to their starting positions at the front of the stage, ready to play by measure 692.



**Approximate duration:** 30 minutes

## Program Listing

*Ascending Light* (2014) Michael Gandolfi (b. 1956)

I. *Vis Vitalis* (♩ = 66, Grand, Majestic) - II. *Lullaby of Tigranakert/Variations*, Scherzo, Reverie –  
Coda: *Aravot lousaber (Ascending light)*

## Program Notes

### Program notes for *Ascending Light* – prepared by Robert Kirzinger, Boston Symphony Orchestra

Michael Gandolfi

*“Ascending Light” for organ and orchestra* (2014)

The impetus for this Boston Symphony Orchestra commission for Michael Gandolfi’s *Ascending Light* for organ and orchestra came originally from the Gomidas Organ Fund in honor of its founder, the late Armenian-American organist Berj Zamkochian (1929-2004), as well as to commemorate the 100th anniversary of the Armenian genocide. Zamkochian, a longtime presence in the Boston music community, was also active worldwide as a soloist and for many years a faculty member of the New England Conservatory, where Michael Gandolfi is a member of the composition faculty. While still in his twenties, Zamkochian gained the attention of BSO music director Charles Munch, who brought him to Symphony Hall as organ soloist in such works as the Saint-Saëns Symphony No. 3 (his recording of that work with the BSO is considered a classic) and the Poulenc Concerto for Organ, Timpani and Strings. He performed in Symphony Hall’s erstwhile regular series of organ recitals and, following Munch’s departure, continued to appear with the BSO and Boston Pops for many years. Zamkochian established the Gomidas Organ Fund to mark the centenary of the great Armenian priest and composer Gomidas Vardapet (1869-1935).\*

A teacher, composer, and musicologist, Gomidas remains the single most important figure in the more than millennium-old tradition of Armenian music. His efforts to catalogue Armenian folk music as well as the complex system of church modes helped focus the cultural identity of a people that had largely come under Ottoman rule for centuries. In part because of this, he was one of the several hundred Armenian intellectuals and artists arrested in Constantinople in April 1915, an event marking the beginning of what has come to be known as the Armenian Genocide.† Michael Gandolfi celebrates the lively and enduring foundation of modern Armenian culture represented by Gomidas and the other deported intellectuals in the majestic, energetic music at the beginning and end of *Ascending Light*. He also quotes specific Armenian church and folk music elsewhere in the piece.

Gandolfi’s embrace of these musical materials, so richly a part of Armenian culture, reflects a wide-ranging intellectual and artistic curiosity that is also on display in the composer’s earlier commissions from the BSO. The first of these, for the Tanglewood Music Center Orchestra, was *The Garden of Cosmic Speculation* (2004), which was inspired by a vast Scottish garden, designed by Charles Jencks and based on various subjects of exploration in modern science. (He later expanded this piece into an eleven-movement, seventy-minute work, premiered in its complete form by the Atlanta Symphony Orchestra.) His *Plain Song, Fantastic Dances* (2005), commissioned for, premiered, and recorded by the Boston Symphony Chamber Players, incorporates Gregorian chant melody as a reference to St. Botolph, after whom the city of Boston is named. His orchestral commission *Night Train to Perugia* (2012), commissioned for the 75th anniversary of Tanglewood, is a short fantasia alluding tongue-in-cheek to an experiment done at the CERN Large Hadron Collider suggesting (mistakenly) that neutrinos can move faster than the speed of light. Among other science-based works is his *Q.E.D.: Engaging Richard Feynman*, for the Atlanta Symphony and Chorus (2010), with which, along with music director Robert Spano, he worked closely in recent years. Literature has figured strikingly in his work, from Shakespeare to Pinocchio to Boris Vian, as has visual art, especially the unexpected juxtapositions of the surrealists, the visual games of M.C. Escher, and the pattern dynamics of American minimalists.

Gandolfi’s inquisitiveness has expanded naturally into collaborative projects. He has worked extensively with the writer Dana Bonstrom, who has provided texts and narrative scenarios for a variety of works, including the large-scale chorus-and-orchestra work *Chesapeake: Summer of 1814*, commemorating the 200th anniversary of “The Star-Spangled Banner,” and *The Queen and the Conjuror*, based on Tarot cards. The composer has also collaborated with the videographer Ean White in several multimedia projects, including video accompaniment for *The Garden of Cosmic Speculation*. He is offered commissions from all over the country, and in addition to the BSO and the Atlanta Symphony has worked frequently with the Boston Modern Orchestra Project (which has released two CDs of his music) and his hometown ensemble, the nearly 100-year-old Melrose Symphony Orchestra, for which he has written several pieces. As mentioned above, Michael Gandolfi teaches at the New England Conservatory, his own alma mater; he has also taught at Harvard and Indiana universities and has been on the faculty of the Tanglewood Music Center since 1997. He was a Tanglewood Fellow in 1986, when he worked with Oliver Knussen and earned a commission for his orchestral work *Transfigurations*. This summer he is one of the curators for Tanglewood’s annual Festival of Contemporary Music, during which a new ensemble work, commissioned for the TMC’s 75th anniversary, receives its world premiere.

Michael Gandolfi’s *Ascending Light* for organ and orchestra takes its title from that of an Armenian hymn, “Aravot lousaber,” upon which the last section of the piece is based. The work is in two movements: the first is an energetic, highly patterned series of exchanges between the orchestra and the organ titled “Vis Vitalis.” This translates as “vital force,” referring to the ancient philosophical idea of a non-physical substance that animates life; here, the “life force” of Armenia is its people, and in particular the artists and intellectuals deported or killed in Turkey in April 1915. The placement of two sets of tubular bells, flanking the timpani at the rear of the stage, echoes the visual motif of the Symphony Hall organ pipes; trumpet-and-trombone pairs on either side of the stage are a deliberate ceremonial gesture. The composer writes, “The passages of the first movement allow the organ to show many of its myriad guises. It is alternately leader, follower, virtuoso (replete with elaborate pedal-work), initiator of change, etc. At one moment, central in the first movement, the organ introduces motivic figures in sequence that quickly find their way into the orchestra only to become accompaniment for further elaboration by the organ, which elaboration is in turn added to the orchestra, etc., creating a complex web of accompaniment that rivals the organ’s next contribution.”

Various types of harmonic and metrical aural illusions heard throughout the piece are characteristic of Gandolfi’s music. For example, metrically the winds’ rising arpeggiated figure near the start of the piece can be heard as either groups of four notes (suggested by pitch) or groups of three (suggested by the insistent quarter-note rhythm of timpani). The composer uses this ambiguity to foreshadow changes in metrical and rhythmic perspective within the movement. Harmonies are based on triads (the basic chord of traditional tonal music), but evolve in unexpected ways, abetted by the metrical sleight-of-hand, use of harmonic pedal points, and the shift of material from foreground to accompaniment, like perspective fields in a Medieval landscape painting.

The first movement’s grand finish is connected to the second via a pedal note in the organ. The melody here is transcribed from recordings of a “Lullaby of Tigranakert,” which in its free, improvisatory flow contrasts with the intricate interlocking patterns of the first movement. As in the first movement, though, Gandolfi takes fragments of this primary tune to use in accompaniment patterns; a rising sixteenth-note figure, passed among orchestral sections, is especially persistent. The second of the three shorter variations is an organ solo; the longer fourth variation, “Grand variation: scherzo” is virtually a movement in itself. Upon its winding-down, the *Reverie*, a piccolo solo over chorale harmonies, leads us to the final section, “Aravot lousaber,” “Ascending light.” That hymn’s melody, first presented in simple chorale form, then combines with the music of the first movement in a joyous, vital, uplifting coda.

Robert Kirzinger

ROBERT KIRZINGER, a composer and annotator, is Assistant Director of Program Publications of the Boston Symphony Orchestra.

\* Gomidas, or Komitas, was the name given to the monk Soghomon Soghomonian upon his ordination in 1894; “Vardapet” and “Vardabed” are transliterations designating the title for a class of Armenian priest.

† Following Gomidas’s arrest and a traumatic imprisonment in a deportation camp, his stature as an artist led to his being released and ultimately sent to Paris, where he spent the last fifteen years of his life in fragile mental and physical health. He died in October 1935, and his remains were reinterred in Yerevan the following year.

Michael Gandolfi on “Ascending Light”

I was first presented with this commission for a work for organ and orchestra in the summer of 2009, by Anthony Fogg, Artistic Administrator of the Boston Symphony Orchestra. He made it clear that it was the wish of the members of the Gomidas Organ Fund that I have complete artistic freedom in writing the piece: the work need not be conceived as a requiem for those who perished in the

Armenian Genocide. However, it was immediately clear to me that I would not be able to compose this work in ignorance of this terribly tragic event.

I found an appealing and well-known Armenian lullaby, known as the lullaby of Tigranakert (Tigranakert was the ancient capital of Armenia). My research led to many recorded examples. I transcribed several, realizing that this would be a prominent feature of the piece at some point. After doing this I became interested in researching sacred Armenian music and found a choral work titled “Aravot Lousaber,” which translates as “Ascending Light.” The plaintive melody dates back several centuries, but a simple and elegant four-part harmonization was by the Armenian priest, musicologist, and composer known as Vartapet Komitas. (I learned only after completing the piece that Komitas is Gomidas, after whom the Gomidas Organ Fund is named—a fortuitous and remarkable synchronicity.) I then had two Armenian musical references that provided a superb balance: one of earthiness, one of heavenliness. In fall 2014, after a long session of reading about the great number of intellectuals murdered at the outset of the Armenian Genocide, I found myself viewing portraits of a number of these victims, apparently taken in the prime of their lives. Suddenly a very powerful, almost defiant music emerged in my inner ear. This music was rich and full of life. It was a courageous music. The full form of the piece was suddenly made clear. The first movement would be a celebration of the vitality of life or “life force.” The second would move from the earthly to the heavenly. The finale would merge the transformation of the second movement with the life-force music of the first. I felt that the generally positive ethos of the piece would align with the vital and developing Armenian culture that has prevailed in spite of the horrors of 1915.

Once all of this was in place, the piece was written rather quickly. I was excited to write a work for the newly renovated organ at Boston’s Symphony Hall. I was also greatly aided by hearing Olivier Latry in recital in Montreal at the very early stages of writing. We met for several hours after his recital and he played through my transcription of the “Lullaby of Tigranakert.” He also generously revealed many features of organ-writing that proved most useful in the following weeks. He is a remarkable musician, with a great stage presence. In addition to Olivier, I sought counsel in writing for organ from Kathryn Salfelder, a fine DMA composition student of mine and an accomplished organist, as well as from organist and New England Conservatory faculty Tom Handel. I was also fortunate to have the New England Conservatory Wind Ensemble, led by my friend and colleague Charles Peltz, read through the opening of the piece.

Michael Gandolfi

*in loving memory of my father*  
**Ascending Light**  
(for Organ and Orchestra)  
**I. Vis Vitalis**

Michael Gandolfi (2014)  
Registrations by Olivier Latry

♩ = 66, Grand, Majestic

9

Flute 1,2

Flute 3

Oboe 1,2

Oboe 3

B♭ Clarinet 1,2

Clarinet in B♭ 3

Bassoon 1,2

Bassoon 3

Horn in F 1,2

Horn in F 3,4

Trumpet in C 1  
Stand on stage-right at or near the front of the stage, about fifteen feet from the conductor.

Trumpet in C 2  
Stand on stage-left at or near the front of the stage, about fifteen feet from the conductor.

Trumpet in C 3

Trombone 1  
Stand on stage-right at or near the front of the stage, about fifteen feet from the conductor.

Trombone 2  
Stand on stage-left at or near the front of the stage, about fifteen feet from the conductor.

Bass Trombone

Tuba

Timpani  
(tune two timpani to G and strike each)

Tubular Chimes 1  
This set of chimes is placed stage-right, about five feet from the timpani, in line with them at the back of the stage.

Tubular Chimes 2  
This set of chimes is placed stage-left, about five feet from the timpani, in line with them at the back of the stage.

Percussion 3

Organ  
Full

Violin 1  
non Div. *ff*

Violin 2  
non Div. *ff*

Viola  
non Div. *ff*

Violoncello  
non Div. *ff*

Contrabass  
*ff*

10

Fl. 1, 2  
Picc.  
Ob. 1, 2  
E. Hn.  
B♭ Cl. 1, 2  
B. Cl.  
Bsn. 1, 2  
Bsn. 3  
Hn. 1, 2  
Hn. 3, 4  
C Tpt. 1  
C Tpt. 2  
C Tpt. 3  
Tbn. 1  
Tbn. 2  
B. Tbn.  
Tuba  
Timp.  
T.C. 1  
T.C. 2  
Perc.  
Org.  
Vln. 1  
Vln. 2  
Vla.  
Vc.  
Cb.

a 2

*f* *f*

*sempre simile*

*sempre simile*

*sempre simile*

16 17

Fl. 1,2  
Picc.  
Ob. 1,2  
E. Hn.  
B♭ Cl. 1,2  
B. Cl.  
Bsn. 1,2  
Bsn. 3  
Hn. 1,2  
Hn. 3,4  
C Tpt. 1  
C Tpt. 2  
C Tpt. 3  
Tbn. 1  
Tbn. 2  
B. Tbn.  
Tuba  
Timp.  
T.C. 1  
T.C. 2  
Perc.  
Org.  
Vln. 1  
Vln. 2  
Vla.  
Vc.  
Cb.

This musical score is for the piece "Ascending Light" and is page 4 of a 4-page set. It features a large ensemble of instruments. The woodwind section includes Flute 1 & 2, Piccolo, Oboe 1 & 2, English Horn, Bass Clarinet 1 & 2, Clarinet in Bb, Bassoon 1 & 2, and Bassoon 3. The brass section consists of Horns 1, 2, 3, & 4, three Trumpets (1, 2, 3), two Trombones (1, 2), Baritone, and Tuba. The percussion section includes Timpani, two Tom Cymbals (1, 2), and Crash Cymbal. The string section includes Violin 1, Violin 2, Viola, Violoncello, and Contrabass. The Organ part is also present. The score is divided into measures, with measure numbers 21 and 25 clearly marked. The woodwinds and organ play a complex melodic line with frequent triplets. The brass and strings provide harmonic support with sustained notes and rhythmic patterns. The percussion features a steady timpani accompaniment and a crash cymbal effect in measure 25. The overall texture is dense and dynamic, with a strong sense of upward motion.



27

Fl. 1, 2  
Picc.  
Ob. 1, 2  
E. Hn.  
B. Cl. 1, 2  
B. Cl.  
Bsn. 1, 2  
Bsn. 3  
Hn. 1, 2  
Hn. 3, 4  
C Tpt. 1  
C Tpt. 2  
C Tpt. 3  
Tbn. 1  
Tbn. 2  
B. Tbn.  
Tuba  
Timp.  
T.C. 1  
T.C. 2  
C.Cym.  
Org.  
Vln. 1  
Vln. 2  
Vla.  
Vc.  
Cb.

33

This page of a musical score for "Ascending Light" contains the following instruments and parts:

- Woodwinds:** Flute 1 & 2, Piccolo, Oboe 1 & 2, English Horn, Bass Clarinet 1 & 2, Bass Clarinet, Bassoon 1 & 2, Bassoon 3, Horn 1 & 2, Horn 3 & 4.
- Brass:** Trumpet 1 & 2, Trumpet 3, Trombone 1 & 2, Bass Trombone, Tuba, Timpani, Tom Cymbal 1 & 2, Crash Cymbal.
- Strings & Organ:** Organ, Violin 1 & 2, Viola, Violoncello, Double Bass.

The score is characterized by intricate woodwind and organ parts, including frequent triplet figures. Dynamic markings such as *f* (forte), *mf* (mezzo-forte), and *f* *to FL* are used throughout. The organ part features a prominent triplet-based melody. The string section provides harmonic support with sustained chords.

38 39 42

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

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

Fl. 3 *mp* *p* *p* *p* *p* *pp* *ppp*

Ob. 1 *mf* *mf* *mf*

Ob. 2 *mf* *mf* *mf*

E. Hn. *mf* *to Ob.*

B♭ Cl. 1 *mf* *p*

B♭ Cl. 2 *mf* *p*

B. Cl. *mf* *to B♭ Cl.* *p*

Bsn. 1 *mf*

Bsn. 2 *mf*

Bsn. 3 *mf*

Org. *mf* *Fonds. 8-4* *Fonds. 8'* *Flute 8'* *dim.*

Vln. 1 *Div.* *p* *p* *p* *p* *p* *pp* *ppp*

Vln. 2 *Div.* *p* *p* *p* *p* *p* *pp* *ppp*

Vla. *p* *pp* *ppp*

Vc. *mf* *p* *p* *p* *pp* *ppp*



46 *Flute 8'* *mp*

*Oboe 8*

*Fonds. 8' (with Gamba)*

8'

51 55

Fl. 1 *p*

Fl. 2 *p*

Fl. 3 *p*

B♭ Cl. 1

B♭ Cl. 2 *p*

B♭ Cl. 3 *p*

Org.

Flutes 8' *mp*

Fonds. 8' and Oboe

*mp*

16'-8'

Vln. 1 *mf*

Vln. 2 *mf*

56 58

Fl. 1

B♭ Cl. 1

Bsn. 1 *f*

Bsn. 2 *f*

Hn. 1,2

Org.

All couplers *mf*

*cresc.*

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. *f*

Cb. *f*

60

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Ob. 3

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B $\flat$  Cl. 3

Bsn. 1

Bsn. 2

Bsn. 3

Hn. 1,2

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Timp.

Perc.

Perc.

Org.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

♩ = 66

♩ = 76

63

65

Fl. 1 *cresc.* *ff*

Fl. 2 *cresc.* *ff*

Fl. 3 *ff* *Picc.*

Ob. 1 *cresc.* *ff*

Ob. 2 *cresc.* *ff*

Ob. 3 *ff*

B♭ Cl. 1 *cresc.* *ff*

B♭ Cl. 2 *cresc.* *ff*

B♭ Cl. 3 *cresc.* *ff*

Bsn. 1 *cresc.* *ff*

Bsn. 2 *cresc.* *ff*

Bsn. 3 *ff*

Hn. 1,2 *cresc.* *ff*

Hn. 3,4 *cresc.* *ff*

C Tpt. 1 *f*

C Tpt. 2 *f*

C Tpt. 3 *f*

Tbn. 1 *f*

Tbn. 2 *f*

B. Tbn. *f*

Tuba *f*

Timp. *f*

T.C. *f*

T.C. *f*

Large S. Cym. *p* *f* *Full* *p* *f*

Org. *f* *cresc.* *ff*

Vln. 1 *cresc.* *ff* *Div.*

Vln. 2 *cresc.* *ff* *Div.*

Vla. *cresc.* *ff* *Div.*

Vc. *cresc.* *ff* *Div.*

Cb. *cresc.* *ff*

*f* (ossia: tune two timpani to higher Eb and strike each)

*p* *f* *Full* *p* *f* (soft mallets / no contact noise) L.V.

67  $\text{♩} = 66$   $\text{♩} = 76$   $\text{♩} = 66$   $\text{♩} = 76$

Fl. 1

Fl. 2

Picc.

Ob. 1

Ob. 2

Ob. 3

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

Bsn. 1

Bsn. 2

Bsn. 3

Hn. 1,2

Hn. 3,4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Timp.

T.C. 1

T.C. 2

Large S. Cym.

Org.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*sempre simile*

*sempre simile*

*sempre simile*

(soft mallets / no contact noise) L.V.

*p* *f*

(soft mallets / no contact noise) L.V.

*p* *f*

♩ = 66

♩ = 76

71

73

Fl. 1

Fl. 2

Picc.

Ob. 1

Ob. 2

Ob. 3

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

Bsn. 1

Bsn. 2

Bsn. 3

Hn. 1, 2

Hn. 3, 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Timp.

T.C. 1

T.C. 2

Large S. Cym.

Org.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Crash Cymb.

*ff*



75

Fl. 1  
Fl. 2  
Picc.  
Ob. 1  
Ob. 2  
Ob. 3  
B♭ Cl. 1  
B♭ Cl. 2  
B♭ Cl. 3  
Bsn. 1  
Bsn. 2  
Bsn. 3  
Hn. 1, 2  
Hn. 3, 4  
C Tpt. 1  
C Tpt. 2  
C Tpt. 3  
Tbn. 1  
Tbn. 2  
B. Tbn.  
Tuba  
Timp.  
T.C. 1  
T.C. 2  
C.Cym.  
Org.  
Vln. 1  
Vln. 2  
Vla.  
Vc.  
Cb.

81

79

Fl. 1

Fl. 2

Picc.

Ob. 1

Ob. 2

Ob. 3

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

Bsn. 1

Bsn. 2

Bsn. 3

Hn. 1,2

Hn. 3,4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Timp.

T.C. 1

T.C. 2

C.Cym.

Org.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Take regular seat

Take regular seat

Take regular seat

Take regular seat

to Fl.

to E. Hn.

*molto*

*molto*

*p*

*p*

*p*

8'-4'-2 2/3'

*p*

*molto*

*molto*

*molto*

83

85

Fl. 1

Fl. 2

Ob. 1,2

B $\flat$  Cl. 1,2,3

Hn. 1,2

Hn. 3

Hp.

Org.

Vln. 1

Vln. 2

Vla.

*p*

*p*

*p*

*mp*

8:2:1'

8'

16'-8'

*p*

*p*

*p*

87

89

Fl. 1

Fl. 2

Fl. 3

Ob. 1,2

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B $\flat$  Cl. 3

Hn. 1,2

Hn. 3

Org.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

Fl.

II. Fonds. 8'-4'

Fonds. 8' (with Gamba)

91

Fl. 1,2

Fl. 3

B♭ Cl. 1,2

Hn. 1,2

Hn. 3

Org.

I. Fonds. 8'-4'

Vln. 1

Vln. 2

Vla.

95

Fl. 1

Fl. 3

Ob. 1

Ob. 2

E. Hn.

B♭ Cl. 1

B♭ Cl. 2,3

Bsn. 1

Bsn. 2

Hn. 1,2

Hn. 3

Hp.

Org.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

E. Hn.

to Ob.

L.V.

8'. 2/3. 2'-1'

99 Poco più mosso

Hp. *mf* L.V.

Cornet *mf* + Reed 8'

Org. *mf* *p*

Flutes 8'-4'-2'

Flutes 16'-8'-4'

Vln. 1 *mf*

Vln. 2 *mf* arco

Vla. *mf*

Vc. *mf* arco

Cb. *mf*

104

*rit.*

♩ = 76

108

B♭ Cl. 3

Bsn. 2

Bsn. 3

Hn. 1,2 *mp*

Hn. 3,4 *mp*

Hp. *f* L.V.

Org. *f* Fons. 8'-4' +Swell Reeds > I *f* II *f*

Vln. 1 *mf* < *f*

Vln. 2 *mf* < *f*

Vla. *mf* < *f*

Vc. *mf* < *f*

Cb. *mf* < *f*

110

118

Bsn. 3

Org.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*decresc.*

121

Bsn. 1

Bsn. 3

Hn. 1,2

Hn. 3

Org.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*to Cbsn.*

*ppp*

*ppp*

*Fonds. 8'*

*p*

*decresc.*

*p*

*p*

*p*

*p*

133

138

Score for measures 133-138. Instruments include Bsn. 1, Hn. 1,2, Hn. 3, Tbn. 1,2, Timp., Vln. 1,2, Vla., Vc., and Cb. Dynamics range from *pp* to *ff*. A *a 2* marking is present in the Tbn. 1,2 part.

142

148

♩ = 96

Score for measures 142-148. Instruments include B♭ Cl. 1,2, Bsn. 1,2, Hn. 1,2, Hn. 3,4, Tbn. 1,2, B. Tbn., Hp., Org., Vln. 1,2, Vla., Vc., and Cb. Dynamics range from *f* to *ff*. A *a 2* marking is present in the B♭ Cl. 1,2 part. Organ part includes instructions: *Fonds. 8'-4' +Swell Reeds >*, *Fonds. +16'*, and *8'-4'-2' Mixtures*. A *pizz.* marking is present in the Vln. 1 part.

150

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Bs Cl. 1

Bs Cl. 2

Bsn. 1

Bsn. 2

Hn. 1,2

Hn. 3

Hn. 4

C Tpt. 1

Timp.

Perc.

Perc.

Perc.

Org.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*f*

*mf*

*arco*



154

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2  
*f pesante*

C. Bsn.  
*f pesante*

Hn. 1,2

Hn. 3,4

C Tpt. 1

Timp.

Perc.

Perc.

Perc.

Org.  
+ Reeds

Vln. 1  
*f*  
pizz.

Vln. 2  
*f*  
pizz.

Vla.  
*f*  
pizz.

Vc.  
*pesante*

Cb.  
*pesante*

160

Fl. 1 *f*

Fl. 2 *f*

Fl. 3 *f* to Picc.

Ob. 1 *f*

Ob. 2 *f*

B♭ Cl. 1 *mf* *f* *mf* *f*

B♭ Cl. 2 *mf* *f* *mf* *f*

Bsn. 1 *f*

Bsn. 2 *f*

Hn. 1,2 *f* *mf* *f* *mf*

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

Hn. 4 *f* *f*

C Tpt. 1 *mf*

Timp. *f*

Perc.

Perc.

Perc.

Org. *f*

- Reeds

Vln. 1 *f* arco

Vln. 2 *f* arco

Vla. *f* arco

Vc. *f*

Cb. *f*



171

Fl. 1 *f* *Picc.*

Fl. 3 *f*

Ob. 2 *f*

Ob. 3 *f* *Ob.*

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

C. Bsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1 *mf*

C Tpt. 2 *mf*

Timp.

Perc.

Perc.

Perc.

Org.

I

Vln. 1 *Div. a 3* *Unis.*

Vln. 2 *f*

Vla.

Vc.

Cb.

176

Fl. 1

Fl. 2 *ff*

Picc.

Ob. 3

B♭ Cl. 1

B♭ Cl. 2 *ff*

B♭ Cl. 3 *ff*

Bsn. 1 *ff*

Bsn. 2 *ff*

C. Bsn. *ff*

Hn. 1, 2 *ff*

Hn. 3, 4 *ff*

C Tpt. 1 *f*

C Tpt. 2 *f*

C Tpt. 3 *f*

Timp.

Perc.

Perc.

Perc.

Org. *ff* + Reeds

Vln. 1 Div. a 3 Unis. *ff*

Vln. 2 Div. Unis. *ff*

Vla. Div. Unis. *ff*

Vc. *ff*

Cb. *ff*

180

Fl. 1

Fl. 2

Picc.

Ob. 1, 2

Ob. 3

B♭ Cl. 1, 2

B♭ Cl. 3

Bsn. 1

Bsn. 2

C. Bsn.

Hn. 1, 2

Hn. 3, 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Org.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*ff*

*a 2*

*mf*

*ff*

*cresc.*

184 <sup>a 2</sup>

Fl. 1,2

Picc.

Ob. 1

Ob. 2

Ob. 3

B♭ Cl. 1

B♭ Cl. 2,3

Bsn. 1

Bsn. 2

C. Bsn.

Hn. 1,2

Hn. 3,4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1,2

B. Tbn.

Tuba

Hp.

Xyl.

Perc.

Med. S. Cym.

Org.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

**CL. 3 to Bass Cl.**

*ff* <sup>3</sup>

*gliss.* *ff*

*ff*

**Med. Susp. Cymbal** L.V.

Full (8')

*cresc.*

*ff*

6

$\text{♩} = 88$

187

Fl. 1

Fl. 2

Picc.

Ob. 1

Ob. 2

Ob. 3

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1,2

C. Bsn.

Hn. 1,3

C Tpt. 1

C Tpt. 2

C Tpt. 3

B. Tbn.

Tuba

Hp.

Xyl.

Perc.

Med. S. Cym.

Org.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*to Fl.*

*to Bsn.*

*a 2 +*

*ff*

*gliss*

*non arp.*

*Med. Susp. Cymbal*

*L.V.*

*pizz. mf*

*ff*

*mf*

*ff pizz.*

*f*



190

Fl. 1 *p*

Fl. 2 *p*

Ob. 2 *p*

Ob. 3 *p*

Hp.

Vln. 1 *f* *arco* *p* *mf* *pp*

Vln. 2 *mf* *f* *p* *mf*

Vla. *p* *mf*

Vc. *p* *pp*

Cb. *p* *pp*

194

Fl. 1 *p* *fp*

Fl. 2 *fp*

Ob. 1 *p* *fp*

Ob. 2 *p*

B♭ Cl. 1 *fp* *p*

B♭ Cl. 2 *p*

C Tpt. 1 *pp* *mp*

Hp.

Org. *pp* *mp* *p*

SW: Trumpet-Cornet

Vln. 1 *mp* *pp* *mp* *mf* *pp*

Vln. 2 *pizz.*

Vla. *pp* *mp* *f* *pizz.*

Vc.

Cb.

198

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *mf*

Ob. 2 *mf*

B♭ Cl. 1 *fp* *mf*

B♭ Cl. 2 *p*

B♭ Cl. 3

Bsn. 1

Bsn. 2

Bsn. 3

Hn. 1 *mf*

Hn. 2 *mf*

Hn. 3 *mf*

Hn. 4 *mf*

C Tpt. 1 *mp*

C Tpt. 3 *mf*

Hp.

Timp.

Perc. *mf* **Mark Tree**

Perc.

Perc.

Org. *mp* *mf* *f* **18' Reeds**

Vln. 1 *mp* *pp* *mf* *p* *mf*

Vln. 2 *mf* *arco* *fp* *fp*

Vla. *arco* *fp* *fp*

Vc.

Cb.

32:16:8

202

This page of the musical score, titled "Ascending Light", contains measures 202 through 205. The score is arranged for a large orchestra and includes the following parts:

- Flutes:** Fl. 1, Fl. 2, and Fl. 3. Fl. 1 and Fl. 2 play a melodic line starting in measure 202, while Fl. 3 enters in measure 203. Dynamics include *mf* and *f*.
- Oboes:** Ob. 1, Ob. 2, and Ob. 3. Ob. 1 has a solo in measure 205. Dynamics include *mf* and *f*.
- Clarinets:** B♭ Cl. 1 and B♭ Cl. 3. B♭ Cl. 1 plays a harmonic line. B♭ Cl. 3 has a solo in measure 205. Dynamics include *mf*.
- Bassoons:** Bsn. 1, Bsn. 2, and Bsn. 3. Bsn. 1 and Bsn. 2 play a triplet in measure 204. Bsn. 3 has a solo in measure 205. Dynamics include *f* and *mf*.
- Trumpets:** C Tpt. 1 and C Tpt. 3. C Tpt. 1 has a solo in measure 205. Dynamics include *f*.
- Other Instruments:** Hp. (Harp), Timp. (Timpani), Perc. (Percussion), Ratchet, Org. (Organ), Vc. (Violoncello), and Cb. (Contrabasso). The Ratchet part has a solo in measure 205. Dynamics include *f* and *mf*.

Measure 205 includes several performance instructions: "Con sord." (Con sordina) for the C Tpt. 1, "L.V." (Larghetto) for the Hp., and "Ratchet" for the Ratchet part. The score is written in a key signature of one flat and a 3/4 time signature.

206

This page of the musical score, titled "Ascending Light", covers measures 206 through 209. The score is arranged for a large orchestra and includes the following parts:

- Flutes:** Fl. 1 and Fl. 2. Fl. 1 plays a melodic line with accents, while Fl. 2 provides a rhythmic accompaniment.
- Oboes:** Ob. 1, Ob. 2, and Ob. 3. Ob. 1 has a melodic line, while Ob. 2 and Ob. 3 play rhythmic accompaniment.
- Clarinets:** B♭ Cl. 1 and B♭ Cl. 2. B♭ Cl. 2 has a melodic line starting in measure 207, marked *f*. B♭ Cl. 1 plays a rhythmic accompaniment.
- Bassoon:** B. Cl. plays a rhythmic accompaniment.
- Saxophones:** Bsn. 1, Bsn. 2, and Bsn. 3. Bsn. 1 and Bsn. 2 play a melodic line with triplets, while Bsn. 3 plays a rhythmic accompaniment.
- Trumpets:** C Tpt. 1, C Tpt. 2, and C Tpt. 3. C Tpt. 1 has a melodic line, while C Tpt. 2 and C Tpt. 3 are silent.
- Trombones:** Tbn. 1, Tbn. 2, and B. Tbn. All are silent.
- Percussion:** Hp. (Harp) plays a rhythmic accompaniment. Timp. (Timpani) is silent. Ratch. (Ratchet) has a melodic line starting in measure 207, marked *mf*.
- Organ:** Org. is silent.
- Violins:** Vln. 1 and Vln. 2. Both are silent.
- Viola:** Vla. is silent.
- Violoncello:** Vc. is silent.
- Double Bass:** Cb. is silent.

The score features various musical notations, including accents, triplets, and dynamic markings such as *f* and *mf*. The key signature is one flat (B♭), and the time signature is 4/4.

210 211

Fl. 1 *f*

Fl. 2 *f*

Fl. 3 *f*

Ob. 1 *f*

Ob. 2 *f*

Ob. 3 *f*

B♭ Cl. 1 *f*

B♭ Cl. 2 *f*

B. Cl. *f*

Bsn. 1 *f*

Bsn. 2 *f*

Bsn. 3 *f*

C Tpt. 1 *f* (Con sord.)

C Tpt. 2 *f* (Senza sord.)

Tbn. 1 *f*

Tbn. 2 *f*

B. Tbn. *f*

Hp. *gliss.*

Timp.

Ratch. *f*

Org. *ff* Tuba *ff*

Vln. 1 *f*

Vln. 2 *f*

Vla. *f* *pizz.*

Vc. *f*

Cb. *f* *pizz.*

213

This page of a musical score, titled "Ascending Light", begins at measure 213. The score is arranged for a large symphony orchestra and includes the following parts:

- Flutes:** Fl. 1 and Fl. 2. Fl. 1 has a melodic line with accents and slurs. Fl. 2 has a similar melodic line.
- Oboes:** Ob. 1, Ob. 2, and Ob. 3. Ob. 1 has a melodic line with accents and slurs. Ob. 2 and Ob. 3 have harmonic accompaniment.
- Bass Clarinets:** B♭ Cl. 1 and B♭ Cl. 2. B♭ Cl. 1 has a melodic line with accents and slurs. B♭ Cl. 2 has a melodic line with a triplet in the third measure.
- Bassoon:** Bsn. 1, Bsn. 2, and Bsn. 3. Bsn. 1 and Bsn. 2 have melodic lines with triplets. Bsn. 3 has a melodic line starting in the third measure.
- Trumpets:** C Tpt. 1 and C Tpt. 2. C Tpt. 1 has a melodic line with accents and slurs. C Tpt. 2 has a melodic line with a triplet in the first measure.
- Trombones:** Tbn. 1, Tbn. 2, and B. Tbn. Tbn. 1 and Tbn. 2 have melodic lines with triplets. B. Tbn. has a melodic line.
- Other Brass:** Tuba and Hp. (Harp) have harmonic accompaniment.
- Timpani:** Timp. has a melodic line with accents and slurs.
- Other Percussion:** Ratch. (Ratchet) has a melodic line with a tremolo effect in the first measure.
- Organ:** Org. has a melodic line with accents and slurs.
- Strings:** Vln. 1, Vln. 2, Vla. (Viola), Vc. (Violoncello), and Cb. (Contrabass) have melodic lines with accents and slurs. The Viola part is marked "arco".

216

This page of the musical score, titled "Ascending Light", covers measures 216 to 218. The score is arranged for a full orchestra and includes the following parts:

- Flutes:** Fl. 1, Fl. 2, and Fl. 3. Fl. 1 and 2 play a melodic line with accents and breath marks. Fl. 3 plays a more active, rhythmic line.
- Oboes:** Ob. 1 and Ob. 2 play a melodic line with accents and breath marks. Ob. 3 plays a simple harmonic line.
- Clarinets:** B♭ Cl. 1 and B♭ Cl. 2 play a triplet figure. B. Cl. plays a simple harmonic line.
- Bassoons:** Bsn. 1 and Bsn. 2 play a triplet figure. Bsn. 3 plays a simple harmonic line.
- Trumpets and Trombones:** C Tpt. 1 and 2 play a melodic line with accents. Tbn. 1 and 2 play a triplet figure. B. Tbn. and Tuba play a simple harmonic line.
- Percussion:** Hp. (Harp) has glissando passages. Timp. (Timpani) plays a simple harmonic line.
- Organ:** Org. plays a melodic line with accents.
- Violins and Violas:** Vln. 1 and 2 play a melodic line with accents. Vla. (Viola) plays a simple harmonic line.
- Violoncello and Contrabass:** Vc. (Violoncello) and Cb. (Contrabass) play a simple harmonic line.

Key performance instructions include "Senza sord." (without mutes) for the trumpets and trombones, and "pizz." (pizzicato) for the violas. The score also features various dynamic markings such as *f* (forte) and *gliss.* (glissando).

219

Musical score for 'Ascending Light' page 36, measures 219-221. The score includes parts for Flutes 1-3, Oboes 1-3, Bass Clarinets 1-2, Bassoon 1-3, Horns 1,2 and 3,4, Trumpets 1-3, Trombones 1-2, Baritone, Tuba, Harp, Organ, Violins 1-2, Viola, Violoncello, and Contrabass. The score features various dynamics such as *ff*, *f*, *mf*, *mp*, *p*, and *pizz.*, along with performance instructions like *Con sord.* and *Fonds. 8'-4' +Swell Trumpets*. The organ part includes a swell instruction. The harp part features a *ff* dynamic. The trumpet and trombone parts include *Con sord.* markings. The violin and viola parts include *pizz.* markings. The cello and contrabass parts include *ff* markings. The bassoon parts include *ff* markings. The horn parts include *mp* markings. The flute parts include *f* markings. The oboe parts include *ff* markings. The bass clarinet parts include *ff* markings. The bassoon parts include *ff* markings. The tuba part includes *p* markings. The harp part includes *ff* markings. The organ part includes *Fonds. 8'-4' +Swell Trumpets* markings. The violin and viola parts include *pizz.* markings. The cello and contrabass parts include *ff* markings.



223

This page of the musical score, titled "Ascending Light", covers measures 223 to 225. The score is arranged for a large orchestra and includes the following parts:

- Flutes:** Fl. 1 (rest), Fl. 2 (melodic line, *f*), Fl. 3 (melodic line, *f*).
- Oboes:** Ob. 1 (melodic line, *ff*), Ob. 2 (melodic line, *f*), Ob. 3 (melodic line, *f*).
- Clarinets:** B♭ Cl. 1 and B♭ Cl. 2 (both playing a sustained note, *f*).
- Bassoons:** Bsn. 1 (melodic line, *ff*), Bsn. 2 (melodic line, *ff*), Bsn. 3 (pedal point, *f*).
- Horns:** Hn. 1 and Hn. 3 (both playing a sustained note, *f*).
- Trumpets:** C Tpt. 1, 2, and 3 (melodic lines, *f*).
- Percussion:** Hp. (pedal point, *ff*), Tambourine (introduced in measure 225), and Triangle (introduced in measure 225, *f*).
- Organ:** Org. (melodic line, *ff*).
- Violins:** Vln. 1 and Vln. 2 (melodic lines, *ff*, with *arco* and *pizz.* markings).
- Viola:** Vla. (melodic line, *ff*, with *arco* and *pizz.* markings).
- Violoncello:** Vc. (pedal point, *f*, with *arco* marking).
- Double Bass:** Cb. (pedal point, *f*).

Measure 223 begins with a key signature change to two sharps (D major). Measure 224 features a dynamic shift to *ff* for several instruments. Measure 225 introduces the Tambourine and Triangle, and includes specific performance instructions for the strings and organ.

226

This page of the musical score, titled "Ascending Light", contains measures 226 and 227. The score is arranged for a full orchestra and includes the following parts:

- Flutes (Fl. 1, 2, 3):** Flute 1 has a complex melodic line with many accidentals. Flutes 2 and 3 play a rhythmic pattern of eighth notes.
- Oboes (Ob. 1, 2, 3):** Oboe 1 has a melodic line with many accidentals. Oboes 2 and 3 play a rhythmic pattern of eighth notes.
- Clarinets (B♭ Cl. 1, 2, B. Cl.):** Both B♭ Clarinets 1 and 2 play a melodic line with many accidentals, marked with a forte (*f*) dynamic. The Bass Clarinet (B. Cl.) is silent.
- Bassoons (Bsn. 1, 2, 3):** Bassoon 1 has a melodic line with many accidentals. Bassoons 2 and 3 play a rhythmic pattern of eighth notes.
- Horns (Hn. 1, 3):** Horns 1 and 3 are silent.
- Trumpets (C Tpt. 1, 2, 3):** Trumpets 1, 2, and 3 play a rhythmic pattern of eighth notes.
- Tuba (Tbn. 2):** Tuba 2 plays a rhythmic pattern of eighth notes, marked with a forte (*f*) dynamic.
- Harpsichord (Hp.):** The Harpsichord plays a rhythmic pattern of eighth notes.
- Tambores and Trigon (Tamb., Trg.):** Both are silent.
- Organ (Org.):** The Organ plays a melodic line with many accidentals, marked with a forte (*f*) dynamic. The text "8'- 4'- 2' Mixtures" is written above the staff.
- Violins (Vln. 1, 2):** Violin 1 plays a melodic line with many accidentals, marked with a forte (*f*) dynamic. Violin 2 plays a rhythmic pattern of eighth notes, marked with a forte (*f*) dynamic.
- Viola (Vla.):** The Viola plays a rhythmic pattern of eighth notes, marked with a forte (*f*) dynamic.
- Violoncello (Vc.):** The Violoncello plays a rhythmic pattern of eighth notes.
- Double Bass (Cb.):** The Double Bass plays a rhythmic pattern of eighth notes.

228

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Ob. 3

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Bsn. 3

Hn. 1,3

Hn. 2,4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

Hp.

T. Ch.

Tamb.

Trg.

Org.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*f*

*ff*

*Senza sord.*

*pizz.*

*arco*

*f*

*ff*

*a 2*

*(Bass Cl.)*

231

This page of the musical score, titled "Ascending Light", contains measures 231 through 233. The score is arranged for a large symphony orchestra and includes the following parts:

- Flutes:** Fl. 1 (rest), Fl. 2, Fl. 3
- Oboes:** Ob. 1 (rest), Ob. 2, Ob. 3
- Clarinets:** B♭ Cl. 1, B♭ Cl. 2, B. Cl.
- Bassoons:** Bsn. 1, Bsn. 2, Bsn. 3
- Horns:** Hn. 1,3 (a 2), Hn. 2,4 (a 2)
- Trumpets:** C Tpt. 1, C Tpt. 2, C Tpt. 3
- Trombones:** Tbn. 1, Tbn. 2
- Percussion:** Hp. (piano), T.C. 1, Tamb., Trg.
- Organ:** Org.
- Violins:** Vln. 1, Vln. 2
- Viola:** Vla.
- Violoncello:** Vc.
- Double Bass:** Cb.

The score features various musical notations including dynamics such as *ff* (fortissimo), *f* (forte), and *pizz.* (pizzicato), as well as articulation marks like accents and slurs. The woodwinds and strings play complex rhythmic patterns, while the brass sections provide harmonic support. The organ and harp contribute to the overall texture of the music.

234

Fl. 1

Fl. 2

Fl. 3 *to Picc.*

Ob. 1

Ob. 2

Ob. 3

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Bsn. 3

Hn. 1,3 *a 2*

Hn. 2,4 *a 2*

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

Hp.

T.C. 1

Tamb.

Trg.

Org. *cresc. (+ Reeds)*

Vln. 1

Vln. 2

Vla. *pizz. arco*

Vc.

Cb.



240

Fl. 1,2  
Picc.  
Ob. 1  
Ob. 2,3  
B♭ Cl. 1,2  
B. Cl.  
Bsn. 1  
Bsn. 2  
Bsn. 3  
Hn. 1,3  
Hn. 2,4  
C Tpt. 1  
C Tpt. 2  
C Tpt. 3  
Tbn. 1  
Tbn. 2  
B. Tbn.  
Tuba  
Hp.  
T.C. 1  
Glk.  
Tamb.  
Org.  
Vln. 1  
Vln. 2  
Vla.  
Vc.  
Cb.

*a 2*  
*a 2*  
*a 2*  
*a 2*  
*a 2*  
*ff*  
*ff*  
*ff*  
*pizz.*  
*arco*  
*arco*  
*pizz.*  
*arco*  
*pizz.*  
*arco*

243

Fl. 1,2  
Picc.  
Ob. 1  
Ob. 2,3  
B♭ Cl. 1,2  
B. Cl.  
Bsn. 1  
Bsn. 2  
Bsn. 3  
Hn. 1,3  
Hn. 2,4  
C Tpt. 1  
C Tpt. 2  
C Tpt. 3  
Tbn. 1  
Tbn. 2  
B. Tbn.  
Tuba  
Hp.  
T.C. 1  
Glk.  
Tamb.  
Org.  
Vln. 1  
Vln. 2  
Vla.  
Vc.  
Cb.



246 *♩*

Fl. 1,2 *a 2*

Picc.

Ob. 1

Ob. 2

Ob. 3 *ff*

B♭ Cl. 1

B♭ Cl. 2

B. Cl. *ff to B♭ Cl.*

Bsn. 1

Bsn. 2

Bsn. 3

Hn. 1,3 *a 2*

Hn. 2,4 *a 2*

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Hp.

T.C. 1

Glk.

Org. *Full (8)*

Vln. 1

Vln. 2

Vla. *pizz.*

Vc.

Cb.

The score is for measures 246-248. It features a complex orchestration with multiple woodwinds, brasses, strings, and organ. The woodwinds and strings are playing intricate rhythmic patterns, while the brasses provide a steady harmonic foundation. The organ enters in the third measure with a full ensemble of eight voices, playing a rhythmic accompaniment. The overall texture is dense and dynamic, marked with *ff* (fortissimo) in several instances.

250

Fl. 1

Fl. 2

Picc.

Ob. 1

Ob. 2

Ob. 3

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Bsn. 3

Hn. 1

Hn. 2

Hn. 3

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Glk.

Org.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*arco*

*ff*

254 *rit.*

♩ = 66, Grand, Majestic

Fl. 1

Fl. 2

Picc.

Ob. 1

Ob. 2

Ob. 3

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

Bsn. 1

Bsn. 2

Bsn. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Timp.

T.C. 1

Glk.

Org.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*ff* Senza sord.

Senza sord. *ff*

*ff*

Full (16')

B♭ Cl.

*ff*

8va

Div.

Unis.

Div.

Unis.

258

Fl. 1

Fl. 2

Picc.

Ob. 1

Ob. 2

Ob. 3

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

Bsn. 1

Bsn. 2

Bsn. 3

Hn. 1,2

Hn. 3,4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Timp.

T.C. 1

Org.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

8<sup>va</sup> Div. Unis.

Div. Unis.

263

This page of the musical score, titled "Ascending Light", covers measures 263 through 266. The score is arranged for a large symphony orchestra and includes the following instruments and parts:

- Flutes:** Fl. 1 (rest), Fl. 2 (melodic line), Piccolo (melodic line).
- Oboes:** Ob. 1 (melodic line), Ob. 2 (rest), Ob. 3 (rest).
- Clarinets:** B♭ Cl. 1, 2, and 3 (rest).
- Bassoons:** Bsn. 1 and 2 (melodic line), Bsn. 3 (bass line).
- Horns:** Hn. 1, 2 and 3, 4 (chordal accompaniment).
- Trumpets and Trombones:** Tbn. 1, 2 and 3, B. Tbn., and Tuba (bass line).
- Timpani and Percussion:** Timp. (bass line), T.C. 1 (bass line), and C. Cym. (Crash Cymbal).
- Organ:** Org. (chordal accompaniment).
- Violins and Violas:** Vln. 1 and 2 (melodic line), Vla. (melodic line).
- Violoncello and Double Bass:** Vc. (melodic line), Cb. (bass line).

Key musical features include a dynamic marking of *ff* (fortissimo) for many sections, a *ff* marking for the Organ in measure 264, and a *ff* marking for the Violoncello in measure 265. The score features complex rhythmic patterns, including sixteenth-note runs and sustained chords. The key signature is one sharp (F#), and the time signature is 4/4. The page concludes with a double bar line at the end of measure 266.

267

Fl. 1

Fl. 2

Picc.

Ob. 1

Ob. 2

Ob. 3

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

Bsn. 1

Bsn. 2

Bsn. 3

Hn. 1, 2

Hn. 3, 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1, 2

B. Tbn.

Tuba

Timp.

T.C. 1

C.Cym.

Org.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*ff*

*ff*

*ff*

*loco*

*Div.*

### II. Lullaby of Tigranakert /Variations

$\text{♩} = 60, \text{♩} = 120$

272

Fl. 1

Fl. 2

Picc.

Ob. 1

Ob. 2

Ob. 3

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

Bsn. 1

Bsn. 2

Bsn. 3

Hn. 1,2

Hn. 3,4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Timp.

C.Cym.

Org.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

to Fl.

to E. Hn.

Regale or Gamba

Gamba 8-4 or Voix humaine

*p*

*3*

*attacca*

284

Org.

297

300

Ob. 3 *E. Hn.* *mp*

Bsn. 1 *pp*

Bsn. 2 *pp*

Hp. *p* *gliss.*

Org.

Vc. *Con sord.* *p*

Cb. *Con sord. arco* *p*

(♩ = ♩)

Variation 1

308

314

E. Hn.

B♭ Cl. 1 *mp*

Bsn. 1 *pp*

Bsn. 2 *pp*

Org. *mp*  $8' - 2 \frac{2}{3} - 2' - 1 \frac{1}{3}$

Vln. 1 *Con sord.* *pp flautando*

Vla. *Con sord.* *pp flautando*

Vc.

Cb.



316

B♭ Cl. 1

Org.

Fl. 8'-4'

Vln. 1

Vla.

Vc.

Cb.

(Con sord.)

*p*

(Con sord.)

*p*

321

E. Hn.

B♭ Cl. 1

Bsn. 1

Org.

Vln. 1

Vla.

Vc.

Cb.

*mp*

*mp*

8' - 2 2/3

*mp*

pizz.

*mp*

325

326

E. Hn.

B♭ Cl. 1

Bsn. 1

Bsn. 2

Org.

Vln. 1

Vla.

Vc.

Cb.

*mp*

*mp*

331

Fl. 1

Ob. 1

B♭ Cl. 1

Org.

8'-2'-1'

Vln. 1

Vla.

Vc.

Cb.

arco

*p*

*mp*

336

B♭ Cl. 2

B♭ Cl. 3

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Div. a 3 non vibrato

*ppp*

Con sord.

Div. a 3 non vibrato

*ppp*

Div. a 3 non vibrato

*ppp*

Div. a 3 non vibrato

*ppp*

(the movement of the lower voice must be heard over the others)

(Con sord.) Div. a 3 non vibrato

*ppp*

(the movement of the lower voice must be heard over the others)

(the movement of the lower voice must be heard over the others)

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

344

Variation 2: interlude

(♩=♩) (organ solo)

341

B♭ Cl. 2

B♭ Cl. 3

Org.

Fonds. 8' *p*

*pp*

*p*

*p*

*p*

Vln. 1

Vla.

Vc.

Cb.

*pp*

*ppp*

*pp*

*ppp*

*pp*

*ppp*

*pp*

*ppp*

*pp*

*ppp*

Variation 3

(♩ = ♩)

349

Org.

Vln. 1

Vla.

16' - 8' *p*

Senza sord. *p*

Senza sord. *p*

358

B♭ Cl. 1

Org.

Vln. 1

Vln. 2

Vla.

Cornet

Cromorne

*mf*

*mf*

*mf*

3

3

363

E. Hn.

B♭ Cl. 1

Bsn. 1

Bsn. 2

Bsn. 3

Org.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*mp*

*mf*

*mf*

*mp*

8'-2'-1'

Senza sord. pizz. *mp*

Senza sord. *mp*

Senza sord. *mp*

*mp*

368

Fl. 1 *mf*

Ob. 1 *mf*

E. Hn. *to Ob.*

B♭ Cl. 1 *p*

B♭ Cl. 2 *mf*

B♭ Cl. 3 *p*

Bsn. 3 *to Cbsn.*

Org.

Vln. 1 *pp* *Div. a 3*

Vln. 2 *pp* *arco* *Div. a 3*

Vla. *pp* *Div. a 3*

Vc. *pp* *Div. a 3*

Cb. *pp* *Div. a 3*

374

373

Fl. 1 *mf*

B♭ Cl. 1

B♭ Cl. 3

Org. *mp*

Vln. 1

Vln. 2

Vla.

Vc.

Cb. *pp* *Div. a 3*

(♩ = ♩)

388

♩ = ♩ = 120

Grand variation: scherzo

393

384

Fl. 1

Ob. 1

B♭ Cl. 1

Hp.

Org.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*mp*

*mf*

*mf* pizz. (bow down)

non Div. pizz. (bow down)

pizz. non Div. (bow down)

pizz. non Div. (bow down)

(bow down) pizz.

395

398

Ob. 1

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

406

410

414

Ob. 1

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*mf*

*mf*

422

Fonds. 8'

Fonds. 8'-4'  
+Swell Reeds >

417

Org. *mf*

Vln. 1 (take bow)

Vln. 2 (take bow) (pizz.)

Vla. (take bow) (pizz.)

Vc. *mf* (pizz.)

Cb. (pizz.)

429

432

436

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1 *ff*

Ob. 2 *ff*

B♭ Cl. 1 *ff*

B♭ Cl. 2 *ff*

Hn. 1,2 *f*

Hn. 3,4 *f*

C Tpt. 2 Con sord. *f*

C Tpt. 3 Con sord. *f*

Hp. *ff*

Trg. Triangle L.V. *f*

Org. *f*

Vln. 1 (pizz.) *f* arco

Vln. 2 *f* arco

Vla. *f* arco

Vc. (take bow) *f* arco

Cb. *f*

442

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Ob. 3

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

Bsn. 1

Bsn. 2

Bsn. 3

Hn. 1,2

Hn. 3,4

C Tpt. 2

C Tpt. 3

Hp.

Timp.

Trg.

Perc.

Perc.

Org.

Vln. 1

Vln. 2

Vla.

Vc.

L.V.

*f*

453

This musical score page features the following instruments and parts:

- Flutes:** Fl. 1, Fl. 2, Fl. 3
- Oboes:** Ob. 1, Ob. 2, Ob. 3
- Clarinets:** B♭ Cl. 1, B♭ Cl. 2, B♭ Cl. 3
- Bassoons:** Bsn. 1,2, Cbsn.
- Horns:** Hn. 1,2, Hn. 3,4
- Trombones:** Tbn. 1,2, B. Tbn. Tba.
- Trumpets:** Tpt. 2,3
- Percussion:** Trg., C. Cym., B. D.
- Organ:** Org.
- Strings:** Vln. 1, Vln. 2, Vla., Vc., Cb.

Key performance instructions include *ff* (fortissimo), *f* (forte), *arco*, *Div.* (divisi), and *L.V.* (Larghetto). The score also includes dynamic markings for the Crash Cymbal and Bass Drum.



463

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Ob. 3

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

Bsn. 1,2

C. Bsn.

Hn. 1,2

Hn. 3,4

C Tpt. 1

Tpt. 2,3

Tbn. 1,2

B. Tbn.  
Tbn.

Hp.

Trg.

C. Cym.

B. D.

Org.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Unis.

Div.

sempre simile

(Senza sord.)

L.V.

ff



Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Ob. 3

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

Hn. 1,2

Hn. 3,4

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

Hp.

Trg.

C.Cym.

B.D.

Org.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

500

504

497

Fl. 1  
Fl. 2  
Fl. 3  
Ob. 1  
Ob. 2  
Ob. 3  
B♭ Cl. 1  
B♭ Cl. 2  
B♭ Cl. 3  
Hn. 1,2  
Hn. 3,4  
C Tpt. 2  
C Tpt. 3  
Tbn. 1  
Tbn. 2  
Hp.  
Trg.  
C.Cym.  
B.D.  
Org.  
Vln. 1  
Vln. 2  
Vla.  
Vc.  
Cb.

Detailed description of the musical score: This page contains the musical score for measures 497 to 504 of the piece 'Ascending Light'. The score is arranged for a full orchestra. The woodwind section includes three flutes (Fl. 1, 2, 3), three oboes (Ob. 1, 2, 3), three bass clarinets (B♭ Cl. 1, 2, 3), two horns (Hn. 1,2 and Hn. 3,4), two trumpets (C Tpt. 2, 3), and two trombones (Tbn. 1, 2). The harp (Hp.) and percussion (Trg., C.Cym., B.D.) are also present. The keyboard section includes an organ (Org.). The string section consists of two violins (Vln. 1, 2), a viola (Vla.), a cello (Vc.), and a double bass (Cb.). The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and various articulations such as accents and slurs. The key signature is B-flat major, and the time signature is 4/4. The page is numbered 64 and the title is 'Ascending Light'. Measure numbers 497, 500, and 504 are indicated at the top of the page.

508

512

507

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Ob. 3

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

Bsn. 1,2

C. Bsn.

Hn. 1,2

Hn. 3,4

Tpt. 2,3

Tbn. 1,2

B. Tbn.

Tuba

Hp.

Trg.

C. Cym.

B. D.

Org.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*ff*

*ff*

*ff*

*f*

*f*

*ff*

*ff*

*ff*

L.V.

Crash Cymb.

L.V.

*ff*

Bass Drum

Unis.

Div.

sempre simile

517

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Ob. 3

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B $\flat$  Cl. 3

Bsn. 1,2

C. Bsn.

Hn. 1,2

Hn. 3,4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1,2

B. Tbn.

Tuba

Hp.

C.Cym.

B.D.

Org.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*ff*

*L.V.*

*ff*

Senza sord.

Senza sord.

8'-4'-2' Mixtures

527

534

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Ob. 3

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

Bsn. 2

C. Bsn. *to Bsn.*

Hn. 1,2

Hn. 3,4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Org.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

16'-8" + 16' Reeds

537

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Ob. 3

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

Bsn. 1

Bsn. 2

Bsn. 3

Hn. 1,2

Hn. 3,4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

Hp.

Org.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*f*

*f*

*mp*

*p*

*mp*

*p*

*p*

*mp*

*p*

*mp*

*p*

*p*

*mf*

*p*

*mf*

*p*

*mf*

*p*

*mf*

*f*

*pizz.*

*arco*

*p*

*cresc.*

*f*

*pizz.*

*arco*

*p*

*cresc.*

*f*

*pizz.*

*arco*

*p*

*cresc.*

*f*

*p*

*cresc.*

Flutes 8' - 2 2/3 - 2' - 1'



548 551 559 563

Fl. 1 *mf* *f* *ff* *mf*

Fl. 2 *mf* *f* *ff*

Fl. 3 *mf* *f* *ff* *to Picc.*

Ob. 1 *p < mf* *mp < f* *ff* *mf*

Ob. 2 *p < mf* *mp < f* *ff*

Ob. 3 *p < mf* *mp < f* *ff* *to E. Hn.*

B♭ Cl. 1 *mf* *mp < f* *ff*

B♭ Cl. 2 *mf* *mp < f* *ff*

B♭ Cl. 3 *mf* *mp < f* *ff*

Bsn. 1 *mp < f* *ff*

Bsn. 2 *mp < f* *ff*

Bsn. 3 *mp < f* *ff*

Hn. 1,2 *ff*

Hn. 3,4 *ff*

C Tpt. 1 *f*

C Tpt. 2 *f*

C Tpt. 3 *f*

Tbn. 1 *f*

Tbn. 2 *f*

B. Tbn. *f*

Tuba *f*

Org.

Vln. 1 *ff* *pp* *mp* *pp*

Vln. 2 *ff* *pp* *mp* *pp*

Vla. *ff* *pp* *mp* *pp*

Vc. *ff* *pp* *mp* *pp*

Cb. *pp* *mp* *pp*

*Div. a 3*

564. 567 571

Fl. 1

Ob. 1

B♭ Cl. 1

Org.

Flute 8'

Other Flute 8'

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

575 579 585

Fl. 1

Ob. 1

Other Flute 8'

Org.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

pizz.

*mf*

*f*

586 589 593

Org.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.



Aravot lousaber (Ascending light)

a tempo ♩ = 60

630

Picc. *rit.* *to Fl.*

Hn. 1 *pp mp*

Hn. 2 *pp mp*

Hn. 3 *pp mp*

Hn. 4 *pp mp*

Hp. *mp*

B.D.

Org. *pp*

Vln. 1 *pp* <sup>8va</sup> (all notes harmonics)

Vln. 2 *pp*

Vla. *pp*

Vc. *pp*

Cb. *pp*

643

Hn. 1 *pp mp*

Hn. 2 *pp mp*

Hn. 3 *pp mp*

Hn. 4 *pp mp*

Org. Erzähler + Erzähler Celeste *pp mp pp*

Vln. 1 *pp* <sup>8va</sup>

Vln. 2 *pp*

Vla. *pp*

Vc. *pp*

Cb. *pp*

655 658

Hn. 1 *ppp etereo* *pp* *p* *mp*

Hn. 2 *ppp etereo* *pp* *p* *mp*

Hn. 3 *ppp etereo* *pp* *p* *mp*

Hn. 4 *ppp etereo* *pp* *p* *mp*

Org. *mp*

Vln. 1 *ppp etereo*

Vln. 2

Vla.

Vc.

Cb.

667 670 676

Fl. 1 *pp*

Fl. 2 *pp*

Fl. 3 *pp*

Ob. 2 *pp*

B♭ Cl. 1 *pp*

B♭ Cl. 2 *pp*

B♭ Cl. 3 *pp*

C Tpt. 1,2 *pp*

Timp.

Org. *ppp etereo* *pp* *p* *mp* *pp* *pp* *pp* *pp*

Vln. 1 *ppp etereo*

Vln. 2

Vla.

Vc.

Cb.

Trumpets 1,2 begin move to stage-left/stage-right positions

*pp* Oboe 8'

678 684

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

Fl. 2 *p* *mp* *mf* *mf* *mf* <sup>3</sup> <sup>3</sup>

Fl. 3 *p* *mp* *mf* *mf* *to Picc.*

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

Ob. 2 *p* *mp* *mf* *mf* *E. Hn.* *mf* <sup>3</sup> <sup>3</sup>

E. Hn. *mf* <sup>3</sup> <sup>3</sup>

B♭ Cl. 1 *mp* *mf* *mf*

B♭ Cl. 2 *p* *mp* *mf* *mf* <sup>3</sup> <sup>3</sup>

B♭ Cl. 3 *p* *mp* *mf* *mf*

Bsn. 1 *mp* *mf*

Bsn. 2 *mp*

Bsn. 3 *p* *mp* *mf*

Hn. 1 *mf*

Hn. 2

Hn. 3 *mf*

Hn. 4

Hp. *mf* <sup>3</sup> <sup>3</sup> <sup>3</sup>

Timp. *p* *mp* *mf* *mf* *Soft 16' 8:4' Fonds. Sw. Trumpets >*

Org. *p* *mp* *cresc.* *mf* *mf* *mf* <sup>3</sup> <sup>3</sup> <sup>3</sup>

Vln. 1 *mf* *Senza sord.*

Vln. 2 *mf* *Senza sord.*

Vla. *mf* *Senza sord.*

Vc. *mf* *Senza sord.* <sup>3</sup> <sup>3</sup> <sup>3</sup>

Cb. *mf* *Senza sord.*

*mf*

686

This page of the musical score, titled "Ascending Light", covers measures 686 through 710. The score is arranged for a large symphony orchestra and includes the following parts:

- Flutes:** Fl. 1, Fl. 2, Fl. 3
- Oboes:** Ob. 1, Ob. 2
- English Horn:** E. Hn.
- Clarinets:** B♭ Cl. 1, B♭ Cl. 2, B♭ Cl. 3
- Bassoons:** Bsn. 1, Bsn. 2, Bsn. 3
- Horns:** Hn. 1, Hn. 2, Hn. 3, Hn. 4
- Percussion:** Hp. (Harp), Timp. (Timpani)
- Organ:** Org. (with Sw. Mixtures and Sw. Reeds)
- Violins:** Vln. 1, Vln. 2
- Viola:** Vla.
- Violoncello:** Vc.
- Double Bass:** Cb.

Key performance instructions and dynamics include:

- Picc.** (Piccolo) for Fl. 3 starting in measure 690.
- mf** (mezzo-forte) dynamic markings for various instruments, including Fl. 3, Ob. 1, B♭ Cl. 1, B♭ Cl. 2, B♭ Cl. 3, Bsn. 1, Bsn. 2, Bsn. 3, Hn. 1, Hn. 2, Hn. 3, Hn. 4, and the Organ.
- Unis.** (Unison) instruction for Vln. 2 in measure 700.
- Triplet markings (**3**) are used extensively throughout the score, particularly in the woodwind and string sections.

691 692

Fl. 1 *f*

Fl. 2 *f*

Picc. *f*

Ob. 1 *f*

Ob. 2 *f*

E. Hn. *f*  
to Ob.

B♭ Cl. 1 *f*

B♭ Cl. 2 *f*

B♭ Cl. 3 *f*

Bsn. 1 *f*

Bsn. 2 *f*

Bsn. 3 *f*

Hn. 1 *f*

Hn. 2 *f*

Hn. 3 *f*

Hn. 4 *f*

C Tpt. 1 *f*  
Stand on stage-right at or near the front of the stage, about fifteen feet from the conductor.

C Tpt. 2 *f*  
Stand on stage-left at or near the front of the stage, about fifteen feet from the conductor.

Hp.

Timp. *f*

Org. *f* *cresc.*

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. *f*

Cb. *f*



695

This page of the musical score, titled "Ascending Light", covers measures 695 through 700. The score is arranged for a full orchestra and includes the following parts:

- Flutes:** Fl. 1 and Fl. 2. Fl. 1 has a melodic line starting in measure 695, while Fl. 2 plays a rhythmic accompaniment.
- Piccobello:** Picc. part with a melodic line.
- Oboes:** Ob. 1 and Ob. 2. Ob. 1 has a melodic line, while Ob. 2 is mostly silent.
- Clarinets:** B♭ Cl. 1, B♭ Cl. 2, and B♭ Cl. 3. B♭ Cl. 2 and B♭ Cl. 3 have melodic lines.
- Bassoons:** Bsn. 1, Bsn. 2, and Bsn. 3. Bsn. 1, 2, and 3 have melodic lines.
- Horns:** Hn. 1,2 and Hn. 3,4. Both pairs play sustained chords.
- Trumpets:** C Tpt. 1 and C Tpt. 2. C Tpt. 2 has a melodic line.
- Harps:** Hp. part, which is silent throughout these measures.
- Timpani:** Timp. part with a rhythmic pattern of accented notes.
- Organ:** Org. part with a melodic line in the right hand and a bass line in the left hand.
- Violins:** Vln. 1 and Vln. 2. Vln. 2 has a melodic line, and Vln. 1 joins in measure 700.
- Viola:** Vla. part with a melodic line.
- Violoncello:** Vc. part with a melodic line.
- Double Bass:** Cb. part with a melodic line.

The score features various musical notations, including slurs, accents, and dynamic markings such as *f* (forte) in measure 700. The key signature changes from one flat to two flats between measures 699 and 700.

♩ = 66, Grand, Majestic

699 *accel.*

700

This page of the musical score, titled "Ascending Light", is marked with a tempo of 66 beats per minute and a character of "Grand, Majestic". It begins at measure 699 with an acceleration instruction (*accel.*) and continues through measure 700. The score is arranged for a full symphony orchestra, with parts for:

- Flutes:** Fl. 1 and Fl. 2
- Piccolo:** Picc.
- Oboes:** Ob. 1, Ob. 2, and Ob. 3
- Clarinets:** B♭ Cl. 1, B♭ Cl. 2, and B♭ Cl. 3
- Bassoons:** Bsn. 1, Bsn. 2, and Bsn. 3
- Horns:** Hn. 1, 2 and Hn. 3, 4
- Trumpets:** C Tpt. 1 and C Tpt. 2
- Trombones:** Tbn. 1, 2 and B. Tbn.
- Tuba:** Tuba
- Harp:** Hp.
- Timpani:** Timp.
- Cymbals:** T.C.
- Organ:** Org.
- Strings:** Vln. 1 and 2, Vla., Vc., and Cb.

The score features a variety of musical notations, including dynamic markings such as *ff* (fortissimo) and *Full*, and performance instructions like *accel.* and *Grand, Majestic*. The organ part includes specific registrations marked with numbers 8 and 88. The string parts show complex rhythmic patterns and melodic lines. The woodwind and brass sections provide harmonic support and melodic motifs throughout the passage.

703

Fl. 1  
Fl. 2  
Picc.  
Ob. 1  
Ob. 2  
Ob. 3  
B♭ Cl. 1  
B♭ Cl. 2  
B♭ Cl. 3  
Bsn. 1  
Bsn. 2  
Bsn. 3  
Hn. 1,2  
Hn. 3,4  
C Tpt. 1  
C Tpt. 2  
C Tpt. 3  
Tbn. 1,2  
B. Tbn.  
Tuba  
Timp.  
T.C.  
Perc.  
Org.  
Vln. 1  
Vln. 2  
Vla.  
Vc.  
Cb.

rit.

♩ = 60

rit.

708

*Fl. 1, 2*  
*Picc.*  
*Ob. 1, 2*  
*Ob. 3*  
*B♭ Cl. 1, 2*  
*B♭ Cl. 3*  
*Bsn. 1, 2*  
*Bsn. 3*  
*Hn. 1, 2*  
*Hn. 3, 4*  
*C Tpt. 1*  
*C Tpt. 2*  
*C Tpt. 3*  
*Tbn. 1, 2*  
*B. Tbn.*  
*Tuba*  
*Hp.*  
*Timp.*  
*T.C.*  
*Trg.*  
*C.Cymb.*  
*Org.*  
*Vln. 1*  
*Vln. 2*  
*Vla.*  
*Vc.*  
*Cb.*

*ff* *ff* *ff* *ff* *ff* *ff*  
*rit.* *rit.*  
*Triangle* *Crash Cymb.*  
*use 32' D*